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CATALOGUE OF PRINTED MUSIC PUBLISHED BETWEEN 1487 AND 1800 NOW IN THE BRITISH MUSEUM

BY

W. BARCLAY SQUIRE, M.A., F.S.A.

Assistant in the Department of Printed Books.

VOL. I.

A—K.

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PREFACE.

This Catalogue contains the titles of all the printed music belonging to the British Museum to the close of the eighteenth century (December, 1800).

The date chosen for the limit of the work is that generally accepted as marking the division between the earlier and the modern schools of music. It has the additional advantage of excluding the vast mass of music of the nineteenth and twentieth centuries, a separate Catalogue of which, consisting at the present time of 343 volumes (partly transcribed and partly printed), is placed in the Reading Room.

The system adopted in that Catalogue, the compilation of which was begun by the late Thomas Oliphant in the year 1841, has been adhered to in the present work in order that the entries in the two catalogues may be uniform in form and arrangement. The entries in this work are, however, no mere reprints of those in the General Catalogue of Music. Each volume or piece has been examined, and in the majority of instances recatalogued, while, in the case of rare and valuable works, the descriptions have been more fully and accurately set forth. The titles of the numerous pieces of music issued in periodicals, both British and foreign, of the seventeenth and eighteenth centuries, have been included in this Catalogue. The greater part of these will be found in the main body of the work, the remainder are inserted in the Supplement.

An unfortunate custom of omitting to date printed music has prevailed among music publishers both in Great Britain and in other countries since about the beginning of the eighteenth century. It is consequently impossible to date the music of this period with absolute accuracy, and it is not improbable that a few of the works here described may have appeared after the year 1800, while others which were issued before the close of that year may be omitted. For the same reason the dates assigned tentatively in brackets are in many cases liable to revision, although every care has been taken to supply the correct date of each book or separate piece of music. In the case of foreign publications the dates assigned are as a rule even more uncertain than those of music

printed by English publishers, as to whom much information has been collected by Mr. Frank Kidson and others.

A supplement has been added to Volume II. of this work. It contains all the music printed before the close of the eighteenth century which has been acquired during the course of printing the present Catalogue. It is proposed to publish similar supplements from time to time in future.

The Catalogue is the work of Mr. W. Barclay Squire, Assistant in charge of the collections of Printed Music in the British Museum.

G. K. Fortescue.

British Museum,
April, 1912.

CATALOGUE OF OLD MUSIC

PRINTED DOWN TO THE END OF THE EIGHTEENTH CENTURY.

A. A Bettina. Canzonet.
See MAYER (J. S.)

À certaine loterie. *La Loterie ambulante*, par M. Minier. Air. Cœur [*sic*] Sensibles [from "Le Mariage de Figaro"].
Chez Camand: [*Paris*, 1785?] 8°.
B. 362. (201.)

À chanter le vainqueur des Dieux. Ode.
See NAUDÉ (L.)

A compir già vo l'impresa. Recitative and Air. *See* GUGLIELMI (P. C.)

À confesse m'eu suis allé. *La Penitanse Agréable.* [Song.] Avec Accompagnement de Guitare. [*Paris*, 1785?] 8°.
B. 362. b. (164.)
"Par Mr. Alberti" is added in manuscript.

À deux époques de la vie. *Les Plus Jolis Mots de la Langue.* [Song.] Air: Bon soir ma jeune, *etc.*
[*Paris*, 1785?] 8°. **B. 362. b. (159.)**
[Another copy.] **B. 362. e. (21.)**

À l'abri des traits de l'amour. *Air leger.* [*Paris,*] 1744. *s. sh.* 4°. **298. b. 24.**
Mercure de France, Jan. 1744.

À l'amitié Corine donne. Air.
See BOUVARD (F.)

À l'Amour livrez vos cœurs. Chœur.
See BELLE ARSÈNE.

À l'Amour n'offrons point de vœux. *Chanson.* [*Paris,*] 1744. *s. sh.* 4°. **298. b. 29.**
Mercure de France, Nov. 1744.

À l'ombre d'un hêtre. Musette.
See MOREL ( )

À l'ombre de ce hêtre. *Couplets.* [Words] Par N. C. [*Paris,*] 1731. *s. sh.* 4°.
298. a. 18.
Mercure de France, July, 1731.

À l'utilité publique. *Couplets sur la Naissance de trois Jumeaux.* Présentés à la Convention Nationale par la Section de Châlier le 6 Thermidor. Paroles du Citoyen Person. Air: O toi ma meilleure amie, *etc.* *Chez Imbault: à Paris*, [1793.] 8°. **B. 362. d. (43.)**

A. À la fin ces deserts ont repris leur verdure. *Air Nouveau.* [Words by the Abbé Mallemant de Messange.] [*Paris*, 1769.] *s. sh. obl.* 4°. **P.P. 4482.**
Nouveau Mercure Galant, May, 1679, *p.* 121.

À la Foire de Gonnesse. *La Foire de Gonnesse.* [Song.] [*Paris*, 1780?] 8°.
B. 362. b. (92.)

À la fortune à la gloire. *Air Nouveau.* Accompt. de Guitarre par M. Gonnin.
Chez les frères Savigny: [*Paris*, 1785?] 8°.
B. 362. f. (46.)

À la Rose. Chanson. *See* TENDRE. Tendre fruit des pleurs de l'Aurore. [1751.] 8°.
249. c. 21.

À Laure. Romance.
See CHAUVET (C. R.)

À ma Maîtresse qui vouloit que je renonçasse à l'amour. [Song.] *See* TÉMOINS. Témoins de ma vive constance, *etc.*
[1785?] 8°. **B. 362. f. (55.)**

A me, a me credete. Aria.
See WEIGL (J.) [*La Principessa d'Amalfi.*]

À moins que dans ce monastère. Vaudeville. *See* DEVIENNE (F.) [*Les Visitandines.*]

À mon aide, Bacchus. Air.
See ADOIN ( )

À mon exil mets donc un terme. [Song.]
See VOYAGES DE ROSINE.

A morir se mi condanna. [Song.]
See PAISIELLO (G.) [*Montezuma.*]

À Paris l'esprit vient trop tôt. *Parodie du Corsaire.* [Song, adapted to "Ou se presse toujours trop tôt," from Dalayrac's "Le Corsaire."] [*Paris*, 1783.] 8°.
B. 362. c. (77.)

À peine a t'on douze à treize ans. Ariette. [*Paris*, 1780?] 8°. **B. 362. e. (2.)**

À peine la verdure, le plus beau des présents. *Ariette Nouvelle.* [With Guitar accompaniment.] [*Paris*, 1780?] 8°.
B. 362. b. (58.)

A. À peine sur ces monts. Air.
See Gossec (F. J.) [*Le Camp de Grand-Pré.*]

À present j'nous pu rian. Duo.
See Amours de Bastien et Bastienne.

A quei cari amati accenti. [Air.]
See Tarchi (A.) [*Il Desertore.*]

À quoi bon former tant de vœux. Gavotte.
See Bouvard (F.)

À quoi sert de faire morale. *Le Duo d'Amour.* [Words] par Mr. Préchac, Air: L'homme est une Marionette. [Song.] *Chez les frères Savigny:* [*Paris*, 1785?] 8°. **B. 362. f. (51.)**

[Another copy.] **B. 362. (238.)**

À Roncevaux dans ces clairs vaux. [Song.]
See Guillaume Tell.

À tant de siècles d'imposture. *Himne à la Raison*, sur l'air des Marseillois [by C. J. Rouget de Lisle]. Chantée à l'inauguration des Busts de Marat et le Pelletier faite au caffé Froment le II Frimaire, l'an 2e de la Republique. [*Paris*, 1793.] 8°. **B. 362. a. (12.)**

À Toulouse il fut une belle. Romance.
See Estelle.

À tous vos appas précieux. Chansonnette.
See Bouvard (F.)

À travailler nous perdons le courage. Chœur. *See* Nicodème dans la Lune.

A tuoi pie depongo il seguo. Duett.
See Bianchi (F.) [*Ines de Castro.*]

À Vénus disoit Junon. Air.
See Grétry (A. E. M.) [*Amphitryon.*]

À une Jeune Fille à qui l'Auteur avait pris un Certain Anneau. [Song.] *See* Tout. Tout en badinant dit-on, *etc.* [1785?] 8°. **B. 362. (67.)**

À une jolie Crèmière. [Song.] *See* Jeune. Jeune et belle crèmière, *etc.* [1780?] 8°. **B. 362. (150.)**

À une jolie Femme jalouse. [Song.]
See Tes * * * ( )

A voi torno sponde amate. [Song.]
See Cherubini (M. L. C. Z. S.) [*Ifigenia in Aulide.*]

A., A. Alla Maestà di Giorgio Rè della Gran Britagna, *etc.*, *etc.* [Six Cantatas and six Lessons for Viola d'Amore, dedicated to George the First by A. A., i.e. Attilio Ariosti.] [*London*, 1728.] fol. **K. 10. b. 14.**

[Another copy.] **I. 350. b.**
In this copy the list of subscribers is wanting.

A., E. T. P., *pseud.* [i.e. Maria Antonia Walpurgis of Bavaria, Consort of Charles Frederick Christian Augustus Francis, Elector of Saxony.] Si sperar tu sola. *See* infra: [*Il Trionfo della Fedeltà.*]

A., E. T. P., *pseud.* Talestri, Regina delle Amazzoni. Dramma per Musica di E[rmelinda] T[alia] P[astorella] A[rcada]. [Full Score.] *Dalla Stamparia di B. C. Breitkopf e Figlio: Lipsia*, 1765. *obl.* fol. **F. 99.**

Il Trionfo della Fedeltà. Dramma pastorale per musica di E. T. P. A. 3 pt. *Dalla Stamperia di G. G. I. Breitkopf: Lipsia*, 1756. *obl.* fol. **F. 99. a.**

—— [Overture. Harpsichord.]
See Symphonies. [Raccolta delle migliore Sinfonie, *etc.*] No. II. [1761—(2).] **g. 269.**

—— Si sperar tu sola. *Aria di Clori, etc.* [Full Score.] [*Paris*,] 1756. *obl.* 4°. **267. a. 11.**
Journal Etranger, January, 1756.

A., J. The Lover's Resolution. [Song.] Set by J[ohn] A[lcock] Junr., M.B.
C. [and] S. T[hompson: London, 1765?]. *s. sh.* fol. **H. 1994. a. (30.)**

AARON (Pietro) *See* Aron.

AARTS (Franciscus) Italiaansch Musick-Boek, over de Liederen van Dirk Raphaelsz. Kamphuysen...Cantus of Tenor. *Gedrukt voor den Autheur: Amsterdam*, 1705. *obl.* 4°. **C. 383.**

ABACO (Evaristo Felice dall') Concerti à più Istrumenti...Opera Quinta. Libro Primo. 7 pt. *Chez Jeanne Roger: Amsterdam*, [1717.] fol. **f. 19.**
The parts for Violino Primo and Secondo, Violino Primo and Secondo de Concerto Grosso, Alto Viola, Fagotto and Organo.

ABADESSA (Giovanni Battista)
See Abbatessa.

ABANESSE ( ) *See* Albanese.

ABATESSA (Giovanni Battista)
See Abbatessa.

ABBATESSA (Giovanni Battista) Cespuglio di Varii Fiori. Ouero Intauolatura de Chitarra Spagnola . . . Et il modo d'accordare, con alcune Canzonette da cantarsi à vna, due, e trè voci sopra il Cimbalo hò altri Istromenti, con l'Alfabeto del[l]a Chitarra Spagnola, *etc.*
Ad instantia di Gio. Battista Robletti: Orvieto, 1635. *obl.* 8°. **K. 1. a. 8.**

Corona di Vaghi Fiori overo Nuova Intavolatura di Chitarra alla Spagnola... Corretta & di nova agiunta accresciuta.
Stampa del Gardano. Appresso Bartholomeo Magni: In Venetia, 1617. *obl.* 12°. **K. 1. a. 7.**

Ghirlanda di Varii Fiori, ouero Intauolatura di Chitarra Spagnuola, *etc.*
Appresso Ludouico Monza: Milano, [1650?] *obl.* 8°. **K. 4. a. 10.** (3.)

ABBATEZZA (Giovanni Battista) *See* Abbatessa.

ABBATINI (Antonio Maria) Il Sesto Libro di Sacre Canzoni a Due, Tre, Quattro, e Cinque Voci...Opera Decima, *etc.* Canto Primo (Secondo). (Basso.) (Basso per l' Organo.) 4 pt.
Appresso V. Mascardi : Roma, 1653. 4°.
D. 233.

ABBÉ. L'Abbé Triomphant. Chanson dialoguée. *See* Sortez. Sortez il faut que je m'habille. [1780?] 8°.
B. 362. j. (15.)

ABBRACCIAMI. Abbracciami, O sposo. Duettino. *See* Paisiello (G.) [*Elfrida.*]

A. B. C. L'A. B. C. [Song.] *See* Je. Je n'irais plus à l'écolle, *etc.* [1780?] 8°.
B. 362. b. (130.)

A B C DARIO. A B C Dario Musico.
London, 1780. 8°. **7896. b. 12.**

[Another edition.] A B C Dario Musico.
Printed for the Authors : Bath, 1780. 8°.
1415. c. 1.
In this edition the last page of the London edition is omitted.

A. B. C. D. E. F. G. H. A B C D E F G H. *The First Part of the Horn Book.* Set to Music in the Key of D with the Greater Third...By a Country Organist. *Longman & Broderip : London*, [1795?] fol. **G. 356. (6.)**

ABEILLE (Johann Christian Ludwig) Jacobi's Aschermittwoch Lied in Musik gesetzt [for 4 voices with P. F. accompaniment]...Opus xi. *In der Gombartischen Musik Handlung : Augsburg*, [1798.] *obl.* fol. **D. 710.**

See Musikalischer Potpourri. Musikalischer Potpourri . . . Dargestellt von Abeille, *etc.* 1790–91. *obl.* 4°. **B. 710.**

See Pleyel (I. J.) Leichte Stücke für's Gesang und Klavier, von Pleyel, Zumsteeg, Schwegler, Abeille. [1790?] *obl.* 4°.
E. 600. g. (4.)

ABEILLE (Ludwig) *See* Abeille (J. C. L.)

ABEL. The Favourite Hymn of Eve. In the Oratorio of Abel. [By T. A. Arne.] [*London*? 1755?] *s. sh.* fol.
G. 316. h. (35.)

The favourite Hymn of Eve, in Abel. [By T. A. Arne.] [*London*, 1758.] 8°.
158. l. 3.
The London Magazine, 1758, *p.* 144.

The Favourite Hymn of Eve. In the Oratorio of Abel. [By T. A. Arne.] [*London*, 1760?] *s. sh.* fol.
H. 1994. a. (168.)

ABEL (Carl Friedrich) Abel, Arne and Smith's Six Favourite Overtures for Violins, Hoboys and French Horns, with a Bass for the Harpsicord and Violoncello. From Love in a Village, Thomas & Sally, Judith, Eliza, Enchanter, Fairies. To which is added the Tempest. [Separate Parts.] *Printed for I. Walsh : London*, [1765?] fol. **g. 30. c.**

Six Concerts pour le Clavecin ou Piano Forte avec l' Accompagnement de Deux Violons et Violoncelle...Oeuvre xi.
Imprimés pour l'Auteur chez R. Bremner : Londres, [1770?] fol. **h. 60. c.**
The Claveein part only.

[Love in a Village.] Overture, *etc.* [P. F.] *Printed for G. Walker : London*, [1790?] fol. **g. 272. (2.)**

—— Overture. [Separate Parts.]
See supra: Abel, Arne and Smith's Six ...Overtures, *etc.* No. 1.

Six Overtures in Eight Parts for Violins, French-horns, Hautboys, one Tenor with a Thorough Bass for the Harpsicord or Violoncello...Opera Prima [Separate Parts.] *John Johnson : London.*
h. 2770. (1.)

Six Overtures...adapted for the Harpsichord or Piano Forte by the Author, being Opera First. *R. Bremner: London*, [1775?] fol. **g. 271. (1.)**

[Six Overtures. Op. i. N° 3.] A Favourite Grand Overture, for the Piano Forte or Harpsichord, composed by George [or rather Charles] Frederick Abel.
Printed for T. Gladman : London, [1790?] fol. **g. 272. (1.)**

Six Overtures in Eight Parts for Two Violins, Two Hoboys, Two French Horns, one Tenor, with a Thorough Bass, for the Harpsicord or Violoncello...Opera 4. [Separate Parts.] *Printed for the Author ...by R. Bremner : London*, [1785?] fol.
g. 30. (1.)

Six Overtures in eight parts...Op. xvii. [Separate Parts.] *Preston & Son : London*, [1790?] fol. **g. 30. f.**

The Periodical Overture in 8 Parts. [Separate Parts.] *Robert Bremner : London*, [1780?] fol. **h. 3210. (22.)**
No. XVI. of Bremner's monthly series of Periodical Overtures : the Parts for Violin I. and II., Viola, Basso (2 parts), Oboe I. and II., Corno I. and II.

Six Quatuors pour Deux Violons, Alto et Violoncello, obligés, *etc.* [Separate Parts.] *Printed for the Author : London*, [1780?] fol. **g. 30. d.**

Six Quartettes à Deux Violons, Alto Viola, et Violoncello Obligato...Opera viii. [Separate Parts.] *Chez S. Markordt : Amsterdam*, [1780?] fol. **g. 417. a. (1.)**

[Another copy.] **g. 410. (3.)**

ABEL (Carl Friedrich) A Second Set of Six Quartettes for two Violins, a Tenor and Violoncello Obligato . . . Op. xii. [Separate Parts.] *Printed for the Author ...by R. Bremner. London*, [1775.] fol. **g. 413. (1.)**

Six Simphonies à deux Violons, deux Hautbois, deux Cors de Chasse, alto Viola e Basse...Oeuvre vii. [Separate Parts.] *Printed for the Author...by R. Bremner: London*, [1780?] fol. **g. 30. a.**

Six Simphonies à deux Violons, Taille & Basse, Hautbois & Cors de Chasse...Oeuvre x. [Separate Parts.] *Imprimés pour l'Auteur, chez R. Bremner: Londres*, [1775?] fol. **g. 474. (1.)**

[Another copy.] **g. 474. a. (2.)**

Six Simphonies à deux Violons, Taille & Basse, Deux Hautbois ou Flutes, & Deux Cors de Chasse ad Libitum...Oeuvre xiv. [Separate Parts.] *Chés J. J. Hummel: Berlin, Amsterdam*, [1780?] fol. **g. 30. e.**

Six Sonatas for the Harpsicord with Accompanyments for a Violin or German Flute, and Violoncello...Op. ii. *Printed for the Author: London*, [1760?] fol.

Engraved by Pasquali. **h. 3055. (4.)**

Six Sonatas for the Piano Forte with an Accompaniment for a Violin...Dedicated to the Queen, *etc.* *Printed for Harrison & Co.: London*, [1785?] 8°. **e. 680.**

Six Sonatas for two Violins, or a German Flute and Violin, with a Thorough Bass for the Harpsichord...Opera iii. [Separate Parts.] *Printed for the Author by R. Bremner: London*, [1770?] fol. **g. 420. e. (8.)**

Six Sonates pour le Clavecin avec l'Accompagnement d'un Violon, or Flute Traversière, et d'un Violoncelle . . . Opera v. [Score.] *Printed for the Author...by R. Bremner: London*, [1780?] fol. **g. 234. a.**

Sei Sonate a Solo per il Flauto Traversa e Basso...Opera Sesta. *Printed for the Author . . . by R. Bremner: London*, [1770?] fol. **h. 3213. g. (1.)**

[Another copy.] **g. 280. c. (1.)**

Six Sonatas for a Violin, a Violoncello, & Base, with a Thorough Base for the Harpsichord...Opera ix. [Separate Parts.] *Printed for the Author: London*, [1775?] fol. **g. 420. (1.)**

Six Sonates pour le Clavecin, ou Piano Forte, avec accompagnement d'un Violon ...Oeuvre xiii. *Printed for the Author ...by R. Bremner: London*, 1777. fol. **g. 30. b.**

Six Sonates pour le Clavecin ou Piano-Forte, avec l'accompagnement d'un Violon ... Oeuvre xviii. *Chez S. A. & P. Thompson: Londres*, [1785?] fol. **h. 60. (1.)**

ABEL (Carl Friedrich) [Sonatas for Harp or Harpsichord.] *See* Jones (E.) Musical Remains: or the compositions of Handel, Bach, Abel...*etc.*; selected from original manuscripts never before published, *etc.* 1796. fol. **g. 247. (1.)**

[The Summer's Tale.] The Overture... for Two Violins, 2 Hoboys, 2 French Horns, a Tenor, with a Bass for the Harpsicord, & Violoncello. *Printed... at the late Mr. I. Walsh's: London*, [1766.] fol. **g. 30. (2.)**

Three Trios for a Violin, Violoncello and Bass figur'd for the Organ or Harpsicord [Separate Parts.] *Longman, Lukey & Co.: London*, [1775?] fol. **h. 5. c. (1.)**

Six Trios for a Violin, Tenor and Violoncello...Op xvi. [Separate Parts.] *Printed for R. Bremner: London*, [1780?] fol. **g. 420. c. (1.)**

[Another copy.] **g. 420. d. (1.)**

Four Trios, two for Two Flutes and a Bass, and two for a Flute, Violin and Bass...Opera xvi. [Separate Parts.] *J. Preston: London*, [1785?] fol. **g. 420. e. (7.)**

This is a different work to the Six Trios for Strings published by Bremner as Op. xvi.

See Bach (J. C.) Six Quartettos...by... Bach, Abel & Giardini. [1777.] fol. **g. 435. (2.)**

See Bach (J. C.) Six Sonatas for two Violins and a Violoncello, with a thorough Bass for the Harpsichord. Composed by Messrs. Bach, Abel and Kammell. [1780?] fol. **g. 415. (1.)**

See Love in a Village. A New Edition of Love in a Village, a Comic Opera... The Music by Abel, *etc.* [1795?] fol. **H. 108.**

See Summer's Tale. The Summer's Tale, A Musical Comedy...The Music by Abel, *etc.* [1765.] *obl.* fol. **D. 273. (1.)**

ABEL (George Frederick) *See* Abel (C. F.)

ABELARD. Abelard. [Duet.] *See* Callcott (J. W.)

Abelard to Eloisa. [Song.] *See* Ah. Ah! Eloisa, how shall I. [1790?] fol. **H. 2818. (6.)**

ABELL (John) Aloud proclaim the cheerful Sound. *A Song on Queen Ann's Coronation*, the Words by Mr. Tate. Set and Sung by Mr. Abell; &...engrav'd by T. Cross. [*London*, 1702.] fol. **K. 7. i. 2. (8.)**

[Another edition.] Aloud proclaim the cheerful Sound. *A Song on the Queen's Coronation, etc.* [*London*, 1702.] fol. **K. 2. g. 15. (4.)**

ABELL (John) A Choice Collection of Italian Ayres, for all sorts of Voices, Violin and Flute: Printed in the English Cliff, and Sung to the Nobility and Gentry in the North of England; and at both Theatres in London. *William Pearson: London*, 1703. fol. **G. 97. a.**

A Collection of Songs, in Several Languages, etc. *William Pearson: London*, 1701. fol. **K. 2. g. 15. (1.)**

A page of MS. entries relating to Abell at Zell in 1695, *in the handwriting of J. Cressett, dated* 17 *Oct.*, 1699, *is inserted in this copy.*

[Another copy.] **G. 97.**

Wanting the Dedicatory Epistle.

Ye brave Boys and Tars. *The Duke of Ormond's March:* or a Ballad for the Encouragement of Soldiers and Seamen, to the Service of Her Majesty, under His Graces Command. Words by T. Wall. *William Pearson: London*, [1702.] *s.sh.* fol. **K. 2. g. 15. (5.)**

ABEND IM WALDE. Der Abend im Walde. Oper. *See* Wolf (E. W.)

ABERDEEN. The Aberdeen Volunteers. Song. *See* Ross (J.)

ABINGDON. Willoughby, *Earl of. See* Bertie (W.), *Earl of Abingdon.*

ABINGTON (Leonard) The Bashful Shepherd. [Song.] Sung by Mr. Wilder at Marybone Gardens, the Words by Mr. S. Boyce. [*London*, 1770?] *s. sh.* fol. **G. 316. a. (1.)**

Bright Celia's Charms. [Song.] [*London*, 1750?] *s. sh.* fol. **G. 316. (2.)**

Charming Sally. [Song, words T. Jarvis.] Sung by Master Phillips at Marybon Gardens, *etc.* [*London*, 1750?]. *s. sh.* fol. **G. 316. f. (26.)**

[Another copy.] **H. 1994. c. (1.)**

[Another edition.] Charming Sally. [1750?] **G. 313. (192.)**

[Another edition.] Charming Sally. A new Song, *etc.* [Music by L. Abington,] *etc. See* Chloe. Chloe, or the Musical Magazine, *etc.* N° 39. [1760?] **G. 433.**

Chloe sleeping. [Song.] [*London*, 1750?] *s. sh.* fol. **G. 306. (184.)**

[Another edition.] Chloe sleeping. [By L. Abington.] *See* Chloe. Chloe, or the Musical Magazine, *etc.* N° 93. [1760?] fol. **G. 433.**

Damon. A New Song, the Words by a Lady. [*London*, 1760?] *s. sh.* fol. **G. 316. d. (107.)**

Damon and Celia. A Dialogue, *etc.* [*London*, 1750?] *s. sh.* fol. **G. 316. d. (63)**

ABINGTON (Leonard) The Luckless Lover. *See* For. For many a year, *etc.* [By L. Abington.] [1753.] 8°. **P.P. 5438. z.**

The Luckless Lover. [Song.] The Words by Mr. Boyce, *etc.* [*London*, 1760?] *s. sh.* fol. **G. 307. (239.)**

A Midnight Thought. [Song.] The Words by a Lady. [*London*, 1740?] *s. sh.* fol. **G. 316. e. (98.)**

[Another copy.] **H. 1994. c. (2.)**

A Midnight Thought. [For editions published anonymously:] *See* No. No more, oh! then my Soul, *etc.*

An Ode address'd to a young Lady, the Words by Mr. Boyce...Sung by Mr. Wilder at Marybone Gardens. *London*, 1750?] *s. sh.* fol. **G. 316. f. (49.)**

Phillis's Resolution. [Song.] [*London*, 1750?] *s. sh.* fol. **G. 316. (1.)**

The Power of Love. Sung by Mr. Baker at Mary le bon Gardens. [*London*, 1760?] *s. sh.* fol. **G. 316. d. (33.)**

ABINGTON (William) Six Favorite Canzonets for the Piano Forte, with an Accompaniment for a Violin...Opera 1^mo^. *Printed for the Author:* [*London*, 1790?] fol. **G. 358. (1.)**

Engraved by T. Skillern.

The Jew. A Favorite Song, *etc. Printed for Culliford, Rolfe and Barrow: London*, [1796?] fol. **G. 361. (2.)**

The Royal East India Quick March, for a Trumpet, Horns, Clarinets, and Bassoons, also adapted for the Piano Forte, *etc. Printed for Culliford, Rolfe & Barrow: London*, [1796.] fol. **g. 133. (1.)**

The Royal East India Slow March, for a Trumpet, Horns, Clarinets and Bassoons, also adapted for the Piano Forte, *etc. Printed for Culliford, Rolfe & Barrow: London*, [1797.] fol. **h. 3213. k. (1.)**

ABOS (Girolamo) *See* Love in a Village. Love in a Village. A Comic Opera... Music by Handel,...Abos, *etc.* [1763.] *obl.* fol. **D. 269.**

ABRAHAM. Abraham. Cantate. *See* Clerambault (L. N.)

ABRAHAM AUF MORIA. Abraham auf Moria. Ein musikalisches Drama. *See* Rolle (J. F.)

ABRAHAM NEWLAND. Abraham Newland. Song. [Begins: "There ne'er was a name."] *See* Dale (J.)

[Another setting.] Abraham Newland. Comic Song. *See* Ne'er. Ne'er yet was a name, *etc.* [1798?] fol. **G. 368. (11.)**

[Another setting.] Abraham Newland. [Song, begins: "There ne'er was a name."] *See* Scott (J.)

ABRAMS (Harriett) The Birks of Aberfeldy...Scotch air, to which is added a Movement, harmonized & composed by Miss Abrams. *L. Lavenu : London*, [1800?] *obl.* fol. **E. 318. (11.)**

Eight Italian and English Canzonets for one or two Voices, with an Accompaniment for the Harpsichord or Piano-Forte, *etc. Printed...by the Author : London*, [1780?] *obl.* 4°. **B. 699. b. (1.)**

A Second Sett of Italian and English Canzonetts, for One, Two and Three Voices, with an Accompaniment for the Piano-Forte or Harp, *etc. L. Lavenu, for the Author : London*, [1800?] *obl.* fol. **E. 600. z. (1.)**

[Second Sett of Canzonetts. N° 1.] And must we part.. Duett...with an Accompaniment for the Piano Forte or Harp. *L. Lavenu : London*, [1800?] *obl.* fol. **E. 270. e. (1.)**

The Popular Air of Crazy Jane...Arranged with Variations for the Piano Forte, by T. Haigh. *L. Lavenu : London*, [1800?] fol. **g. 270. e. (13.)**
No. 52 *of* "*Le Melange.*"

Female Hardship...Song. The words by M. P. Andrews...with an Accompaniment for the Harp or Piano Forte. *L. Lavenu : London*, [1800?] fol. **G. 805. m. (2.)**

The Friend of my Heart...Song. The Words by M. P. Andrews...Set to Music with an Accompaniment for the Harp or Piano Forte. *L. Lavenu : London*, [1800?] fol. **G. 805. j. (1.)**

[Another copy.] **G. 806. (1.)**

If silent oft you see me pine...Song, the Words by the late Lord George Lyttelton ...with an Accompaniment for the Harp or Piano Forte. *Printed for R. Birchall : London*, [1795?] fol. **G. 806. j. (1.)**

Little Boy Blue...Glee, for three voices. *L. Lavenu : London*, [1800?] fol. **G. 808. g. (1.)**

O Memory thou fond Deceiver. A Favorite Song, with an Accompaniment for the Piano Forte or Harp. [Words by O. Goldsmith.] *Longman and Broderip : London*, [1790?] fol. **G. 361. (4.)**

[Another copy.] **H. 2821. (24.)**

The Orphan's Prayer...Ballad, the Words by M. G. Lewis...Set to Music with an Accompaniment for the Harp or Piano Forte, *etc. L. Lavenu : London*, [1800?] fol. **G. 805. j. (3.)**

The Shade of Henry...Song, the Words by M. P. Andrews...with an Accompaniment for the Harp or Piano Forte, *etc. L. Lavenu : London*, [1800?] fol. **G. 805. h. (2.)**

A Smile and a Tear...Song, the Words by M. P. Andrews, *etc. L. Lavenu : London*, [1800?] fol. **G. 805. j. (2.)**

ABRAMS (Harriett) Tom Halliard... Song, the Words by Peter Pindar...with an Accompaniment for the Harp or Piano Forte. *L. Lavenu : London*, [1800?] fol. **G. 805. h. (4.)**

The Ballad of William and Nancy. Written to commemorate an interesting incident which happened on the embarkation of the 85th Regt. August 10th, 1799 at Ramsgate ...Composed and arranged for the Harp or Piano Forte. *L. Lavenu : London*, [1800?] fol. **H. 2832. l. (1.)**

Ye Silvan Pow'rs that rule the Plain... Duett for two Voices, with an Accompaniment for the Harp or Piano Forte. *L. Lavenu : London*, [1800?] fol. **G. 805. h. (3.)**

ABRICOTS. Les Abricots, ou le Rosier défleuri. [Song.]
See Lisette. Lisette a un joli rosier, *etc.* [1785?] 8°. **B. 362. f. (25.)**

ABRISS, Vnuollkommner...Abriss, der vnendlichen...Ewigkeit. [Hymn.]
See O. O Mensch betracht die Ewigkeit, *etc.* 1642. 12°. **4257. aa. 4.**

ABROAD. Abroad as I was walking. *The Irish Girl.* A favourite Song. *Sk[illern : London*, 1780?] *s. sh.* fol. **G. 306. (133.)**

ABROAD AND AT HOME. Abroad and At Home. Comic Opera.
See Shield (W.)

ABSENCE. Absence. Song [begins: "When I with my Delia"].
See Arnold (S.)

L'Absence. [Song.]
See Elle. Elle fuit? *etc.* [1780?] 8°. **B. 362. b. (195.)**

Absence. [Song, begins: "Fair Laura is my theme"]. *See* Essex (M.)

Absence. [Song begins: "Ah doubt not my Delia"]. *See* Harwood (E.)

Absence. [Song, begins: "How sweet to recall"]. *See* Haydn (F. J.) [*Sonata for P. F. in D. major. Pohl, No.* 22. *Finale.*]

L'Absence. Romance.
See La Fontaine (*de*).

Absence. Ballad [begins: "Together rear'd"]. *See* Moorehead (J.)

Absence. [Song, begins: "Absent d'Iris."]
See P***.

Absence. Song. *See* This. This verdant Green was once my Pride.
[1760?] *s. sh.* fol. **G. 316. a. (49.)**

Absence. Song [begins: "In pleasing thoughts"]. *See* Weippert (J. E.)

Absence. Song [begins: "The Sun his gladsome beams"].
See Worgan (J.) *the Younger.*

ABSENT. Absent Delia. [Song.]
See My. My Delia is the blooming Fair. [1780?] *s. sh.* fol. **G. 310. (116.)**

Absent Delia. [Song.] *See* Now. Now May has spread it's sweets around. [1778?] *s. sh.* fol. **G. 310. (162.)**

Absent Delia. [Song, begins: "The Spring was all charming."] *See* Stone (J.)

The Absent Fair. Song. *See* Hoare (R.)

Absent Jockey. [Song.]
See My. My shepherd is gane far away. [1775?] *s. sh.* fol. **H. 1994. a. (96.)**

Absent Jockey. [Song.] *See* Young. Young Jockey was the blithest Swain. [1780?] *s. sh.* fol. **G. 314. (79.)**

The Absent Lover. [Song, begins: "Ye Zephyrs."] *See* Ganthony (J.)

The Absent Lover. Song. *See* When. When absent from y^e^ Nymph I love. [1720?] *s. sh.* fol. **G. 316. f. (74.)**

ABUZAR. Abuzar, ou la Famille extravagante. Parodie d'Abufar...en un Acte et en Vaudevilles. [Words] Par Radet, Barré et Desfontaines, *etc.* [With the music of the Vaudeville.] *Chez les Libraires: Paris*, An V^e^ [1797.] 8°.
11738. b. 37. (10.)

A BURCK (Joachim)
See Burck.

ACADEMIES, *etc.*—Schiedam.—*Reden-Ryck Camer "by de Roode Roosen."* Der Reden-Ryckers stichtighe tsamenkomste, op t' ontsluyt der Vraghe: Wat tnoodichst' is om d'arme Weesen t'onderhouvvē? Ghehouden binnen Schiedam, A° xvi. ^c^iii. ...: Verwatende zeven Spelen, op de voorsz Vraghe ghewrocht. Noch eenighe andere wercken, op den zelven zin ende reghel, voorghestelt by de Roode Roosen, tot Schiedam. [With music to some of the poems.] *By Jan van Waesberghe: Rotterdam*, [1603?] 4°. **11555. d. (2.)**

Zurich. *Gesellschaft der Vocal- und Instrumental-Musik.* Musicalische Neu-Jahrs-Gedichte:... zum anderen mahl aufgelegt. Anno 1716. [For the years 1685–1777.] [*Zurich,*] 1716–1777. 4°.
Ac. 5130. (2.)
The first edition bears the title "Musicalische Neu-Jahrs-Geschencke." The Nos. for 1689, 1721, 1722, 1724–7, 1729–77 *are duplicates of those in the first edition.*

Musicalische Neu-Jahrs-Geschencke:... einer Ehr- Kunst- und Tugendliebenden Jugend in Zürich, von der Gesellschaft der Vocal und Instrumental Music... verehrt. [For 1685–1812.] [*Zurich*, 1685–1812.] 4° & *obl.* fol. **Ac. 5130.**
Each number has an engraved frontispiece. The Nos. for 1778–89 *are in* obl. *fol. Those for* 1790–98 *bear the title "Gesänge zur Beförderung Vaterländischer Tugend," and those for* 1805–11 *"Väter-Tugenden." In* 1812 *this Society and the Musik-Gesellschaft amalgamated and became the Allgemeine Musik-Gesellschaft.*

ACADEMIES, *etc.*—Zurich.—*Musik-Gesellschaft.* Musicalische Neu-Jahrs-Gedichte, als ein Biblisches, Musicalisches Werck, in welchem alle die in heiliger Schrifft enthaltene, die Music betreffende Materien und Stellen...in Kupfer-Stichen, auch...Melodeyen und Poesien vorgestellet und heraussgegeben, von der Music-Gesellschaft...in Zürich. Der lieben Jugend daselbst zu verehren angefangen an dem Neu-Jahrs-Tag 1713. [*Zürich*, 1755?–79.] 4°. **Ac. 5131.**
Each Neu-Jahrs-Gedicht has a separate title-page. In 1812 *this Society and the Gesellschaft der Vocal- und Instrumental-Musik were amalgamated, and became the Allgemeine Musik-Gesellschaft.*

ACCEPT. Accept, Maria, of a Heart. Song. *See* Purcell (D.)

ACCIDENT. L'Accident. [Song.]
See Ces. Ces grands yeux noirs, *&c.* [1790?] 8°. **B. 362. e. (10.)**

ACCIDENTI DELLA VILLA. Gli Accidenti della Villa. [Opera.]
See Dutillieu (P.)

ACCOMPLISHED MAID. The Accomplished Maid. Comic Opera.
See Piccini (N.) [*La Buona Figliuola.*] When you discover. *A Favourite Air.* Sung by Mr. Dibdens, in the Accomplish'd Maid. [By N. Piccini.] [*London?* 1770?] *s. sh.* fol. **H. 1994. d. (50.)**

ACCOUNT. An Account of the Origin and Progressive Improvements of the Diatonic Scale...also the elements of tuning the Harpsichord, Organ, and Piano-Forte, with a New Scale. *D. Brewman, for J. Carr: London*, [1790?] 8°.
557. c. 19. (13.)

ACCURATE ORGANIST. Der Accurate Organist im General-Bass. Das ist: Neue, deutliche und vollständige Anweisung zum General-Bass, worinne, statt der Exempel, nur zweene Geistliche General-Bässe, nemlich die von denen Choralen: Was Gott thut, das ist wohlgethan, &c., und Wer nur den lieben Gott läst walten, &c., durche alle Tone und Accorde dergestalt durchgeführet sind, dass in denenselben zweyen Exempeln alle Griffe, mithin die Signaturen aller Clavium, anbey die bequemsten Vorthel zur Faust, gewiesen werden. [By Johann Philipp Treiber.] *In Verlegung Caspar Junghanssens: Jena* (*Druckts Nicolaus Bachmann: Arnstadt*), 1704. fol. **7896. g. 33**

ACH. Ach du hoch betrübtes Sachsen. [Funeral Ode.] *See* TITIUS (E.)

Ach Traurigkeit ! was grosse schwere Todes-Fälle. *Trauer-Lied, Bey seeligen Absterben und angestelltem Leich-Conduct, Dess...Herrn Johann Wolffgang Grünewalds, etc. Gedruckt bey P. Dalnsteiners seel. Wittib.:* [*Ratisbon,*] 1684. 4°.
12301. dd. 6. (16.)

Ach ! wie lang hab ich schon begert. *Ehrenpreiss der Allersceligisten Jungkfrawen vnd Mutter Gottes Mariæ :* Auff einer schlechten Harpffen ihres vnwürdigen Dieners gestimbt vnd gesungen. Zu Nutz ...aller Sodalium in vnser lieben Frawen Bruderschafften. *Bey Lucas Scraub. In Verlegung J. Wagner: München,* 1647. 12°.
11527. de. 65.

ACHETEZ. Achetez à ma boutique. [Song.] *See* FAUX LORD.

ACHILLE. Achille sur le corps de Patrocle. Cantate. *See* HORZIZKI (F.)

ACHILLE ET POLIXENE. Achille et Polixène. Tragédie. *See* COLASSE (P.)

ACHILLES. Achilles. An Opera . . . Written by the late Mr. Gay. With the Musick prefix'd to each Song. *Printed for J. Watts : London,* 1733. 8°.
841. d. 17. (5.)

[Another copy.] **992. k. 8. (3.)**

ACHILLES IN PETTICOATS. Achilles in Petticoats. Opera. *See* ARNE (T. A.)

ACIS AND GALATEA. Acis and Galatea [by G. F. Haendel] for a Flute containing the Songs and Symphonys curiously Transpos'd and fitted to the Flute in a Compleat manner. The whole fairly Engraven & carefully Corected. *Printed for I. Walsh, & In° & Ioseph Hare : London,* [1725 ?] *obl.* 4°.
a. 206. a. (8.)

Acis and Galatea. Ballet. *See* BOSSI (C.)

Acis and Galatea. Mask. *See* HAENDEL (G. F.)

ACIS ET GALATÉE. Acis et Galatée. Pastorale. *See* LULLI (G. B.)

ACKEE-O. Ackee-o. [Song.] *See* REEVE (W.) [*Paul and Virginia.*]

A-COURTING. A courting I went to my love. *Humphrey Gubbins's Courtship.* [Song] [*London,* 1748.] 8vo.
PP. 5438. z.

The Universal Magazine, vol. III., p. 222.

A Courting I went to my Love. *Humphrey Gubbins's Courtship.* [Song.] [*London,* 1750 ?] *s. sh.* fol. **H. 1994. b. (16.)**

ACROSTIC. The Acrostick. [Song.] *See* MATCHLESS. Matchless as when Venus. [1760 ?] *s. sh.* fol. **H. 1994. (42.)**

ACTEUR DANS SON MÉNAGE. L'Acteur dans son Ménage, Tableau anecdotique, mêlé de Vaudevilles, par Min. Jh. Boullault, *etc.* [With the music of one song, by L. J. Saint-Amans.] *Chez le Libraire, au Théâtre du Vaudeville : Paris, An* VIII^e^ [1799.] 8°. **11738. bb. 41. (4.)**

A * D * A * M., *M^r^* Dans le Salon avec moi. *Chanson.* Air sérieux de Mr. AxDxAxM. Les Paroles sont de Mr. J. F. Guichard. [*Paris,*] 1753. *s. sh.* 4°. **289. c. (15.)**

Mercure de France, Oct., 1753.

De la rose qui vient d'éclore. *Air.* Les paroles sont de Mr. J. F. Guichard, *etc.* [*Paris,*] 1754. *s. sh.* 4°. **298. c. (17.)**

Mercure de France, Jan., 1754.

ADAM (JOHANN) Sinfonia. [Harpsichord.] *See* SYMPHONIES. [Raccolta della migliore Sinfonie, *etc.*] N° XI. [1761–(2).] fol. **g. 269.**

ADAMI (ANTONIO FILIPPO) Poesie...con una Dissertazione sopra la Poesia Drammatica e Musica del Teatro. *Nella Stamp. Imp. : Firenze,* 1755. 8°. **83. d. (10.)**

ADAMS (ABRAHAM) The Psalmist's New Companion. Containing an Introduction to the Grounds of Musick ... also Forty-one Psalm Tunes, and Twenty-five Anthems ... To which is added a Funeral Hymn. The whole is composed in Three and Four Parts ... The Sixth Edition set forth and corrected by A. Adams, at Shoreham in Kent. *Printed by Thompson and Son : London,* [1760 ?] *obl.* 8°. **A. 133.**

The Psalmist's New Companion. Containing ... Forty-three Psalm Tunes, & Twenty-three Anthems ... the Tenth Edition, *etc. Printed for C. and S. Thompson : London,* [1775 ?] *obl.* 4°.
A. 133. a.

The Psalmist's New Companion ... The Eleventh Edition, *etc. Printed for S. A. & P. Thompson : London,* [1785 ?] *obl.* 4°. **A. 133. b.**

The Psalmist's New Companion ... The Twelfth Edition, *etc. Printed for Messrs. Thompson :* [*London,* 1790 ?] *obl.* 4°.
A. 133. c.

ADAMS (G.) Janie's Bawbie. A Favourite Strathspey with Variations, composed expressly for the Use of Juvenile Performers on the Harp. *J. Platts : London,* [1800 ?] fol. **g. 139. (1.)**

ADAMS (JAMES B.) L'Adieu. [Song.] The words by Mr. Pott. *A. P[ortal : London,* 1780 ?] fol. **G. 306. (211.)**

A New Air for the Voice and Harpsichord with other Accompanyments. N° 2. (Ode to May. The words by Miss Whately.) *Longman and Broderip, for the Author : London,* [1790 ?] fol. **G. 360. (1.)**

ADAMS (James B.) A New Air for the Voice and Harpsichord with other Accompanyments. N° 3. (L'Amour timide. The words by Sir John Moore.) *Longman and Broderip, for the Author: London*, [1790?] fol. **G. 360. (1.)**

A New Air for the Voice and Harpsichord with other Accompanyments. N° 4. (Lovely seems the Moon's fair Lustre, the Words ... from Percy's Collection, *etc.*) *Longman and Broderip, for the Author: London*, [1790?] fol. **G. 360. (1.)**

A New Air for the Voice and Harpsichord with other Accompanyments ... N° 5. (Invocation to the Nightingale, the words by Miss Hays.) *Longman and Broderip, for the Author: London*, [1790?] fol. **G. 360. (1.)**

A New Air for the Voice and Harpsichord with other Accompanyments... N° 6. (The Death of Daphne, the words...from Pope's Pastorals.) *Longman & Broderip, for the Author: London*, [1790?] fol. **G. 360. (1.)**

The Bacchanalian. [Song.] *I. F[entum: London*, 1780?] *s. sh.* fol. **G. 306. (200.)**

A Collection of Songs, *etc. Printed for J. Fentum: London*, [1770?] fol. **G. 805. e. (3.)**

[A Collection of Songs. N° 1. The Power of Music.] A Favourite Song adapted for the Voice and Harpsichord. *J. Fentum: London*, [1775?] fol. **G. 316. c. (1.)**

[A Collection of Songs. N° 2.] The Request. [Song.] The words by Mr. Bonneau. *I. F[entu]m: [London*, 1775?] fol. **G. 316. c. (2.)**

[A Collection of Songs. N° 5.] The Invocation. A favourite Song for the Voice and Harpsichord. The words by Mr. Bonneau, *etc. I. F[entu]m: [London*, 1770?] fol. **G. 316. c. (4.)**

[A Collection of Songs. N° 7.] A Definition of Love. [Song.] The words by Mr. Bonneau. *I. F[entu]m: [London*, 1775?] fol. **G. 316. c. (3.)**

Come gentle God of soft repose. [Song.] For the Voice and Harpsichord, *etc. J. Welcker: [London*, 1780?] fol. **G. 307. (67.)**

Daphne. [Song.] The words by Mr. Pott. *I. F[entum: London*, 1775?] fol. **G. 314. (67.)**

The Disaster. A New Song. *A. P[ortal: London*, 1780?] fol. **G. 313. (12.)**

The Jealous Lover. [Song.] *J. Welcker: [London*, 1780?] fol. **G. 310. (53.)**

Maria. [Song.] The Words by Mr. Pott. *A. P[ortal: London*, 1780?] fol. **G. 306. (167.)**

Myrtilla. A. Sonnet. [*London*, 1780?] fol. **G. 311. (116.)**

ADAMS (James B.) Phyllida, a Pastoral. [Song.] The Words by Mr. Pott. *I. F[entu]m: [London*, 1775?] fol. **G. 314. (69.)**

Three Sonatas for the Piano Forte or Harpsichord, with an Accompanyment for a German Flute or Violin . . . Op. 4. *Printed for the Author by Longman & Broderip, London*, [1790?] fol. **h. 61. (1.)**

See Paphian Doves. The Paphian Doves ...The Songs and Music ... by different Ingenious Masters [i.e. J. B. Adams and T. Smart]. [1785?] fol. **G. 805. k. (14.)**

ADAMS (T.) Peace, a Ballad. The words by G. Walker. *Printed for G. Walker: London*, [1800?] fol. **G. 805. b. (4.)**

ADAMS UND EVENS ERSCHAFFUNG. Adams und Evens Erschaffung, und ihr Sündenfall. Ein geistlich Fastnachtspiel mit Sang und Klang. Aus dem Schwäbischen in's Oesterreichische versetzt. [Words and music by A. F. X. S. Sailer.] [*Vienna,*] 1783. 4°. **11745. f. 12.**

ADDINGTON (Stephen) A Collection of Approved Anthems, selected from the most Eminent Masters . . . The Second Edition. (A Supplement, *etc.*) 2 pt. *Printed for the Author: Mile End, etc.* 1795, *obl.* 8°. **A. 1018. a.**

A Collection of Psalm Tunes for Publick Worship, adapted to Dr. Watts's Psalms and Hymns. To which are added Several Other Tunes...with a short Introduction to Singing ... The Third Edition; corrected & enlarged. *Printed for the Author...Market Harborough, etc.* 1780. *obl.* 8°. **A. 1018.**

A Collection of Psalm Tunes ... The Sixth Edition; corrected & enlarged. (The Supplement to the Sixth Edition, *etc.*) 2 pt. *Printed for the Author: Mile End, etc.*, 1786. *obl.* 8°. **A. 1018. b.**

A Collection of Psalm Tunes ... The Eleventh Edition; corrected and enlarged. (Supplement, *etc.*) 2 pt. *J. Murgatroyd: London*, 1792. *obl.* 8°. **A. 1018. c.**

A Second Volume to the Rev. Dr. Addington's Collection of Psalm and Hymn Tunes, *etc.* [Edited by S. Hawes.] *Printed for T. Conder and C. Logan: London*, [1797?] *obl.* 8°. **A. 1018. d.**

A New Edition of ... Dr. Addington's Psalm & Hymn Tunes. Containing all the Additions ... of the Thirteen former Editions & now much enlarged ... In Three Volumes, *etc.* [Edited by S. Hawes.] *Printed for T. Conder: London*, [1800?] *obl.* 8°. **A. 1018. e.**

ADDISON (JOHN) My Jamie is a bonny Lad. A Favorite Scotch Song, *etc.* *A. Bland & Weller: London*, [1800?] fol. **G. 361. (7.)**

ADDRESS. The Address. [Song, begins: "'Twixt pleasing hope."]
See SCHUMANN (F. T.)

The Address. [Song.]
See TELL. Tell me, my lovely, charming Fair. [1740?] *s. sh.* fol. **G. 305. (232.)**

Address to a Robin Redbreast. Canzonette. *See* BARRE (W.)

Address to a Violet. [Song.] *See* WEBBE (S.) *the Elder.*

The Address to Chloe. [Song.]
See DEFESCH (W.)

Address to Contentment. [Song.]
See DANCE (W.)

Address to Cynthia. Rondo.
See AMBROSE (J.)

Address to Health. [Song.]
See HODGSON (P.)

An Address to Hope ... Ballad, *etc.*
See O. Oh! ever skill'd to wear the form we love, *etc.* [1800?] fol. **G. 424. u. (38.)**

An Address to Lady Cadogan's Harp. Canzonet. *See* SHIELD (W.)

An Address to Liberty. [Song.]
See FAIREST. Fairest Daughter of the Skies. [1740?] *s. sh.* fol. **G. 307. (233.)**

An Address to May. Song.
See NOW. Now the hedgerows grow in trim, *etc.* [1752.] 8°. **249. c. 22.**

The Address to Silvia. [Song.]
See HAENDEL (G. F.) [*Il Trionfo del Tempo. Lascia la spina.*]

An Address to Sleep. Air [begins: "Oh soothing sleep"].
See ARNOLD (S.) [*Zorinski.*]

Address to Sleep. [Song, begins: "Balmy sleep!"] *See* GUEST (G.)

The Address to Sleep. [Song, begins: "To thee, O gentle sleep."]
See MARTIN (J.)

Address to the British Fair. [Song.]
See WEBBE (S.) *the Elder.*

An Address to the God of Sleep. [Song.]
See KIND. Kind God of Sleep, *etc.* [By J. E. Galliard.] [1740?] *s. sh.* fol. **H. 1994. (39.)**

An Address to the God of Sleep. [Song, begins: "Come, gentle God."]
See KOTSWARA (D.)

An Address to the Royal Bowmen of Kent. [Song.] *See* DILLON (Sir J.)

Address to the Sun. [Song.]
See CALLCOTT (J. W.)

An Address to Vulcan. [Song.]
See TENCH (F.)

ADDRESS. The Address with the Lady's Answer. [Song.]
See AH. Ah lovely Nymph give over. [1725?] *s. sh.* fol. **G. 306. (12.)**

ADÈLE. Adèle, ou Les Métamorphoses, Comédie en un Acte et en prose, mêlée de Vaudevilles. Par le C. L. P. Ségur l'aîné...avec des Airs notés [by — Wicht]. *Chez le Libraire au Théâtre du Vaudeville: Paris*, AN VIII. [1800]. 8°. **11738. n. 16. (1.)**

ADÈLE ET DORSAN. Adèle et Dorsan. Comédie. *See* DALAYRAC (N.)

ADESTE. Adeste Fideles. The Favorite Portugueze Hymn, on the Nativity, with an Accompaniment for the Piano Forte. (The Sicilian Mariner's Hymn.) *Goulding & Co.: London*, [1799?] fol. **G. 805. (1.)**

ADIEU. L'Adieu. [Song, begins: "At Chloe's name."] *See* ADAMS (J. B.)

L'Adieu. Song [begins "One kind kiss"].
See JACKSON (G.)

The Adieu. [Song, begins: "Adieu the streams."] *See* OSWALD (J.)

Adieu, beautés, dont l'ètalage. *Le Petit Bien.* [Song, written] par M. C., *etc.* [*Paris*, 1780?] 8°. **B. 362. b. (100.)**

[Another copy.] **B. 362. e. (75.)**

Adieu cour moi. *Duo. Babb: [London*, 1780?] *s. sh.* fol. **G. 306. (225.)**
In D. Corri's Collection this is stated to be a Negro Melody.

Adieu, dear maid. *Ode to Florimel.* [Song.] *R. Falkener: London*, [1780?] *s. sh.* fol. **H. 1994. a. (54.)**

Adieu ma Liberté. Ballad.
See HOOK (J.)

Adieu monsieur Firmin. Duo.
See DALAYRAC (N.) [*Une Matinée de Catinat.*]

Adieu my charming Fair. [Song.]
See HAYDN (F. J.) [*Symphonies. B. & H. N° 53. Andante.*]

Adieu my Fair. Ballad. *See* BAILEY (E.)

Adieu! my Fernando. Romance.
See KREUTZER (R.) [*Lodoiska. La douce clarté de l'aurore.*]

Adieu, my Floreski, for ever. Romance.
See Lodoiska.

Adieu my Native Land, adieu. Written & composed by the Author of "Over the Mountain and over the Moor" [i.e. H. Piercy], a Favorite Ballad, *etc.*
H. Thompson: London, [1798?] fol. **G. 365 (72.)**

[Another edition.] Adieu, my Native Land, Adieu! A Favorite Song adapted for the Piano-Forte.
[*London*, 1800?] fol. **G. 383. h. (1.)**

ADIEU. Adieu the Streams that smoothly flow. *The Adieu.* A New Song [by J. Oswald]. [*London*, 1751.] 8°. **PP. 5438. z.**

The Universal Magazine, Vol. III., p. 269.

Adieu the Streams that smoothly flow. *The Adieu.* [Song, by J. Oswald.] Sung at the Publick Gardens. [*London*, 1750?] *s. sh.* fol. **H. 1994. b. (1.)**

Adieu the verdant Lawns. *The Adieu.* [Song.] *J. Weleker:* [*London*, 1777?] *s. sh.* fol. **G. 306. (106.)**

Adieu, thou faithless World. [Song.] *See* As. As on Killarney's Banks I stood. [1780?] *s. sh.* fol. **H. 1601. b. (46.)**

Adieu thou lovely Youth. [Song.] *See* Artaxerxes.

Adieu to dear London. *Cox-Heath Camp.* [Song.] *Sk*[*illern: London*, 1787?] *s. sh.* fol. **G. 306. (91.)**

Adieu to Delight. Song [begins: "Adieu to delight"]. *See* Graeff (J. G.)

Adieu to Delight. Song [begins: "Adieu to delight"]. *See* Hook (J.)

The Adieu to Moggy. [Song, begins: "Since Moggy I mun bid"]. *See* S., F. H. E.

The Adieu to Moggy. A Song. *See* Since. Since Moggy I mun bid adieu. [1746?] *s. sh.* fol. **G. 311. (91.)**

Adieu to Old England. *Hope at the Last; or, A Farewell to Old England.* A Song. [*London*, 1754.] 8°. **PP. 5438. z.**

The Universal Magazine, Vol. XIV., p. 30.

Adieu to old England. *Hope at the Last; or Farewell to Old England.* [Song.] [*London*, 1760?] *s. sh.* fol. **G. 306. (122.)**

Adieu to Seaton Cliffs. [Song.] *See* To. To thy Cliffs rocky Seaton adieu, *etc.* [1790?] fol. **G. 810. (63.)**

An Adieu to the Rocks of Lannow. [Song.] *See* Hayes (P.)

Adieu to the village delights. Glee. *See* Baildon (J.)

Adieu verroux, adieu prison. Air. *See* Euphrosine.

Adieu ye Groves. *Winter.* [Song.] Sung by Mr. Hudson at Ranelagh. [1765?] *s. sh.* fol. **G. 306. (83.)**

Adieu ye Streams that smoothly flow. Song. *See* Palma (F.)

Adieu ye Streams that smoothly glide. *The Flowers of the Forest.* [Song.] [*London*, 1772.] *s. sh.* 4°. **159. n. 4.**

The London Magazine, Feb., 1772.

ADIEUX. Adieux d'un Soldat. Romance. *See* Garat (P. J.)

ADIEUX. Adieux d'un Vieillard à son Fils. Chanson. *See* Dalayrac (N.)

Les Adieux de l'Opéra Comique, Compliment pour la clôture de la Foire S. Laurent. Par M. Taconet. Représenté pour la première fois le 8 Octobre 1761. *See* Théâtre.. Nouveau Théâtre de la Foire, &c. Tom. 5. 1763. 8°. **11735. d. 2.**

Adieux de la Présidente de Tourvel au Chevalier de Valmont. [Song.] *See* Toi. Toi que j'aimai, &c. [1790?] 8°. **B. 362. a. (109.)**

Les Adieux de la Reine. [Song.] *See* Beecke (I. von)

ADIEUX DU GOUT. Les Adieux du Gout, Comédie en un Acte & en Vers [by C. P. Pater and F. de Portelance] ... avec la Musique. 2 pt. *Chez Duchesne: Paris*, 1754. 8°. **163. d. 54.**

ADLUNG (Jacob) M. Jacob Adlungs... Anleitung zu der musikalischen Gelahrtheit, *etc. J. D. Junanicol, Sen.: Erfurt*, 1758. 8°. **7898. h. 17.**

M. Jacob Adlungs... Anleitung zur musikalischen Gelahrtheit ... Zweyte Auflage, besorgt von J. A. Hiller. *In der Breitkopfischen Buchhandlung: Dresden und Leipzig*, 1783. 8°. **1042. d. 58.**

Musica Mechanica Organoedi. Das ist: Gründlicher Unterricht von der Struktur, Gebrauch und Erhaltung, &c. der Orgeln, Clavicymbel, Clavichordien und andere Instrumente ... Aus der hinterlassenen Handschrift des... Verfassers in Ordnung gebracht, mit einigen Anmerkungen und einer Vorrede versehen und zum Drucke befördert von J. A. Albrecht, *etc.* 2 Bd. *F. W. Birnstiel: Berlin*, 1768. 4°. **7896. aaa. 31.**

M. Jakob Adlungs... musikalisches Siebengestirn. Das ist: Sieben zu der ... Tonkunst gehörige Fragen, welche Derselbe .. beantwortet .. Aus der hinterlassenen... Handschrift des... Verfassers mit einer Vorrede ans Licht gestellet von J. L. Albrecht, *etc. F. W. Birnstiel: Berlin*, 1768. 4°. **7898. b. 13.**

ADMETO. Si, caro, si. [Song.] *Sung by Sig*[*ra*] *Faustina in Admetus.* [By G. F. Handel.] [*London*, 1730?] *s. sh.* fol. **G. 316. e. (135.)**

ADMIRAL BENBOW. Admiral Benbow. [Song.] *See* O. O we sail'd to Virginia, *etc.* [1780?] *s. sh.* fol. **G. 316. (103.)**

ADMIRAL KEPPEL. Admiral Keppel. Catch. *See* 'Twas. 'Twas you, Sir, *etc.* [1779.] fol. **G. 305. (97.)**

Admiral Keppel Triumphant. [Song.] *See* Timms (I.)

ADMIRAL RODNEY. Admiral Rodney triumphant. Song. *See* BENNETT (W.)

ADMIREZ. Admirez donc ma vigilance. *La Chaussure à la Mode.* [Song, written] par M. Rambur. Air: Du Serin qui t'a fait envie. Avec accompag. de Basse. *Chez Camand: Paris,* [1785?] 8°.
B. 362. a. (177.)

ADMIRING. The Admiring lover. [Song.] *See* MASON (J.)

ADNIN ( ) Enfin nos vœux sont accomplis. *Air, etc.* [*Paris,*] 1729. *s. sh.* 4°.
298. a. 7.
Mercure de France, Oct., 1729.

Lorsque je fis present à la jeune Lizette. *Musette, etc.* [Words by M. d'Orvilliers.] [*Paris,*] 1729. *s. sh.* 4°. **298. a. 4.**
Mercure de France, April, 1729.

Morgué! la charmante nouvelle! *Chanson* [for two voices, words by] Le Tellier d'Orvilliers. [*Paris,*] 1729. *s. sh.* 4°.
298. a. 7.
Mercure de France, Sept., 1729.

Printems, qu'attendés-vous. *Rondeau, etc.* [Words by] M^e^ Paule, *etc.* [*Paris,*] 1730. *s. sh.* 4°. **298. a. 10.**
Mercure de France, April, 1730.

ADOIN ( ) À mon aide, Bacchus. *Air à Boire.* (Les paroles sont de M. le Tellier d'Orvilliers. Musique de M. Adoin, de Vernon.) [*Paris,*] 1729. *s. sh.* 4°.
298. a. 5.
Mercure de France, June, 1729.

ADOLPHE ET CLARA. Adolphe et Clara. [Opera.] *See* DALAYBAC (N.)

ADONIS. Adonis expira dans les bras de Vénus. Air. *See* CHASSÉ (C. L. D. de)

ADOPTED CHILD. The Adopted Child. Musical Drama. *See* ATTWOOD (T.)

ADORABLE. Adorable Philemire. Romance. *See* PINSON ( )

ADRIANI (FRANCESCO) Il Primo Libro de Madrigali a Cinque Voci... nuouamente posto in luce. Basso. *Appresso Girolamo Scotto: Vinegia,* 1570. 4°. **D. 148.**

Il Secondo Libro de Madrigali a Cinque Voci... nuouamente posti in luce. Basso. *Appresso Girolamo Scotto: Vinegia,* 1570. 4°. **D. 148. a.**

ADRIANO. *See* WILLAERT (A.)

Adriano. [Opera.] *See* VERACINI (F. M.)

ADRIANO IN SIRIA. Adriano in Siria. Opera. *See* BACH (J. C.)

Adriano in Siria. [Opera.] *See* CIAMPI (L. V.)

ADRIANSEN (EMANUEL) Nouum Pratum Musicum . . . cuius . . . ambitu . . . comprehenduntur Selectissimi . . . Madrigales, Cantiones, & Moduli 4. 5. & 6. vocum. Cantiones Trium vocum . . . Variæ Cantiones Gallicæ . . . Omnis generis Choreæ, Passomezi . . . &c. Omnia ad Testudinis Tabulaturam . . . redacta . . . Opus...nouum, nec hactenus editum. *Excudebat Petrus Phalesius sibi & Ioanni Bellero: Antuerpiæ,* 1592. *fol.*
This collection contains Madrigals by G. Ferretti, L. Marenzio, C. de Rore, G. Palestrina, Claudin le Jeusne, G. M. Nanino, N. Faignient, O. de Lasso, G. Conversi, M. A. Ingegneri, A. Pevernage and S. Felis; Motets by O. de Lasso, Lupus Helline, N. Gombert and A. Pevernage; and Cantiones Napolitanæ by G. Celano and L. Marenzio.

Pratum Musicum . . . cuius ambitu... comprehenduntur ... Madrigales, & Cantiones 4. 5. 6. Vocum. Balletti 5. Vocum. Cantiones Trium Vocum . . . Variæ . . . modulationes. Omnis generis Choreæ, Passomezo cum suis Saltarellis, Gailliardæ, Alemandæ, Branslæ, Courantæ, Voltæ, &c. Omnia ad Testudinis Tabulaturam ... redacta ... Editio noua priori locupletior. *Ex Typographia Musica Petri Phalesij: Antuerpiæ,* 1600. fol.
The contents of this edition are different from that of 1592. *It contains madrigals by C. de Rore, R. Giovanelli, O. Lasso, N. Faignient, Ferabosco, G. Ferretti, A. Gabrieli, G. de Wert, G. B. Mosto, G. Conversi, G. M. Nanino, G. Prenestini and A. Striggio; and Ballets by G. G. Gastoldi.*

ADRIANUS (EMANUEL) *See* ADRIANSEN.

ADRIEN (MARTIN JOSEPH.) La Bonne Fille. [Song.] Paroles de M. Reynier... Avec Accomp^t^ de Guittare. *Chez Imbault: Paris,* [1790?] 8°.
B. 362. g. (72.)

[Another copy.] **B. 362. b. (60.)**

L'Evacuation du Territoire de la République. Chanson de Guerre, par La Combe. *Du Magazin de Musique à l'usage des fêtes Nationales:* [*Paris,* 1794.] 8°.
E. 1717. b. (6.)

ADSON (JOHN.) Courtly Masquing Ayres, Composed to 5 and 6 Parts, for Violins, Consorts, and Cornets. Altus. *Printed by T*[*homas*] *S*[*nodham*], *for Iohn Browne: London,* 1621. 4°
K. 8. f. 8.

ADVANCE. Advance each true Brother. Song. *See* GRANOM (L. C. A.)

ADVANTAGE. The Advantage of Toping. [Song.]
See DIBDIN (C.) [*The Sphinx.*]

ADVENTURES OF A NIGHT. Oh Love, how swift thy fairest prospects fade. *The Favorite Song.* Sung in the Adventures of a Night. *J. Preston : London,* [1784?] fol. **H. 1653. (56.)**

ADVICE. Advice. [Song, begins : "He who a Virgin's Heart wou'd win."] *See* ARNE (T. A.)

Advice. [Song, begins: "Shepherd would'st thou here obtain."] *See* ARNOLD (S.)

Advice. [Song, begins : "Old Mary, her poor husband dead."] *See* DIBDIN (C.) [*A Tour to the Land's End.*]

The Advice. [Song, begins : "The Lass that would know how to manage."] *See* GALLIARD (J. E.)

The Advice. [Song.] *See* HAD. Had Phillis been as heretofore. [1730?] *s. sh.* fol. **G. 308. (26.)**

The Advice. [Song, begins : "Mortals, wisely learn to measure."] *See* HAENDEL (G. F.) [*Ezio. Stringo al fine.*]

Advice. [Song, begins : "Maidens beware ye."] *See* LEVERIDGE (R.)

The Advice. [Song, begins : "Man on Creation."] *See* MAGNANT (P.)

The Advice. [Song.] *See* PRITHEE. Prithee foolish Boy give o'er. [1735?] *s. sh.* fol. **G. 305. (122.)**

The Advice. [Song.] *See* SUSPICION. Suspicion like a cruel Frost. [1760?] *s. sh.* fol. **G. 316. (133.)**

The Advice. [Song, begins : "Why Shepherd dost thou grieve."] *See* TAYLOR (R.) *of Marylebone Gardens.*

The Advice. [Song.] *See* TEACH. Teach me Chloe how to prove, *etc.* [1759.] *s. sh.* 8°. **P.P. 5439. ab.**

Advice how to Marry. [Song, music by J. Oswald.] The Words by a Lady of Quality. *See* CHLOE. Chloe, or the Musical Magazine, *etc.* [No. 83.] [1760?] fol. **G. 433.**

Advice to a fond Lover. [Song.] *See* FOR. For shame fond heart. [1720?] *s. sh.* fol. **G. 316. g. (20.)**

Advice to a Friend in Love. [Song.] *See* PRITHEE. Prithee Billy, *etc.* [1735?] *s. sh.* fol. **G. 315. (46.)**

[Another setting.] Advice to a Friend in Love. [Song, begins : "Prithee Billy."] *See* VANBRUGHE (G.)

Advice to a Lady. [Song.] *See* HUDSON (R.)

Advice to a Shepherd. [Song.] *See* ALLEN (G. S.)

Advice to Brittish Sailors. [Song.] *See* DENSON (R.)

Advice to Celia. Catch [begins : "While health and blooming youth "]. *See* HODGSON (P.)

ADVICE. Advice to Celia. [Song, begins : "Ah Celia! recall thy lost hours."] *See* STANLEY (J.)

Advice to Chloe. Song. *See* DEAR. Dear Chloe, while thus beyond Measure. [1740?] *s. sh.* fol. **G. 316. d. (117.)**

Advice to Cloe. [Song, begins : "See Cloe, how the new-born Rose."] *See* HOWARD (S.)

Advice to Chloris. Song. *See* CLORIS. Cloris, it is not in our Pow'r, *etc.* [1754.] 8°. **157. l. 16.**

Advice to Cupid. [Song.] *See* VINCENT (J.)

Advice to Daphne. [Song.] *See* PRETTY. Pretty little modest Fair. [1760?] *s. sh.* fol. **G. 316. e. (117.)**

Advice to Fanny. [Duet.] *See* CORELLI (A.) [*Sonate da Camera. Op.* 2. *No.* 1. *Gavotta.*]

Advice to Fops. [Song.] *See* YOUNG. Young whining Fops of Love complain, *etc.* [1725?] *s. sh.* fol. **G. 305. (265.)**

Advice to Linco. [Song.] *See* DEAR. Dear Dick here's to thee, *etc.* [1721?] *s. sh.* fol. **G. 303. (86.)**

Advice to Mirtilla. [Song.] *See* GRAVES (J.)

Advice to Myra. [Song.] *See* WHY. Why should a Heart so tender Break. [1760?] *s. sh.* fol. **G. 316. (160.)**

Advice to Phillis. Song. *See* HOW. How sweet are the Roses, *etc.* [1765.] 8°. **P.P. 5438. z.**

Advice to Phillis. [Song, begins : "Prythee Phillis."] *See* VANBRUGHE (G.)

Advice to Sylvia. [Song.] *See* TORTORITI (G.)

Advice to the Batchelors. [Song.] *See* TO. To me your attention ye Batchelors give. [1780?] fol. **H. 2818. c. (49.)**

Advice to the Fair. [Song, begins: "Young Celia was sprightly."] *See* HUDSON (R.)

Advice to the Fair. *See* IF. If you're not too proud, *etc.* [1780?] fol. **G. 309. (102.)**

Advice to the Fair. Song [begins : "As through life's journey you proceed "]. *See* PARRIN (I. A.)

Advice to the Ladies. [Song.] *See* FORGIVE. Forgive ye Fair. [1740?] *s. sh.* fol. **G. 307. (197.)**

Advice to the Ladies. [Song.] *See* LET. Let an empty flatt'ring Spirit, *etc.* [1780?] fol. **G. 310. (49.)**

Advice to the Ladies. [Song.] *See* THAT. That Hymen's easy silken rein, *etc.* [1751.] 8°. **249. c. 21.**

Advice to the Ladies. [Song.] *See* YE. Ye nymphs and ye shepherds, *etc.* [1766.] 8°. **P.P. 5441.**

ADVICE. Advice to the Melancholy. [Song.] *See* COME. Come let's be merry. [1720?] *s. sh.* fol. **H. 1601. (86.)**

Advice to the Sea. [Song.]
See THOUGH. Tho' women by frail men are scorn'd. [1740?] *s. sh.* fol. **G. 312. (184.)**

Advice to the Swains. Song.
See LOOK. Look, Swains, within that gloomy Grove, *etc.* [1720?] *s. sh.* fol. **G. 310. (20.)**

Advice to the Unwary. [Song.]
See LAMPE (J. F.)

Advice to young Maidens. [Song.]
See YOUNG. Young Maidens take care. [1730?] *s. sh.* fol. **G. 314. (102.)**

ADZOOKS. Adzooks ches went the other Day. The Country Mans ramble through Bartholomew Fair. [Song.] [*London*, 1705?] *s. sh.* fol. **H. 1601. (39.)**

ÆGLÉ. Æglé. Ballet.
See LAGARDE (N. de)

AÉRIENNE. L'Aeriene pleine reçoit. *Les Modes au Globe volant.* [Song.] Air, L'amitié vive et pure [by A. E. M. Grétry]. [*Paris*, 1783.] 8°. **B. 362. a. (197.)**

AERNDTEKRANZ. Der Aerndtekranz. Oper. *See* HILLER (J. A.)

AETIUS. Aetius. Opera.
See HAENDEL (G. F.) [*Ezio.*]

AFFECTATION. Affectation a Cure for Love. [Song.]
See LONG. Long at thy altar, God of love, *etc.* [1763.] 8°. **P.P. 5438. z.**

AFFECTION. Affection warms the Heart. Song. *See* REEVE (W.) [*Joan of Arc.*]

AFFECTIONATE. The Affectionate Soldier. Ballad. *See* MOULDS (J.)

AFFETUOSO, *pseud.* Canzonette a tre voci dell' Affetuoso. Libro Quinto. Canto P°. (Canto S°.) (Basso.) 3 pt. *Camillo Ghini:* [*Siena*, 1605?] 4° **K. 8. f. 11.**
Engraved throughout. In the Canto Primo part fol. 3 *is in duplicate. The dedication is signed by Camillo Ghini, the engraver. The composer, whose identity is uncertain, was a member of the Accademia dei Filomeli of Siena. This collection also contains Canzonets by Desiderio Pecci and H. Palermitano.*

AFFILLARD (MICHEL)
See L'AFFILLARD.

AFFREUX. Affreux Hyver, tu bannis de ces lieux. Air. *See* MOURET (J. J.)
Affreux Rochers, demeures sombres. Air.
See L'EGGU (J.)

AFRICAN. Minuets Cotillons & Country German Dances for the Violin, Mandolin, Flute, & Harpsichord. Composed by an African, *etc.* *Printed for the Author: London*, [1790?] *obl.* 4°. **a. g. b. (1.)**
The African's Pity on the white man. [Song.] *See* BARTHELEMON (F. H.)

AFTER. After a pauze of great Guns loud salute. *The Lawyer's Duel*, or Two Sonnets composed on Grotius's Mare Liberum, and Selden's Mare Clausum. [Words by E. Gayton. Song and chorus.] [*London?* 1655?] fol. **Harl. 5936. (399.)**

After so long a race as I have run. [Song.] *See* GREENE (M.) [*Spenser's Amoretti. Sonnet* 1.]

AGATE. Agate, ou La Chaste Princesse. Tragèdie. Par Mr. Graudval, le Père. [With 8 pages of music.]
Paris, [1749.] 8°. **164. d. 36.**

AGAZARI (AGOSTINO) *See* AGAZZARI.

AGAZARIUS (AUGUSTINUS)
See AGAZZARI.

AGAZZARI (AGOSTINO) Augustini Agazarii ...Cantiones, Motectæ vulgo appellatæ, quæ IV. V. VI. VII. & VIII. vocibus concinuntur, & instrumentis apprimè adplicantur; Nunc primùm in Germania excusæ & publicatæ. Cantus. (Altus.) (Tenor.) (Bassus.) (Quinta Vox.) (Sexta Vox.) (Septima Vox.) (Octava Vox.) 8 pts. *Ex typographeio Musico Wolfgangi Richteri, Impensis Nicolai Steinii: Francofurti ad Mœnum*, 1607. *obl.* 4°. **A. 323. b.**

Dialogici Concentus Senis, Octonisq; Vocibus...Nunc primum in lucem editi. Opus Decimumsextum. Cantus.
Apud Ricciardum Amadinum: Venetiis, 1613. 4°. **C. 30. m.**

Litaniæ Beatissimæ Virginis Quaternis, Quinis, Senis, Octonisq. Vocibus in varium melos concinendæ. Opus Vigesimum primum, *etc.*, Quintus. *Apud Vincentium Blancum: Romæ*, 1639. 4°. **C. 30. q.**

Di Agostino Agazzari...Il Primo Libro de Madrigali a Cinque Voci, con vn Dialogo a Sei, & vn' Pastorale a Otto, a l'vltimo, Nouamente stampato, & dato in luce. Basso. *Appresso Angelo Gardano: Venetia*, 1600. 4°. **D. 171.**

Di Agostino Agazzari ... Madrigali a Cinque Voci Con vn Dialogo à Sei, & vn Pastorale à Otto, à l'ultimo. Nouamente stampati et dati in Luce. Tenore. (Basso.) 2 pts. *Appresso Pietro Phalesio: Anuersa*, 1602. *obl.* 4°. **A. 323. a.**

Madrigali, a Cinque Voci. Con un Dialogo a Sei, & un' Pastorale à Otto. Nouamente ristampati, & dati in luce. Tenore. (Basso.) (Quinto.) 3 pts. *Appresso Nicolao Steinio: Francoforti*, 1606. 4°. **D. 171. a.**

AGAZZARI (Agostino) Di Agostino Agazzari . . . Madrigali Harmoniosi e Dilettevoli a Sei Voci. Nouamente stampati & dati in Luce. Canto. (Alto.) (Tenore.) (Basso.) (Quinto). (Sesto.) 6 pts. *Appresso Pietro Phalesio: In Anuersa*, 1600. *obl.* 4°. **A. 323.**

Psalmi Sex, qui in Vesperis ad Concentum uarietatem interponuntur. Ternis Vocibus. Eosdem sequitur Completorium Quaternis vocibus. Cum Basso ad Organum...Opus Duodecimum. Cantus. (Bassus.) (Bassus ad Organum.) (Completorium cum Organo decantandum. Quatuor Vocibus cum Basso ad Organo ...Opus Duodecimum. Tenor.) 4 pts. *Apud Ricciardum Amadinum: Venetijs*, 1609. 4°. **C. 30. a.**

Primus (Secundus) Chorus Psalmorum ac Magnificat quorum usus in Vesperis frequentior est, Octo Vocibus...Opus Decimum Quintum. Cantus. (Altus.) (Tenor.) (Bassus.) (Cantus.) (Altus.) (Tenor.) (Bassus.) (Bassus ad Organum.) 11 pts. *Apud Ricciardum Amadinum: Venetijs*, 1611. 4°. **C. 30. n.**

This work also contains a Psalm by Franciscus Columbinus.

[Another copy. Secundus Chorus. Tenor.] **C. 30. o.**

Augustini Agazzarii... Sacrarum Cantionum quæ Quinis, Senis, Septenis, Octonisque vocibus concinuntur. Liber Primus. Cum Basso ad Organum. Sextus. (Bassus ad Organum.) 2 pts. *Apud Ricciardum Amadinum: Venetijs*, 1608. 4°. **C. 30. d.**

Augustini Agazzarii...Sacrarum Cantionum quæ Quinis, Senis, Septenis, Octonisque vocibus concinuntur. Liber Primus. Cum Basso ad Organum. Cantus. *Apud Ricciardum Amadinum: Venetijs*, 1616. 4°. **C. 30. e.**

Augustini Agazzarii...Sacrarum Cantionum quę Binis, Ternis, Quaternisque Vocibus concinuntur. Liber II. Opus V. Motectorum. Cum Basso ad Organum. Item del Medesimo Del sonare sopra il Basso con tutti li Stromenti e del' uso loro nel Conserto. Cantus. *Apud Ricciardum Amadinum: Venetijs*, 1613. 4°. **C. 30. f.**

Augustini Agazzarii...Sacrarum Cantionum, quæ Quinis, Senis, Septenis, Octonisq; vocibus concinuntur. Liber Tertius. Cum Basso ad Organum. Tenor. (Sextus.) 2 pts. *Apud Ricciardum Amadinum: Venetijs*, 1608. 4°. **C. 30. g.**

Augustini Agazzarii...Sacrarum Cantionum quæ Quinis, Senis, Septenis, Octonisq; vocibus concinuntur. Liber Tertius. Cum Basso ad Organum. Cantus. *Apud Ricciardum Amadinum: Venetiis*, 1616. 4°. **C. 30. h.**

AGAZZARI (Agostino) Augustini Agazzarii...Sacræ Cantiones, Binis, Ternisque uocibus concinendę. Liber Quartus. Cum Basso ad Organum. Cantus II.

Apud Ricciardum Amadinum: Venetijs, 1606. 4°. **C. 30. i.**

Augustini Agazzarii ... Sacræ Cantiones Binis Ternisq. Vocibus concinendę. Liber Quartus. Cum Basso ad Organo. Cantus. (Bassus ad Organum.) 2 pts. *Apud Ricciardum Amadinum: Venetijs* [*sic*], 1614. 4°. **C. 30. k.**

Augustini Agazzarii...Sacrae Cantiones. Binis, Ternisque vocibus concinendæ. Liber Quartus. Cum Basso ad Organum. Editio quarta, *etc.* Cantus. (Cantus II.) (Bassus.) (Bassus ad Organū.) 4 pts. *Ex Typographia...Io. Baptistæ Robletti: Romæ*, 1614. 4°. **C. 30. j.**

Sacræ Cantiones quæ tum Unica, tum Duabus ac quattuor Vocibus Concinuntur ...Opus Decimum Octauum. Nuper Editum. Cantus. *Apud Ricciardum Amadinum: Venetiis*, 1615. 4°. **C. 30. l.**

Augustini Agazzarii ... Sacræ Laudes de Iesu, B. Virgine, Angelis, Apostolis, Martyribus, Confessoribus, Virginibus. Quaternis, Quinis, Senis, Septenis, Octonisq́ vocibus. Cum Basso ad Organum, & musica instrumenta. Liber Secundus. Sextus. *Apud Ricciardum Amadinum: Venetiis*. 1608. 4°. **C. 30. b.**

Augustini Agazzarii...Sacræ Laudes... Quaternis, Quinis, Senis, Septenis, Octonisq́. vocibus. Cum Basso ad Organum, & musica instrumenta: Liber Secundus. Cantus. *Appresso Ricciardum Amadinum: Venetiis*, 1615. 4°. **C. 30. c.**

Sertum Roseum ex Plantis Hierico ab Augustino Agazario .. nuper collectum, & armoniæ traditum. Singulis, Binis, Ternis, & Quaternis vocibus decantandum. Cum Basso ad Organum. Opus Decimum Quartum. Tertia æditio. Cantus. (Bassus ad Organum.) 2 pts. *Apud Ricciardum Amadinum: Venetijs*, 1614. 4°. **C. 30. p.**

AGAZZARIUS (Augustinus) *See* Aggazzari.

AGAZZI (Gaetano) Six Sonates à Violoncelle et Basse...Oeuvre Première. *Chez S. Markordt: Amsterdam*, [1785?] fol. **g. 514. a. (7.)**

AGE. L'âge a sçu borner nos désirs. Ronde. *See* Rival Confident.

AGGRELL (Giovanni) *See* Agrell (J.)

AGRÉABLE. L'Agréable Carillon. [Song.]

See Nous. Nous avons un clocher chez nous, *etc.* [1780?] 8°. **B. 362. b. (128.)**

Agréable séjour, où mon ame charmée. Air. *See* Noblet (C.)

AGRÉABLES. Agréables ruisseaux, et vous sombres forests. Air.
See DES FONTAINES (J.)

AGREEABLE SURPRISE. Amo, Amas. [Song.] As Sung in the Agreeable Surprise. [By S. Arnold.]
P. E[vans: London, 1781?] *s. sh.* fol. **H. 1994. b. (2.)**

[Another edition.] Amo Amas, *etc.*
John Lee: Dublin, [1781?] *s. sh.* fol. **H. 1601. a. (8.)**

Bustle & stir in my Shop, as sung...in the Agreeable Surprize. [By S. Arnold.]
John Lee: Dublin, [1781?] *s. sh.* fol. **H. 1601. a. (10.)**

The Charming Fellow. [Song.] Sung... in the Agreeable Surprize. [By S. Arnold.]
John Lee: Dublin, [1781?] *s. sh.* fol. **H. 1601. a. (12.)**

Jackey Bull, a favourite Song from the Agreeable Surprize, *etc. John Lee: Dublin*, [1781?] *s. sh.* fol. **H. 1601. a. (11.)**

The Sovereign of the Sea, &c. [Song.] Sung...in the Agreeable Surprize.
John Lee: Dublin, [1781?] *s. sh.* fol. **H. 1601. a. (14.)**

To be sure I woud. [Song.] Sung...in the Agreeable Surprize.
John Lee: Dublin, [1781?] *s. sh.* fol. **H. 1601. a. (13.)**

What Posies and Roses, &c. Sung...in the Agreeable Surprize. [By S. Arnold.]
Joshua Stokes: Dublin, [1781?] *s. sh.* fol. **H. 1601. a. (9.)**

The Agreeable Surprise. Comic Opera.
See ARNOLD (S.)

AGREEMENT. The Agreement of the Gods. [Song.] *See* Two. Two Gods of great Honour, *etc.* [1760?] *s. sh.* fol. **G. 312. (233.)**

AGRELL (JOHANN JOACHIM) A Collection of Easy Genteel Lessons, for the Harpsicord . . . Book II. To which is added Vivaldi's . . . 5th Concerto, Set for the Harpsicord. *Randall and Abell: London*, [1768?] *obl.* fol. **e. 4. a.**

Sei Sonate per il Cembalo Solo, accompagnate da alcune Ariette, Polonesi e Menuetti. *Printed for I. Walsh: London*, [1760?] *obl.* fol. **e. 4.**

Six Sonatas or Duets for two German Flutes or Violins. Compos'd in a pleasing fine Taste by Giovanni Aggrell, F. Aurelli, L. Vinci. Opera Seconda. *Printed for I. Walsh: London*, [1760?] fol. **g. 280. (1.)**

See GRAUN (J. G.) and AGRELL (J. J.) Six Concertos for the Harpsicord, *etc.* [1765?] fol. **g. 972.**

See JOZZI (G.) A Collection of Lessons for the Harpsicord...by...Agrell, *etc.* [1760?] *obl.* fol. **f. 20.**

AGRELL (JOHANN JOACHIM) *See* KUNZEN (C. A.) A Collection of Lessons for the Harpsichord...by Kunzen...Agrell, *etc.* [1763?] *obl.* fol. **d. 160. (1.)**

AGRÉMENTS. Les Agrémens de Paris. [Song.] *See* CE. C'est Paris qui des ris est l'Asile. [1780?] 8°. **B. 362. a. (79.)**

AGRICOLA (ALEXANDER) [Misse Alexandri agricole. Le seruiteur. Je ne demande. Malheur me bat. Primi toni. Secundi toni.] B[assus]. *Impssum... per Octauianus Petrutiuȝ, etc.: Venetiȝs*, 1504. *obl.* 4°. **K. 1. d. 3.**

AGRICOLA (JOHANN) Motetæ Nouæ pro præcipuis in Anno Festis decantandæ, 4. 5. 6. 8. pluribusq; vocibus compositæ. ...Cantus. (Altus.) (Tenor.) (Basis.) (Quinta (Sexta) Vox.) 6 pts. *Typis Catharinæ Alexandri Theodorici Viduæ: Noribergæ*, 1601. 4°. **D. 960.**

AGRICOLA (JOHANN FRIEDRICH) Der ein und zwanzigste Psalm. Nach der poetischen Uebersetzung des . . . Herrn J. A. Cramer, in Musik gesetzt von J. F. Agricola, *etc.* [Full Score.]
G. L. Winter: Berlin, 1759. fol. **I. 42.**

AGRICOLA (MARTIN) Ein kurtz Deudsche Musica. Mit LXIII schonen lieblichen Exempeln, yn vier stymmen verfasset. Gebessert mit VIII. Magnificat, Nach ordenung der viij. Thon. *Gedruckt durch Georgen Rhaw: Wittemberg*, [1528.] 8°. **K. 8. b. 9.**

48 *fol. Register, sigs. A–M, in fours. Wanting the folding plate between fol. xiii and xiv, which is supplied in facsimile.*

Musica Choralis Deudsch. *Gedrückt durch Georgen Rhaw: Wittemberg*, 1533. 8°. **K. 4. d. 11.**

48 *leaves without pagination. Register: sigs. A–F in eights.*

Musica Figuralis Deudsch (mit ihren zugehörenden exempeln, sampt einem besunderlichen schönen Büchlein von den proportionibus, welche allen gemeinen sengern, Instrumentisten vnd anhebern dieser kunst, gantz nützbarlich zu wissen, auffs einfeltigst vnd vorstentlichst ins Deudsche verfasset.) 2 pts. *Gedrückt durch Georgen Rhaw: Wittemberg*, 1532. 8°. **K. 4. d. 10.**

120 *leaves, without pagination. Each part has a separate register and title-page. Part I. Register: sigs. A–M in eights, N in four. Part II. Register: sigs A–B in eights, C in four.*

[Musica Instrumentalis. Deudsch.] *Georg Rhaw, Wittemberg*, 1529. 8°. **718. b. 3. (2.)**

Imperfect, wanting foll. 1–49 *or sigs. A1–G1, including the titlepage.*

AGRICOLA (Martin) Musica Instrumentalis. Deudsch (inn welcher begriffen ist, wie man nach dem gesange auff mancherley Pfeiffen lernen sol, Auch wie auff die Orgel, Harffen, Lauten, Geigen, vnd Allerley Instrument vnd Seytenspiel, nach der rechtgegründten Tabelthur sey abzusetzen). *Gedruckt durch Georgen Rhaw : Wittemberg*, 1532. 8°. **K. 4. d. 9.**

60 *leaves. Register, sigs. A–H, in eights. Imperfect, wanting fol.* 57–60 *and the two large leaves of music inserted respectively between fol.* 37 *and* 38 *and fol.* 44 *and* 45, *all of which have been supplied in facsimile. Fol.* 6 *is mutilated.*

Musica Instrumentalis Deudsch, darin das fundament vnd application der finger vnd zungen, auff mancherley Pfeiffen . . . kürtzlich begriffen, *etc. Gedruckt . . . durch Georgen Rhaw : Wittemberg*, 1545. 8°. **T. 1828. (1.)**

Leaves 4–6, *and the leaf inserted between sheets C and D are mutilated. This edition is almost a new work, distinct from the editions of* 1528, 1529, 1532, *and* 1549.

Rudimenta Musices, quibus canendi artificium compendiosissime complexum, pueris vna cum Monochordi dimensione traditur. MS. NOTE. *Apud Geor. Rhaw : Vitebergæ*, 1539. 8°. **K. 4. d. 8.**

31 *fol., without pagination. Register, sigs. A–C in eights, D in* 7.

AGRICOLA (Nicolaus) Duæ Orationes de Re Grammatica et Musica, *etc.* (Oratio de Pietate, *etc.*) *Ioannes Carao : Ratisponae*, 1553. 8°. **785. b. 48.**

AGUS (Giuseppe) The Allemands danced at the King's-Theatre . . . by Mr. Slingsby & Sig^ra Radicate. To which is added Mr. Slingsby's Hornpipe. Set for the German Flute, Violin or Harpsichord. *Welcker : London*, [1767?] *obl.* 4°. **a. 26. a. (1.)**

[Another copy.] **b. 57. a. (1.)**

A Choice Collection of Catches and Glees, Adapted for a Violin and Violoncello, To which are added some favorite Airs with Variations, *etc. Fentum : London*, [1790?] fol. **g. 514. (3.)**

The composers named in this collection are : S. Paxton, Purcell, M. Este, Dr. Hayes, W. Paxton, Sigr. Bach, S. Webbe, Mr. Ford, P. Nardini, Brewer, Sigr. Giardini, Battishill, Piantanida, Agus Junr. and Lolli.

[Another copy.] **h. 210. f. (1.)**

Six Duetts for two Violins, *etc.* [Separate Parts.] *J. Blundell : London*, [1780?] fol. **g. 421. t. (1.)**

Six Italian Duetts for Two Voices, with a Thorough Bass for the Piano-Forte . . . Op. 9. *J. Dale : London*, [1795?] fol. **G. 197. (1.)**

AGUS (Giuseppe) The Opera Dances both Serious and Comic. Danced at the King's Theatre . . . 1771, for the German Flute, Violin or Harpsichord. Book III. *Welcker : London*, [1771.] *obl.* 4°. **b. 51. a. (1.)**

A Second Book of Opera Dances for 1776, including the favourite Ballet "La Fête du Village" . . . Composed and adapted for the Piano Forte, German-Flute & Violin. *Welcker : London*, [1776.] *obl.* 8°. **b. 51. d. (1.)**

Six Solos for a Violin with a Thorough Bass for the Harpsichord . . . Opera 1^st. *Printed for John Johnson : London*, [1765?] fol. **g. 691. (1.)**

Six Solos for a Violin with a Thorough Bass for the Harpsichord . . . Opera Seconda. *Printed for John Johnson : London*, [1765?] fol. **g. 691. (2.)**

Sonate a Violino Solo e Basso, *etc.* [Op. 1.] [London, 1760?] fol. **g. 691. a.**

Sei Trii per due Violini e Violoncello . . . Opera III. [Separate Parts.] [*London*, 1775?] fol. **g. 242. (10.)**

This edition has no place of imprint, but a dedication (in Italian) to Sir William Hamilton follows the titlepage.

[Another edition.] Sei Trii . . . Op. III. [Separate Parts.] *Printed for R. Bremner : London*, [1780?] fol. **g. 420. c. (2.)**

In this edition the Italian dedication to Sir William Hamilton is omitted.

See Love in a Village. Love in a Village. A Comic Opera . . . The Music by Handel . . . Agus, *etc.* [1763.] *obl.* fol. **D. 269.**

AGUS (Henri) Solféges pour servir à l'étude dans le Conservatoire de Musique à Paris par les Citoyens Agus, Catel, Chérubini, Gossec, Langlé, Le Sueur, Martini, Méhul et Rey . . . Singübungen zum Gebrauch des Conservatorium, *etc.* 2 Liv. (4 pts.) *Bey Breitkopf & Härtel : Leipzig*, [1795?] fol. **H. 2851.**

AGUS (Joseph) *See* Agus (G.)

AH. Ah brillar la nuova aurora. Rondo. *See* Cimarosa (D.)

Ah! c'est tout de bon. *Le Jambon*, Chanson. [*Paris*,] 1755. *s. sh.* 8°. **298. c. 23.**

Mercure de France, April, 1755.

Ah! Ça ira. Dicton populaire, ou Le Carrillon National, chanté à Paris . . . le 14 Juillet, 1790. *Holland's : London*, [1795?] fol. **G. 806. r. (1.)**

Ah cara sposa. Duetto. *See* Sarti (G.) [*Giulio Sabino.*]

Ah che nel petto io sento. [Song.] *See* Idalide.

Ah! cher Alain, quelle surprise. *L'Armoire, ou la Précaution inutile.* [Song.] Air : Grondez moi pour deux foix. [*Paris*, 1780?] 8°. **B. 362. c. (35.)**

[Another copy.] **B. 362. e. (28.)**

AH. Ah cher Lindor. Ariette.
See Barbier de Séville.

Ah chi sà. Trio. *See* Paisiello (G.) [*Il Barbiere di Siviglia.*]

Ah Cloe when I prove my Passion. *A Song* to the tune of the Rigadoon Royal. *Daniel Wright: London*, [1711?] *s. sh.* fol. **H. 1601. (63.)**

Ah Collin! why shoud'st thou despair. *A Short reply to* [Rowe's Song of] *Collin's Complaint*, supposed to be writ by his Mistress's Confident. [Song.] [*London*, 1710?] *s. sh.* fol. **H. 1601. (40.)**

Ah! combien la nuit à de charmes. *Les Charmes de la Nuit.* Romance...Paroles de M. Pasquet. Accompagnement de Guittare par M. Phillis, *etc. Chez Imbault: Paris*, [1790?] 8°. **B. 362. b. (170.)**

Ah, come il core mi palpita. Cantata. *See* Haydn (F. J.)

Ah! comme il ment. [Song.]
See Quand. Quand un auteur, *etc.* [1786?] 8°. **B. 362. b. (119.)**

Ah! comme l'amour vous tracasse. Air. *See* Quaisain (A.) [*La Vendange.*]

Ah! Corin, shun the gaudy wreath. [Song.] [*London*, 1790?] *s. sh.* fol. **G. 808. e. (1.)**

Ah cruel Beauty! could you prove. *A New Song.* [*London*, 1767.] 8°. **P.P. 5441.**
Royal Magazine, Vol. XVI., p. 156.

Ah! cruel Damon, cease to teaze. Song. *See* Elford (R.)

Ah cruel Nymph. *To Chloe.* [Song.] Set for the German Flute. [*London?* 1760?] *s. sh.* fol. **G. 316. d. (20.)**

Ah, cruel Strephon. Song.
See Franck (J. W.)

Ah, Damon, dear Shepherd, adieu. *A Pastoral Elegy.* [Song.] [*London*, 1765.] 8°. **P.P. 5438. z.**
The Universal Magazine, Vol. XXXVI., p. 95.

[Another setting.] Ah! Damon, dear Shepherd adieu. A pastoral Elegy. [Song.] [*London*, 1770?] *s. sh.* fol. **G. 316. a. (2.)**

[Another setting.] Ah! Damon, dear Shepherd, adieu. [Song.]
See Layland (T.)

Ah! dans le siècle où nous sommes. [Song.] *See* Evénements Imprévus.

Ah! dearest Laura. Song.
See Rauzzini (V.)

Ah! Delia see the fatal hour. Arriette.
See Storace (S.)

Ah! Eloisa, how shall I. *Abelard to Eloisa*, [Song,] by the Author of Eloisa to Abelard. *T. Williams: Southwark*, [1790?] fol. **H. 2818. (6.)**

AH. Ah! Fanny, take the yielding Heart. A Song. The words by E. Tighe. [*London*, 1800?] *s. sh.* fol. **H. 2830. f. (3.)**

Ah Fly. Song. *See* Clarke (J.)

Ah friends how happy. Song.
See Akeroyde (S.)

Ah! fripon que prétend tu faire. *Le Petit Fripon.* [Song.]—Air, du serin qui fait en vie.— *Chez Camand: [Paris*, 1780?] 8°. **B. 362. c. (36.)**

Ah gentle Hope. [Song.] *See* Hook (J.)

Ah! Hope those dear Deceiver stay. Song. *See* Camidge (J.) *Organist of York*, 1756-1803.

Ah! how lovely, sweet and dear. Song.
See Mad Lover.

Ah! how Sophia. Catch.
See Callcott (J. W.)

Ah how Sweet. *A Song by Mr. Durfey.* [Music by W. Croft.] [*London*, 1710?] *s. sh.* fol. **H. 1601. (42.)**

Ah how Sweet. [Song.] *See* Croft (W.)

Ah! how sweet it is to love. Song.
See Purcell (H.) [*Tyrannick Love.*]

Ah how sweet the rural Scene. Canzonet.
See Amateur.

Ah how vainly Mortals treasure. Song.
See Shield (W.)

Ah! j'entends que la foudre gronde. Air.
See Cappus (J. B.)

Ah! je cours depuis trop longtems. [Song.]
See Amours de Cherubin.

Ah! jeunes Filles qu'on marie. Rondo.
See Delayrac (N.) [*Adolphe et Clara.*]

Ah! l'heureux temps, jeune Silvie.
Chanson Nouvelle. [*Paris*, 1780?] 8°. **B. 362. b. (46.)**

Ah! laissez-moi la pleurer. Trio.
See Zémire et Azor.

Ah le beau jour. [Song.]
See Fausse Magie.

Ah! le beau temps. Brunette.
See Lagarde (N. de)

Ah! le bon tems. Air.
See Dezède (N.) [*Blaise et Babet.*]

Ah! lonely shade. [Song.] *See* Relfe (J.)

Ah, lovely Nymph give over. *A new Song* set by an Eminent Master. [*London*, 1720?] *s. sh.* fol. **H. 1601. (11.)**

[Another setting.] Ah lovely Nymph give over. *The Address with the Lady's Answer.* [Song.] [*London*, 1725?] *s. sh.* fol. **G. 306. (12.)**

Ah lovely Nymph I'm quite undone. Two-part Song. *See* Ellway (T.)

Ah Lucy coy Maiden adieu. [Song.] The Words by Mr. Meldrum. [*London*, 1770?] *s. sh.* fol. **G. 306. (89.)**

AH. Ah me, ah me! My Love away is gone. *The Dear.* A new Song 1776. Adapted for the Voice & Harpsichord. *Str[aight] & Sk[illern: London,]* 1776. *s. sh.* fol.
G. 306. (138.)

Ah me, thou false shepherd. *The False Shepherd.* [Song.] Sung by Miss Brown at Sadler's-Wells. [*London*, 1766.] 8°.
P.P. 5441.
Royal Magazine, Vol. XV., p. 269.

Ah me! to many Deaths decreed. Song. *See* PURCELL (H.)

Ah! me, well a Day. *The Wounded Liver.* [Song.] *London*, [1750?] *s. sh.* fol.
G. 316. (3.)

Ah me, well a day! *The Wounded Liver.* A New Burlesque Song, *etc.* [*London*, 1755.] 8°. **250. c. 2.**
The London Gentleman's Magazine, Vol. XXV., p. 275.

Ah me! with that false one. Glee. *See* BIGGS (E. S.)

Ah mi balza il core in petto. Duetto. *See* WINTER (P. von) [*I Due Fratelli Rivali.*]

Ah, mio Cor. [Song.] *See* ALCINA.

Ah my fickle Jenny. *A Scotch Dialogue in Imitation of an Ode in Horace: (Beginning) Donec gratus eram tibi.* [*London*, 1725?] *s. sh.* fol. **G. 306. (44.)**
[Another copy.] **G. 304. (2.)**
[Another edition.] Ah my fickle Jenny. *A Scotch Dialogue, etc.* [*London*, 1730?] *s. sh.* fol. **G. 316. d. (30.)**

Ah! my fickle Jenny. *A Scotch Dialogue, etc.* [*London*, 1748.] 8°. **P.P. 5438. z.**
The Universal Magazine, Vol. III., p. 311.

Ah no mio ben. Arietta. *See* HAYDN (F. J.) [*Symphonies. B. & H. No.* 97. *Adagio.*]

Ah non lasciarmi no bell' Idol mio. [Song.] *See* MORTELLARI (M.) [*Didone Abbandonata.*]

Ah non sai. Rondo. *See* SARTI (G.)

Ah! once when I was a very little Maid. Song. *See* ATTWOOD (T.) [*Fast Asleep.*]

Ah! Palestrina, Vento, Faustina. Quartetto. *See* HARINGTON (H.)

Ah perche di quel Ingrato. Quartette. *See* STORACE (S.) [*La Cameriera Astuta.*]

Ah! Phillis forbear. *The Kind Adviser.* [Song.] [*London*, 1770?] *s. sh.* fol.
G. 306. (112.)

Ah Phyllis! why are you. *A Frenchman's Letter to his English Mistress.* [Song.] [*London.* 1752.] 8°. **249. c. 22.**
The Gentleman's Magazine, Vol. XXII., p. 37.

AH. Ah pleasing Scenes. Glee. *See* JONES (J.) *Organist.*

Ah! Polly, thou treasure. *The Complaining Lover.* [Song.] Sung at Sadlers Wells. [*London*, 1760?] *s. sh.* fol.
H. 1994. (1.)

Ah! pour ces guerriers généreux. [Song.] *See* HEUREUSE DÉCADE.

Ah! prens pitié de ma faiblesse. Air. *See* DIDON.

Ah! proteggete o Dei. Duetto. *See* SARTI (G.)

Ah! qu'il est doux de vendanger. Ariette. *See* VENDANGEURS.

Ah! qu'il est doux de vivre en liberté. [Song.] *See* DU PRÉ ( )

Ah! qu'on est malheureux d'avoir eu des desirs. Air. *See* CHARPENTIER (M. A.)

Ah! qu'une femme est à plaindre. Ariette. *See* LABAILLIVE ( ) *Madame.*

Ah! qu'une fille est à plaindre. [Song.] *See* FÉLIX.

Ah! qu'une fille un peu gentille. Air. *See* CROISÉE.

Ah qual orrida scena. [Duet.] *See* BIANCHI (F.)

Ah! que j'ai de regret. Chanson. *See* LAROUSSELLE (de)

Ah! que j'aime ça. *Vaudeville comme Ça.* [*Paris*, 1780?] 8°. **B. 362. b. (95.)**

Ah! que je fus bien inspirée. Air. *See* DIDON.

Ah! que je sens d'impatience. Air. *See* DALAYRAC (N.) [*Azémia.*]

Ah, que je sens d'inquiétude! Air. *See* LA TOUR (de)

Ah! que l'amour est un tourment extreme! *Air.* [*Paris,*] 1777. *s. sh.* 8°.
297. f. 16.
Mercure de France, August, 1777.

Ah, que l'Hyver est ennuyeux. Air. *See* LE REDDE ( )

Ah! que la forest du Cythère. Air. *See* CAHOS.

Ah, que ma Cloris sait plaire! Romance. *See* S * * *, D.L.

Ah! que n'es tu ma minette! Ariette. *See* GRESSET (J. B. L.)

Ah! quel malheureux destins! *La Grande Foire combinée des Prussiens et des Autrichiens.* [Song.] Air des Fraises. *Chez Imbault: Paris*, [1792.] 8°.
B. 362. a. (38.)

Ah! quel moment pour moi s'apprête. Air. *See* SIÈGE DE LILLE.

Ah quell' anima che sdegna. Rondo. *See* ANDREOZZI (G.)

AH. Ah! quels plaisirs pour des Monarques. *Le Retour du Roi*, [Song, written] par M. Déduit. Air: Pour un peuple aimable et sensible. *Chez Camand: Paris*, [1786.] 8°. **B. 362. a. (72.)**

Ah! qui peut exprimer les mots. Air. *See* BOUVARD (F.)

Ah! rose, forgive the hand severe. *The Faded Bouquet*; [Song] written by Laura Maria, set to Music by the Composer of Young's Night Thoughts [T. Billington]. *Preston & Son: London*, [1795?] fol. **G. 808. e. (2.)**

Ah! s'ils s'eveilloient. [Song.] *See* LICAS. Licas Amant d'Aminte, *etc.* [1789?] 8°. **B. 362. a. (192.)**

Ah se de mali miei. [Song.] *See* GIARDINI (F.)

Ah se re se giusto sei. Trio. See BIANCHI (F.) [*Ines de Castro.*]

Ah se t' amo se t' adoro. Song. *See* CIMAROSA (D.) [*La Felicità Inaspettata.*]

Ah se un core all' infedele. Rondo. *See* WEIGL (J.)

Ah! si j'te t'nais, ou la Paysanne difficile. Dialogue Villageois. *See* MORGOI. Morgoi! faut il que j'te riviere, *etc.* [1785?] 8°. **B. 362. c. (4.)**

Ah! si mio ben. Duett. *See* BIANCHI (F.) [*Antigona.*]

Ah si parfois j'ai d'la tristesse. Duo. *See* DROIT DU SEIGNEUR.

Ah spiegarti oh Dio vorrei. Duetto. *See* WEIGL (J.) [*Gli Amori Marinari.*]

Ah sweet Adonis. Song. *See* VENUS AND ADONIS.

Ah! Sweet Enchantress. Song. *See* CLARKE (T.)

Ah, sweet Kitty, both Fair and Witty. *Kitty the Coy.* A New Song. [*London*, 1720?] *s. sh.* fol. **G. 306. (52.)**

Ah! Syrene Charmer. Song. *See* GREEN (M.)

Ah! tell me no more. [Song.] *See* WRIGHT (T.)

Ah tell me no more of your Duty. *A Song to Celia* who was forc'd to Marry another Her Lover being absent. Made therefore to [the tune of] the Aimable Vanqure by Mr. Durfey. [*London*, 1704.] *s. sh.* fol. **H. 1601. (61.)**

Ah! ti lascio amato bene. Duetto. *See* GRESNICK (A. F.) [*Alceste.*]

Ah tornate O Dio serene. [Duet.] *See* MORTELLARI (M.) [*Armida.*]

Ah touch again that plaintive strain. Song. *See* RAUZZINI (V.)

AH. Ah veda che perdo. Air. *See* HARINGTON (H.)

A[h] vous derais je Mama. A celebrated French song, to which is added Variations for the Harpsichord, Piano Forte, German Flute, Violin and Guittar. *Printed for T. Skillern: London*, [1795?] fol. **G. 800. m. (1.)**

Ah! vous dirai-je maman. *Les Amours de Silvandre.* [Song.] [*Paris*, 1780?] 8°. **B. 362. b. (88.)**

[Another copy.] **B. 362. e. (39.)**

Ah Well-a-day. [Song.] *See* BLITHEST. The blythest Bird that sings in May. [1760?] *s. sh.* fol. **H. 1994. b. (8.)**

Ah well a day. Song. *See* G. W., *of Leicester.*

Ah weladay my poor heart. Song. *See* SHIELD (W.)

Ah what avails the busy Care. Song. *See* STORACE (S.) [*The Cherokee.*]

Ah! where can one find a true Swain? Song. *See* HOOK (J.)

Ah! where were the charms. Song. *See* ATTWOOD (T.) [*The Fairy Festival.*]

Ah, who can the Joys discover. Rondeau. *See* COURTEVILLE (R.)

Ah! why did Jockey gang away. *A favourite Scotch Song.* [*London*, 1768.] 8°. **PP. 5438. z.**

The Universal Magazine, Vol. XLII., *p.* 37.

Ah why did Jockey gang away. *A Scots Song.* [*London*, 1780?] *s. sh.* fol. **I. 530. (1.)**

Ah! why shou'd Love with Tyrant sway. Rondeau. *See* RIMBAULT (S. F.)

Ah why was Mary so unkind. Song. *See* PLATTS (J.)

Ah will no change of clime. [Song.] *See* INKLE AND JARICO.

Ah within my bosom beating. [Song.] *See* RAWLINGS (T. A.)

AHI. Ahi lo tropiede. Air. *See* ZINGARI IN FIERA.

AHLE (JOHANN GEORG) *See* AHLE (J.R.) Kurze, doch deutliche Anleitung zu der...Singekunst mit...Anmerkungen ...zum drukke befördort durch...J. G. Ahlen. 1704. 8°. **7898. ee. (16.)**

AHLE (JOHANN RUDOLF) Kurze, doch deutliche Anleitung zu der lieblich- und löblichen Singekunst... mit ... Anmerkungen...zum zweiten Mahle, und zwar verbesserter und viel vermehrter, zum drukke befördert durch ... des seeligen Verfassers Sohn Johan Georg Ahlen. *In Verlegung Michael Keisers...Gedrukt durch Tobias David Brüknern: Muhlhausen*, 1704. 8°. **7898. ee. 16.**

AHLE (Johann Rudolf) Erster Theil Geistlicher Dialogen deren etliche aus denen durchs Jahr über gewöhnlichen Sonn- und Fest Tags Evangelien, Theils aber aus anderen Orthern heiliger Schrifft, zusammen getragen, vnd mit 2. 3. 4. oder mehr Stimmen in die Music übersetzet: Neben einer anmuhtigen zugabe ... Vox Prima (Secunda.) (Tertia.) (Bassus continuus.) 4 pts. *In Verlegung Christiani von Saher...gedruckt bey Friederich Melchior Dedekinden: Erffurdt*, 1648. 4°. **D. 1.**
[Another copy of Vox Tertia.] **D. 1. a.**

Himmel-süsse Jesus-Frewde, genommen auss dem Jubilo B. Bernhardi, durch schöne Concertlein vnd liebliche Arien in zweyen Stimmen, nechst dem Basso Continuo cum Textu, auch nach Belieben ohne fundament...componirt, *etc.* Bassus Continuus. *In Verlegung dess Autoris, Gedruckt ... bey Friederich Melchior: Erffurdt*, 1648. 4°. **D. 1. b.**

Musikalische Frühlings-Lust, in welcher Zwölf Neue Geistliche Concertlein, mit 1. 2. 3. und mehr Stimmen zu dem Basso Continuo gesetzet...Vox Prima (Tertia). 2 pts. *In Verlegung des Autoris. Gedrukket ... bey Johann Hütern: Mühlhausen*, 1666. fol. **G. 74. c.**

Neu-gepflanzter Thüringischer Lustgarten, in welchen XXVI. Neue Geistliche Musicalische Gewächse mit 3. 4. 5. 6. 7. 8. 10. und mehr Stimmen ... mit und ohne Instrumenten, mit und ohne Capellen, auch theils mit und ohne General Bass zu brauchen versetzet... Vox Prima (Secunda) (Tertia). (Violon et Vox Quarta.) (Violinum Primum et Vox Quinta.) (Violinum Secundum et Vox Sexta.) (Viola Prima et Vox Septima.) (Viola Secunda et Vox Octava.) (Bassus Continuus.) Erster Theil. 9 pts. *In Verlegung Johann Birkners ... Gedrukket ... bei Johann Hütern: Mühlhausen*, 1657. fol. **G. 74.**
[Another copy. Vox Secunda.] **G. 74. d. (1.)**

Neu-gepflantzten Thüringischen Lust-Gartens Ander Theil, in welchen XXX. Neue Geistliche Musicalische Gewächse, mit 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. und mehr Stimmen...mit und ohne Instrumenten, mit und ohne Capellen, auch theils mit und ohne General Bass—so hierbei geduppelt—zu brauchen, versetzet ... Vox Prima. (Secunda.) (tertia.) (quarta.) (Violinum secundum et Vox sexta.) (Viola prima et Vox septima.) (Viola secunda et Vox octava.) (Bassus Continuus pro organo.) (Bassus Continuus pro directore.) 9 pts. *In Verlegung Johann Birkners... Gedrukt durch Johann Hütern: Mühlhausen*, 1658. fol. **G. 74. a.**
[Another copy. Vox Secunda.] **G. 74. d. (2.)**

AHLE (Johann Rudolf) Neugepflantzten Thüringischen Lustgartens dritter und letzter Theil, in welchen Zehen Neue Geistliche Musikalische Concert-Gewächse, mit 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 15. 20. und mehr Stimmen...zum Basso Continuo gesetzet...Vox Tertia. (Quarta et Instrumentum Quintum.) (Instrumentum Tertium et...Vox Septima.) (Instrumentum Quartum et Vox Octava.) 4 pts. *In Verlegung des Autoris. Gedrukket durch Johann Hütern: Mülhausen*, 1665. fol. **G. 74. b.**

AHLENIUS (Joannes Rudolphus) *See* Ahle.

AJAX. Par vos talens et vos charmes. *Air d'Ajax.* [Opera, by T. Bertin de la Doué.] *Récquilliée:* [*Paris,*] 1771. *s. sh.* 8°. **298. E. (2.)**
Mercure de France, Jan., 1771.

Ajax. Tragédie. *See* Bertin de la Doué (T.)

AICHINGER (Gregor) Zwey Klaglieder vom Tod vnd letzten Gericht... Mit 4. Stimmen componiert ... Cantus. (Altus.) (Bassus.) 3 pt. *Gedruckt...durch Gregorium Hänlin: Dillingen*, 1613. 4°. **B. 59. b.**

Sacræ Cantiones, Quatuor, Quinque, Sex, Octo, et Decem Vocum, Cum quibusdam alijs quę vocantur Madrigali, cum vivę voci, tum omnibus Musicorum Instrumentis accommodatæ. Quintus. *Apud Angelum Gardanum: Venetijs*, 1590, *obl.* 4°. **A. 28.**

Liber Sacrarum Cantionum Quinque, sex, septem & octo Vocum ... Cantus. (Altus.) (Tenor.) (Bassus.) (Quinta Vox.) 5 pts. *Apud Paulum Kaufmannum: Noribergæ*, 1597. 4°. **B. 59.**

Liber Tertius Sacrarum Cantionum, Quinque, sex, septem & octo Vocum ... Cantus. (Altus.) (Tenor.) (Bassus.) 4 pts. *Apud Paulum Kaufmannum: Noribergæ*, 1597. 4°. **B. 59. a.**

Teutsche Gesenglein: auss dem Psalter dess H. Propheten Dauids, sambt andern noch mehr Geistlichen Liedern zu Drey Stimmen componiert...Bassus. *Gedrucht ... durch Adam Meltzer: Dilingen*, 1609. 4°. **B. 59. c.**

Vespertinum Virginis Canticum siue Magnificat Quinis Vocibus Varie modulatur...Cantus. *Apud Ioannem Prætorium, Impensis Dominici Custodis: Augusta Vindel.*, 1603. 4°. **D. 39.**

Virgialia: Laudes æternæ Virginis Mariæ ...complexa, et Quinis Vocibus modulata. Bassus. *Adamus Meltzer: Dilingae*, 1607. 4°. **D. 39. a.**

AIGUINO *da Brescia*, called *Illuminato*. La Illuminata de tutti i Tuoni di Canto Fermo con alcuni bellissimi secreti, non d' altrui piu scritti, *etc. Per Antonio Gardano: Venetia*, 1562. 4°.
7896. bb. 33.

Il Tesoro Illuminato di tutti i Tuoni di Canto Figurato, con alcuni bellissimi Secreti non da altri più scritti, *etc. Appresso Giouanni Varisco: Venetia*, 1581. 4°. **557.* d. 8.**

AILEEN. Ailen a Roon, a favorite Irish Air, with Variations for the Harpsicord or Piano Forte, German Flute or Violin. *Longman, Lukey and Broderip: London*, [1776?] fol. **g. 271. (2.)**

Ailen aroon. [Song.] *See* DUCA. Duca tu non vanna, *etc.* [1740?] *s. sh.* fol.
G. 305. (299.)

AILES DE L'AMOUR. Les Ailes de l'Amour. Comédie. *See* JACQUES, *Cousin, pseud.*

AIMABLE. Aimable Babet, en ce jour. Air. *See* BOUVARD (F.)

Aimable et belle. Rondo.
See DALAYRAC (N.) [*Adolphe et Clara.*]

Aimable et charmante jeunesse. [Song.] *See* BÉNAUT ( )

Aimable Nanette. Menuet.
See CHARLES ( )

Aimable Paix. Air. *See* DORNEL (A.)

Aimable Philosophie. Couplet.
See THUBÉ ( )

AIMABLES. Aimables Lieux, paisible Solitude. *Air Nouveau.* [*Paris,*] 1679. *s. sh. obl.* 4°. **P.P. 4482.**
Nouveau Mercure Galant, Sept., 1679, *p.* 121.

Aimables Rossignols, chantez. *Printems.* [Song.] [*Paris,*] 1723. *s. sh.* 4°.
297. a. 3.
Mercure de France, May, 1723.

AIMANT. L'Aimant. Chanson.
See DE. De l'amour faire un badinage. 1759. *s. sh.* 8°. **297. d. 21.**

AIME. Aime les yeux noirs si tu veux. *Éloge des Yeux Bleus.* [Song.] Air, du Vaudeville de la Rosière [de Salency, by A. E. M. Grétry]. *Chez Bignon*: [*Paris*, 1775?] 8°. **B. 362. e. (48.)**

AIMES. Aimes-tu, dis moi, Colette. *Aria.* [*Paris,*] 1779. 8°. **297. f. 29.**
Mercure de France, Jan., 1779.

Aimes tu? dis moi, Colette. *Chanson. Chez Bignon*: [*Paris*, 1785?] 8°.
B. 362. i. (36.)

AIMEZ. Aimez, vous avez quinze ans. *Branle sans fin*, [words] de Moncrif. [*Paris*, 1765?] 8°. **B. 362. b. (10.)**

AIMONS. Aimons, aimons. Duo.
See LAGARDE (N. de) [*Aimons, buvons.*]

AIMONS. Aimons, buvons. Duo.
See LAGARDE (N. de)

Aimons-nous, belle Sophie. [Song.] *Récoquilliée*: [*Paris,*] 1769. *s. sh.* 8°.
297. e. 22.
Mercure de France, March, 1769.

Aimons nous chère Iris. Aria.
See CAPUA (R. da)

AINSI. Ainsi qu'un papillon volage. Ariette. *See* LAGACHE ( )

AIR. The Air. [Song.]
See ATKINSON (W.)

The Air Balloon. [Song.] *See* ON. On Olympus the Gods were assembled one day. [1784.] fol. **G. 310. (235.)**

The Air Balloon. [Song, begins: "Tho miracles cease."] *See* SMART (T.)

AIRAIN. L'Airain belliqueux à sonné. Ode. *See* CAMBINI (G. G.)

AIRS. Airs mis en Musique à quatre, & cinq, parties: de plusieurs autheurs. Quinta Pars. *Par Adrian le Roy, & la veufue R. Ballard: Paris*, 1595. *obl.* 12°.
A. 319.

Airs de Differents Autheurs. (VI. (VII.) Livre d'Airs de Cour, et de Differents Autheurs.) 3 Bks. *Par Pierre Ballard: Paris*, 1621(-6) 8°. **K. 2. b. 2.**
The following names of composers occur: (Livre I.) Coffin, Auget, Grand-Rue, Boyer and Sauvage. (Livre VII.): Moulinié, Boesset, Richar, Boccan, Boyer, Barberon, Battaille and Le Fevre. Livre VI. is dated 1624.

IV (-XXXI.) Livre d'Airs de Differents Autheurs, à deux (& trois) Parties. 27 Bks. *Par Robert (Christophe) Ballard: Paris*, 1661 (-88). 8°. **K. 2. b. 3.**
Imperfect, wanting Livre VIII. After Livre XVI the publisher is Christophe Ballard. Livres XXII—XXXI are "à deux & trois Parties." Livre XVI contains compositions by Le Camus, Hurel and La Grange.

[Another copy. Livres IX-XV.] **B. 759.**

Recueil d'Airs sérieux et à boire de differents autheurs. Pour l'année 1695 (1696). 2 vols. *Chez C. Ballard: Paris*, 1696, (1696) *obl.* 4°. **C. 405.**
*The composers named are: D., L., de la Barre, de Br., Desfontaines, Du Parc, Hardouin, Berthet (Bertet) (Bethet), C., Le Camus, Rebel, L'Affillard, Gillier, B., Renauld, Piroye, Desvoyes, Monteclair, Lacoste, Charpentier, Berman, Rog***, A., Montailly, Carrier, Gervais, Lorenzani, Morel, Duterpe, Corneille, Fieve, Martin, Mademoiselle B*******, Regnault (Renault), Heudelinne, R., D'Ambruis, La Coste, Roy**, H. Ch. D. S. M., Hubert and Haron.*

AIRS. Airs de la Comédie Françoise. *Chez Pierre Ribou : Paris*, [1696–] 1705. *obl.* 8°. **B. 319.**

A collection of different airs, &c., each with separate pagination.

Aires & Symphonys for y^e^ Bass Viol being a choice Collection of y^e^ most favorite Song tunes, Aires & Symphonys out of the late Operas, Curiously contriv'd & fitted to the Bass Viol by the best Masters. Also some excellent Lessons made purpose for y^t^ Instrument, as Almands, Corants, Sarabands & Jiggs, *etc. Printed for J. Walsh . . . & J. Hare : London*, [1710?] *obl.* fol. **c. 63.**

New Aires made on Purpose for two Flutes and a Bass. Familiar & Proper for Practitioners in Consort. Fairly Engraven. [Separate Parts.] *Printed for... I. Walsh...and I. Hare, etc. : London*, [1712?] fol. **h. 17. (1.)**

Forty Airs for two Violins German Flutes or Guittars consisting of Tattoos, Night pieces & Marches as they are perform'd in the Hessian and Prussian Armies. *Printed for J. Oswald : London*, [1760?] fol. **g. 420. b. (1.)**

A Collection of Airs and Marches, for two Violins or German Flutes, some of which have Basses. *Printed for...R. Bremner : London*, [1765?] *obl.* 8°. **b. 41.**

The composers named in this collection are : Felton, Hugh Clerk, Martini, Corbet, Knerler, Pasquali, Handel, Humphrys, Castrutti, Geminiani, MacGibbon and Caporali.

A Collection of Favorite Airs in Score sung at Haberdashers Hall by Sig^r^ Tenducci and dedicated by him to the Gentlemen of the Castle Society. *Welcker : London*, [1770?] fol. **G. 800. m. (55.)**

The composers of this collection are D. Rezzi, Arnold, the Earl of Kelly and Carter.

Extrait des Airs François de tous les Operas Nouveaux ... Appropriés Pour le Chant ou la Flûte avec la Basse Continue. Partie I. (II.) *Chez J. J. Hummel : Amsterdam*, [1770?] 4°. **F. 640. a.**

Extrait des Airs François de tous les Operas Nouveaux . . . Appropriés Pour le Chant ou la Flûte avec la Basse Continue. Partie I. (–IX.) 9 pts. *Chez B. Hummel : La Haye*, [1770-80?] 4°. **F. 640.**

A Selection of Scotch, English, Irish and Foreign Airs, adapted for the Fife, Violin or German-Flute, *etc.* Volume First. (Vol. 4.) *James Aird : Glasgow*, [1782-94?] *obl.* 4°. **a. 27.**

Vol 1 *wants the last leaf. Vol.* 4 *has no publisher's name and wants pp.* 11–14.

AIRS. A Collection of Celebrated Airs with Variations for the Harp. *Broderip & Wilkinson : London*, [1800?] fol. **h. 127. (18.)**

AKEROYDE (Samuel) Ah friends how happy are we here. *A Song for two Voices, etc.* [Words by P. Motteux.] *Printed for R. Parker : London*, 1692. 4°. **P.P. 5255.**

The Gentleman's Journal, June, 1692, *pp.* 30–32.

The Batchelor's Wish, *etc.* [Song, Words by P. Motteux.] *Printed for R. Parker : London*, 1692. 4°. **P.P. 5255.**

The Gentleman's Journal, September, 1692, *pp.* 31–34.

Beneath a cool Shade. *A Song* .. The Words by Pyrocles. *R. Baldwin : London*, 1694. 4°. **P.P. 5255.**

The Gentleman's Journal, Oct. and Nov. 1694, *pp.* 283, 284.

Give me kind Heav'n. *A Song*, the words by S^r^ Tho. I'anson ... Sung by Mr. James Bowen at Tunbridge Wells, *etc. Tho. Cross : [London*, 1700?] *s. sh.* fol. **K. 7. i. 2. (86.)**

Jenny and Jockey, a Scotch Song, *etc. R. Baldwin : London*, 1692. 4°. **P.P. 5255.**

The Gentleman's Journal, Jan. 1691–2, *pp.* 62–4.

No, never hope I'le change my mind. *A Song*...the words by Urania. *Printed for H. Rhodes : London*, 1694. 4°. **P.P. 5255.**

The Gentleman's Journal, March, 1694, *pp.* 68–70.

The rays of dear Clarinda's Eyes. *A Song, etc. Tho. Cross : [London*, 1700?] *s. sh.* fol. **K. 7. i. 2. (87.)**

Russell's Triumph. [For anonymous editions of this song :]

See Thursday. Thursday in the Morn.

—— *See* 'Twas. 'Twas Sunday in the Morn. *The Fight at Sea, etc.* [Song, altered from "Russell's Triumph," the music by S. Akeroyde.] [1780.] *s. sh.* fol. **G. 312. (167.)**

Since from my dear Astrea's Sight. *A Song* ...the Words by the E[arl] of M[ontagu?] *R. Parker : London*, 1693. 4°. **P.P. 5255.**

The Gentleman's Journal, August, 1693, *pp.* 277–281.

That scornfull Silvia's Chains I wear. *A Song, etc. R. Parker : London*, 1693. 4°. **P.P. 5255.**

The Gentleman's Journal, April, 1693, *pp.* 139, 140.

Warr's fatal Alarms. [Song.] *Printed for R. Porter : London*, 1692. 4°. **P.P. 5255.**

The Gentleman's Journal, April, 1692 *pp.* 29–32.

AKEROYDE (Samuel) When Beauty such as yours. *A Song*...the words by Mr. Oldmixon. *Printed for R. Porter: London*, 1692. 4°. **P.P. 5255.**

The Gentleman's Journal, April, 1692, *pp.* 33, 34.

Woa's me poor Lass! *Words* fitted to a New Scotch Tune of Mr. Akeroyd's. *R. Parker: London:* 1693. 4°. **P.P. 5255.**

The Gentleman's Journal, July, 1693, *pp.* 246–248.

Willy and Georgy. *A Scotch Song* sung at Tunbridge, *etc. Tho. Cross:* [*London*, 1700?] *s. sh.* fol. **643. m. 9. (99.)**

See Don Quixote. New Songs in the Third Part of. .Don Quixote...set to Musick...by...Mr Akeroyd, *etc.* 1696. fol. **G. 150. a.**

See Sir Courtly Nice. Three new Songs in [J. Crowne's Comedy] Sir Courtley Nice, *etc.* [Music of Nos. 1 and 2 by S. Akeroyde.] 1685. fol. **H. 1980. (20.)**

See Songs. A Third Collection of New Songs...by...S. Akeroyd, *etc.* 1685. fol. **G. 152. (2.)**

AL. Al lebat de l'Auroro. *Chanson Languedocienne. Tournelle:* [*Paris,*] 1756. *s. sh.* 8°. **297. d. (1.)**

Mercure de France, May, 1756.

ALA (Giovanni Battista). Luscinia Sacra: siue Cantiones Unius. II. III. IV. Vocum cum Basso Continuo. Partim nunquam antehac editæ, partim ex ante editis selectæ, ac potissimum ex Ioanne Baptista Ala da Monza. Accedit Litania Noua B. Virginis quinque vocum. Tenor. (Bassus.) (B. continuus.) 3 pts. *Apud Hæredes Petri Phalesii: Antuerpiæ*, 1633. 4°. **C. 31.**

This collection contains composition by C. Monteverde and G. Messaus.

ALAIN. Alain étoit indifférent. *Le Pot au Lait.* [Song.] [*Paris*, 1780?] 8°. **B. 362. b. (113.)**

ALAMODE MUSICIAN. The Alamode Musician. Being a new Collection of Songs...by some of the most Eminent Masters...with a through Bass for the Harpsichord, or Bass-Violl, *etc. H. Playford:* [*London,*] 1698. fol. **G. 91.**

Engraved throughout. The composers named are: Forcer, J. Eccles, Barrett, J. Clark, Wilford, D. Purcell, and Courtevill.

ALARDUS (Lampertus) Lamp. Alardi ...De Veterum Musicâ Liber Singularis: In Fine accessit Pselli...Musica è Græco in Latinum sermonem translata, autore eodem. *Sumtibus Henningi Grosii Jun. Excusus Typis Petri Fabri: Schleusingæ*, 1636. 12°. **1042. a. 2.**

ALARM. Alarm, alarm, alarm the Brittish Shore. *On his Majesty's Happy Return the 11th of Novbr.*, 1720. A Song by Mr E. G. to a Trumpet Tune. [*London*, 1720.] *s. sh.* fol. **G. 316. a. (25.)**

ALAS. Alas how smoothly flow'd my days. *The Plaintive Swain.* [Song.] *L[ongman,] L[ukey] and B[roderip:] London*, [1778?] *s. sh.* fol. **G. 306. (113.)**

Alas! I shall die. [Song.] *See* Poor. Poor Celia was sick. [1775?] *s. sh.* fol. **G. 311. (22.)**

Alas! poor Lubin. Duett. *See* Stevenson (Sir J. A.)

Alas! the dear Clarissa's gone. Elegy. *See* Thorley (T.)

Alas! the much-lov'd Palmer is no more. Canzonet. *See* Rimbault (S. F.)

Alas what boast hath blooming youth. Elegy. *See* Harington (H.)

Alas! when Charming Sylvia's gone. [Song.] *See* Purcell (D.) [*The Spanish Wives.*]

Alas! young Jenny, ah! why did you fall. [Song.] *See* Young. Young Jenny one morning, *etc.* [1770?] *s. sh.* fol. **G. 314. (82.)**

ALAY (Mauro d') Cantate a Voce Sola, e Suonate a Violino Solo col Basso dedicate all' Eccza. di Carlo Lenos, Duca di Richmond and Lenox, *etc.* (*Londra*, 1728.) fol. **G. 60.**

ALAYRAC (Nicolas d') *See* Dalayrac.

ALBACINDA. Albacinda drew the Dart. *A Song within compass of the Flute.* [*London*, 1710?] *s. sh.* fol. **G. 315. (23.)**

[Another copy.] **H. 1601. (16.)**

[Another edition] Albacinda drew the Dart. [*London*, 1715?] *s. sh.* fol. **G. 305. (199.)**

ALBANESE ( ) Au bord charmant d'un onde. *Romance à Madlle.* * * *, *etc.* [*Paris,*] 1773. *s. sh.* 8°. **298. e. 25.**

Mercure de France, Nov., 1773.

Au bord d'une fontaine. *Romance, etc. Récoquillée:* [*Paris,*] 1770. *s. sh.* 8°. **296. e. 34.**

Mercure de France, Sept., 1770.

Au bord d'une fontaine. *Romance.* [*Paris*, 1775?] 8°. **B. 362. e. (61.)**

[Another copy.] **B. 362. b. (29.)**

Le Baiser. Ode Anacréontique. [Duet.] [*Paris*, 1780?] 8°. **B. 362. b. (79.)**

Bergère légère. *Chanson* nouvellement remise en musique par M. Albanèse. Les paroles sont de M. D. L. P. [*Paris,*] 1768. *s. sh.* 8°. **297. e. 16.**

Mercure de France, May, 1768.

ALBANESE ( ) Chantés petits oyseaux. *Duo.* [*Paris*, 1780?] 8°. **B. 362. b. (7.)**

Charmantes fleurs quittez les prés de Flore. *Air d'Albanaisse avec Accompagnement de Guitar. Chez. M. Camand : Paris*, [1780?] 8°. **B. 362. g. (2.)**

Charmantes fleurs, quittez les prés de Flore. [For editions of this song published anonymously:] *See* CHARMANTES.

Comment voulez vous qu'on vous aime. *Air*...Avec Accompagnement de Guithare par Mr. Guichard. [*Paris*,] 1779. 8°. **B. 362. b. (81.)**

La Comtesse de Saulx. Romance. . Avec accompagnement de Guithare par Mr. Tissier. [*Paris*,] 1779. 8°. **B. 362. a. (111.)**

La Consolation Bachique. Chanson Nouvelle...avec accomp[t] de Guitare par Mr. Alberti. [Begins: "Depuis plus de six mois."] *Chez M. Camand : Paris*, [1780?] 8°. **B. 362. g. (43.)**

[Another edition.] La Consolation Bachique. Chanson Nouvelle . . . avec accomp[t] de Guitare. *Chez M. de. Lafosse : Paris*, [1780?] 8°. **B. 362. a. (61.)**

Dans ces desertes campagnes. *Romance Ecossaise* à une es à deux Voix arrangé par Mr. Albanese. *I. F[entu]m : [London*, 1780?] *s. sh.* fol. **G. 307. (157.)**

Dans notre heureux azile. Air de Mr. Albanese, mis en Duo à Voix égales. [*Paris*, 1780?] 8°. **B. 362. a. (82.)**

La Double Ivresse. Duo [begins: "Buvons Tircis"]. [*Paris*, 1780?] 8°. **B. 362. a. (57.)**

[Le Fermier Géneral.] Je voyois dans le village. *Ariette du Fermier Géneral.* [*Paris*, 1780?] 8°. **B. 362. e. (124.)**

Jeux et plaisirs, cédez à l'harmonie. *Couplets* sur un air du quatrième recueil de M. Albanèse . . . par une jeune Demoiselle reconnoissante des soins qu'il a bien voulu prendre de lui former et la voix et la goût. [*Paris*,] 1767. *s. sh.* 8°. **297. e. 11.**

Mercure de France, Oct., 1767.

Laisse tes agneaux. *Ariette.* [*Paris*, 1780?] 8°. **B. 362. b. (19.)**

Lise, entends tu l'orage. *Ariette.* [*Paris*, 1780?] 8°. **B. 362. b. (33.)**

Lise voyoit deux pigeons se caresser. *Ariette, d'Abanesse.* [*Paris*, 1780?] 8°. **B. 362. b. (35.)**

Mon jeune cœur palpite. *Romance. Récoquillée :* [*Paris*,] 1768. *s. sh.* 8°. **297. e. 20.**

Mercure de France, Nov., 1768.

N'aimés jamais qu'on ne vous aime. *Ariette.* [*Paris*, 1780?] 8°. **B. 362. b. (64.)**

ALBANESE ( ) Un peu d'Amour, un peu de vin. Air d'Albanese avec accompagnement de Guitare. *Chez M. Camand : Paris*, [1780?] 8°. **B. 362. g. (39.)**

[Another edition.] Un peu d'Amour, un peu de vin. Air, *etc. Chez M. Camand : Paris*, [1780?] 8°. **B. 362. a. (60.)**

Philis demande son portrait. *Ariette :* [*Paris*, 1780?] 8°. **B. 362. a. (158.)**

Philis demande son portrait. *See* AUTEUR. Un Auteur faire une chanson. *La Chose Impossible.* [Song.]...Air : Philis demande son Portrait [by Albanese]. [1790?] 8°. **B. 362. a. (162.)**

Philis demande son portrait. *See* DU. Du joli réservoir d'Amour...Air : Philis demande son portrait [by Albanese]. [1785?] 8°. **B. 362. f. (3.)**

Philis demande son portrait. *See* DU. Du plus beau des petits endroits ...Air : Philis demande son Portrait [by Albanese]. [1785?] 8°. **B. 362. b. (180.)**

Philis demande son portrait. *See* EN. En vain de son divin flambeau. *L'Amour courant le Monde*...Air : Philis demande son portrait [by Albanese]. [1780?] 8°. **B. 362. a. (159.)**

Philis demande son portrait. *See* HEUREUSE DÉCADE. Être doux avec fermeté. [Song.]...Air : Philis demande son portrait [by Albanese]. [1794] 8°. **B. 362. a. (164.)**

Philis demande son portrait. *See* JE. Je fus réveillé ce matin. *Le Bouquet d'Annette.* [Song.] Air : Philis demande son portrait [by Albanese]. [1780?] 8°. **B. 362. e. (92.)**

Philis demande son portrait. *See* JOUR. Un jour assistant au festin. *Le Sérieux d'Agnès.* [Song.] Air : Philis demande son portrait, *etc.* [By Albanese.] [1780?] 8°. **B. 362. a 163.**

Philis demande son portrait. *See* LÉANDRE. Léandre chez Colinette un jour. *Suite de la Lanterne Magique.* Air, Philis de[mande] son portrait [by Albanese]. [1780?] 8°. **B. 362. a. (160.)**

Portrait d'Aglaé. [Song.] (Paroles de M. Damas, *etc.*) [*Paris*,] 1784. 8°. **297. g. (14.)**

Mercure de France, Oct., 1784, *p.* 53.

Quand l'Amour est content. *Duo.* [*Paris*, 1780?] 8°. **B. 362. b. (80.)**

Recueil des Petits Airs et Duos, Avec la Basse Continue ... Part : I. *Chez B. Hummel : La Haye*, [1775?] *obl.* 8°. **B. 322.**

Sous un saule dans la prairie. *Ariette.* [*Paris*, 1780?] 8°. **B. 362. c. (11.)**

ALBANESE ( ) Viens mon aimable bergère. *Ariette, d'Abaneze.* [*Paris*, 1780?] 8°. **B. 362. b. (36.)**

Vous voilà donc, aimable Capitaine. *Couplets* à M. le Comte de Trob***... le jour de son Mariage. (Paroles de M. le Mer**, *etc.*) [*Paris*,] 1780. 8°. **297. f. 41.**

Mercure de France. Jan., 1780, *p.* 148.

ALBERGATI (Pirro) *Count.* Balletti, Correnti, Sarabande, e Ighe, à Violino e Violone, con il Secondo Violino à beneplacito... Opera Prima. Nuouamente Ristampata. Violino Primo. (Violino Secondo.) (Violone, ò Spinetta.) 3 pts. *Giacomo Monti: Bologna*, 1685. 4°. **d. 16.**

Pietro Armonico Composto di dieci Sonate da Camera à due Violini, e Basso con Violoncello obligato. Opera Quinta, *etc.* Violino Primo (Secondo). (Violoncello.) (Cimbalo.) 4 pts. *Per Giacomo Monti: Bologna*, 1687. fol. **g. 62.**

Each part has a frontispiece, engraved by D. Bonavera, representing the Triumph of Leopold I. over the Turks.

ALBERT (Heinrich) Arien, Erster (Ander) Theil, Darinnen die jenige Geistliche Lieder, so in seinen 6. unterschiedenem Theilen vorhin in Folio gedruckt: Jetzo aber...sampt dem Basso Continuo in solche kleinere Form als ein Vade Mecum zum Druck befördert und verleget, von Ambrosio Profe. 2 pts. *Gedruckt...in Fried. Lanckisch. Druckerey durch Christoph. Cellarium: Leipzig*, 1657. 8°. **A. 29.**

The second part has the imprint "Zum Brieg, druckts und verlegts Christoff Tschorn."

[Erster Theil der Arien oder Melodeyen Etlicher theils Geistlicher, theils weltlicher...Liede[r]...zu singen gesetzt *etc*] Ander (—Achter) Theil der Arien, *etc.* 8 pts. [*Segebads Erben. In Verlegung des Autoris: Königsberg*, 1638]—1650. fol. **G. 61.**

The title-page of Part i. and Nos. 7, 8, 11, 12 *and* 13 *of Part ii. are wanting. Parts ii.-viii. are published "bey Paschen Mense." Parts ii. and iii. are dated* 1643, *Parts iv., v. and vi.*, 1645, *Part vii.*, 1648 *and Part viii.*, 1650. *Prefixed to Part viii. is an engraved title-page, and a "Nachricht und Verwarnung" by the Author concerning an unauthorized reprint of his Arien published in* 1648.

Siebender Theil der Arien, etlicher theils Geistlicher,...Theils Weltlicher...Lieder zusingen gesätzet. *Bey dem Autor: Königsberg*, 1648. fol. **G. 62. b. (3.)**

Imperfect, wanting the last four pages.

ALBERT (Heinrich) Musicalische Kürbs-Hütte, welche vns erinnert Menschlicher Hinfälligkeit, geschrieben vnd in 3. Stimmen gesetzt von Heinrich Alberten. (Partitura... Heinrich Alberts Musicalischer Kürbs-Hütten, *etc.*) *Gedruckt bey Pasche Mensen: Königsberg*, 1645. fol. **G. 62.**

Partitura oder Tabulatura Heinrich Alberts Musicalischer Kürbs-Hütten mit 3 Stimmen, worauss selbige Stücklein auff einem Positif oder Instrument... können mit musiciret vnd gespielet werden. [*Königsberg*, 1648?] fol. **G. 62. b. (2.)**

Poetisch-Musikalisches Lust Wäldlein, das ist Arien oder Melodeyen etlicher theils Geistlicher, theils Weltlicher,... Lieder. In ein Positiv, Clavicimbel, Theorbe oder anders vollstimmiges Instrument zu singen gesetzt. *Königssberg*, [1648?] fol. **G. 62. b. (1.)**

ALBERTI (Giuseppe Matteo) Sonate a Violino, e Basso...Opera Seconda. [*Bologna*,] 1721. *obl.* fol. **d. 22.**

ALBERTI (Domenico) viii Sonate per Cembalo. Opera Prima. *Printed for I. Walsh: London*, [1750?] *obl.* fol. **e. 5. (1.)**

[Another copy.]

[viii Sonate. Opera Prima.]

See Jozzi (G.) viii Sonate per Cembalo, Opera Prima da G. Jozzi [or rather by D. Alberti] *etc.* [1761.] *obl.* fol. **d. 76.**

See Harpsichord Miscellany. The Harpsichord Miscellany. Book Second. Composed by Alberti, *etc.* [1765?] *obl.* fol. **e. 140. a. (5.)**

See Jozzi (G.) A Collection of Lessons for the Harpsicord...by...Alberti, *etc.* [1760?] *obl.* fol. **f. 20.**

ALBERTI (Francesco) La Maladie Amoureuse . . . Ariette Nouvelle avec accompt. de Guitare. *Chez M. Camand: Paris*, [1785?] 8°. **B. 362. g. (16.)**

See Albanese ( ) La Consolation Bachique. Chanson Nouvelle ... avec accompt. de Guitare par Mr. Alberti. [1780?] 8°. **B. 362. g. (43.)**

See Allons. Allons vite en diligence. *Le Triomphe du Palais Royal.* [Song.]... avec Accompagnement de Guittare par Halberty, *etc.* [1785?] 8°. **B. 362. a. (183.)**

See Amant Statue. Sous sa forme nouvelle. *Air de l'Amant Statue*, [by N. Dalayrac], avec Accompagnement de Guittare par Mr. Alberti. [1785?] 8°. **B. 362. (151.)**

See Amours d'Été. Mon honneur dit que je serois coupable. *Ariette*...Avec Accompagnement de Guitarre par M[r] Alberti. [1785?] 8°. **B. 362. a. (171.)**

ALBERTI (Francesco) *See* Berger. Un berger quand on l'écoute. *Ariette*... avec Accomp[t] de Guitare par M[r] Alberti. [1780?] 8°. **B. 362. g. (25.)**

See Bonne. La bonne chère et le bon vin ...Avec Accompagnement de Guitare pr. M[r] Alberti. [1780?] 8°. **B. 362. g. (42.)**

See Cœur. Le Cœur me bat, je n'en puis plus...Romance...avec accomp[t] de Guitare par Alberti, *etc.* [1785?] 8°. **B. 362. g. (14.)**

See Colin. Colin a des yeux charmants ... Chanson ... avec accompagnement de Guitare par M[r] Alberti. [1780?] 8°. **B. 362. g. (21.)**

See Dans. Dans Tonton je trouve tout bien...l'Accomp[t] del Sig. Alberti, *etc.* [1785?] 8°. **B. 362. (229.)**

See Dans. Dans un Bois je vis l'autre jour ... Romance nouvelle avec Accomp[t] de guitarre pr. Mr. Alberti. [1780?] 8°. **B. 362. c. (42.)**

See Dans. Dans un bois solitaire . . . Chanson Nouvelle avec Accomp[t] de Guitharre par Mr. Alberti. [1780?] 8°. **B. 362. g. (47.)**

See Déja. Déja dans la plaine. *L'Amour délicat.* [Song.] Avec Accompagnement de Guitare pr. M[r] Alberti. [1780?] 8°. **B. 362. c. (39.)**

See Desaugiers (M. A.) [*L'Auteur Satirique.*] L'homme prétend avoir l'empire ...Accomp[t] par M. Alberti. [1780?] 8°. **B. 362. b. (83.)**

See Du. Du plus beau des petits endroits . . Chanson nouvelle avec accompagnement de Guitare par Alberti, *etc.* [1785?] 8°. **B. 362. b. (180.)**

See En. En mariage ma mère. *L'Esprit de Pierrot.* Chanson avec Accomp[t] de Guitare par M[r] Alberti. [1780?] 8°. **B. 362. a. (133.)**

See Épreuve Villageoise. Bon Dieu com' hier a été fête...Accomp[t] de Guitare par M[r] Alberti. [1784?] 8°. **B. 362. (56.)**

See Évitez. Évitez sensibles bergères... Avec accomp[t] de Guitare par M[r] Alberti. [1870?] 8°. **B. 362. g. (18.)**

See Fi. Fi du mariage. *Rondeau.* Avec Accomp[t] de guitare del Sig[r] Alberti. [1785.] 8°. **B. 362. b. (76.)**

See Fodor (J.) Un Soir dans la forêt ... Accomp[t] par M[r] Alberti. [1790?] 8°. **B. 362. g. (73.)**

See Gresset (J. B. L.) Ah! que n'es tu ma minette! *Ariette*...Avec Accomp[t] de Guitare p[r] Mr. Alberti, *etc.* [1775?] 8°. **B. 362. b. (90.)**

See Gresset (J. B. L.) Le Soleil baise sans nuage. *Air*...Avec accompagnement de Guit[are] par Alberti. [1775?] 8°. **B. 362. g. (71.)**

ALBERTI (Francesco) *See* Javotte. Javotte enfin vous grandissez. *L'Education de Javote.* Romance avec accomp[t] de Guitar par M[r] Alberti. [1780?] 8°. **B. 362. a. (132.)**

See Je. Je connais un plaisir charmant. *Le Plaisir d'un Moment.* Accompagnement de Guitare par Alberti. [1785?] 8°. **B. 362. g. (33.)**

See Jeune. Une jeune fillette voulant moudre son bled . . . *Chanson* . . . avec Accomp[t] de Guitare par M. Alberti. [1785?] 8°. **B. 362. g. (27.)**

See Jour. Un Jour dans un vert boccage. *La Tendre Union.* Chanson Nouvelle avec Accomp[t] de Guitare par Alberti. [1780?] 8°. **B. 362. g. (17.)**

See Jour. Un jour l'aimable Dorine. *Le Berger Gaillard.* [Song.] Avec Accomp[t] de Guitare par Alberti. [1780?] 8°. **B. 362. a. (131.)**

See Ma. Ma fille, je vais vous punir. *La Pleureuse.* [Song.] Avec Accomp[t] de Guitare par Alberti. [1785?] 8°. **B. 362. g. (15.)**

See Nuit. Une nuit dans la prairie. *Romance*...avec Accomp[t] de Guitare par Mr. Alberti. [1785?] 8°. **B. 362. c. (43.)**

See Nuit. La nuit dans les bras du repos. *Le beau Songe.* Romance avec Accomp[t] de Guitare par Mr. Alberti. [1785?] 8°. **B. 362. g. (26.)**

See Oiseaux. Oiseaux de ce bocage. *Air* ...Avec accomp[t] de Guitare de Sig[r] Alberti. [1785?] 8°. **B. 362. g. (48.)**

See Paisiello (G.) [*Il Barbiere di Siviglia. Ecco l' ora s' avicina.*] Dans l'instant à sa fenêtre ... Accomp[t] de guitare par M. Alberti. [1789?] 8°. **B. 362. c. (53[a].)**

See Pierrot. Pierrot dit à Madeleine... Romance avec Accomp[t] de Guitar par Mr. Alberti. [1785?] 8°. **B. 362. g. (8.)**

See Quand. Quand j'avais le cœur d'Annette. *L'Amant Malheureux.* Romance avec Accompag[t] de Guitare pr. M[r] Alberti. [1780?] 8°. **B. 362. g. (29.)**

See Quand. Quand je vais au bois seulette. *Romance*...avec accompagnement de guitarè par M[r] Alberti. [1785?] 8°. **B. 362. g. (45.)**

See Quand. Quand je vous vis. *La Défense Inutile* . . . Guitarre d'Alberti, *etc.* [1785?] 8°. **B. 362. f. (14.)**

See Quand. Quand vous riez, jeune Glycère. *Le Souhait*...Guitarre del Sig[r] Alberti, *etc.* [1785?] 8°. **B. 362. (182).**

ALBERTI (Francesco) *See* Quel. Quel plaisir d'une main...Romance avec accompt de Guitare, par M. Alberti. [1780?] 8°. **B. 362. g. (40.)**

See Rêvant. Rêvant à mon amour. *Le Retour au Logis.* Chanson Nouvelle avec accompagnement de Guitare par Alberti. [1780?] 8°. **B. 362. c. (28.)**

See Ruisseau. Ruisseau qui baigne cette plaine. *Romance*...Avec Accompagnemt de Guitare par Mr. Alberti. [1780?] 8°. **B. 362. g. (49.)**

See Suzon. Suzon fermoit son Cœur. *Chansonette.* Avec Accompagnemt de Guittarre par Mr Alberti. [1785?] 8°. **B. 362. g. (61.)**

See Toc. Toc, toc, ouvrez, s'il vous plait. *Le Bouquet du Mois de May.* Rondeau avec Accompagt de Guitare pr. Alberti. [1780?] 8°. **B. 362. a. (136.)**

See Trop. La trop innocente Colette. *Les Amans curieux.* Romance, avec accompagnement de guitare pr. M. Alberti. [1785?] 8°. **B. 362. g. (7.)**

See Venez. Venez à ma leçon...Vaudeville avec accompt de Guitare pr. Mr Alberti. [1785?] 8°. **B. 362. g. (13.)**

See Vive. Vive les nuits étoilées. *Les Soirées du Palais Royal*...Avec Accompt de guitarre par M. Alberti. [1785?] 8°. **B. 362. g. (69.)**

See Vole. Vole à ma Sœur, heureux Bouquet. *Bouquet à ma Sœur*...Paroles et Accompagnemt de Guittare du Sieur Alberti. [1780?] 8°. **B. 362. g. (59.)**

ALBERTI (Giuseppe Matteo) Concerti per Chiesa e per Camera à Violino di Concertino, due Violini, Alto Viola e Basso Continuo . . . Opera Prima. [Separate Parts.] *Chez Estienne Roger: Amsterdam,* [1720?] fol. **g. 900. b.**

Alberti's Concerto's for three Violins an Alto Viola, and a Through Bass for the Harpsicord or Bass Violin . . . Opera Prima. [Separate Parts.] *Printed for I. Walsh . . . and I. Hare : London,* [1730?] fol. **g. 900.**

xii. Sinfonie a Quattro. Due Violini, Alto, Organo e Violoncello...Opera Seconda. Libro Primo (Secondo). 2 Books. [Separate Parts.] *Chez M. C. le Cene : Amsterdam,* [1730?] fol. **g. 900. c.**

xii. Sinfonie a Quatro. Due Violini Alto Organo e Violoncello...Opera Seconda. Libro Primo (Secondo). 2 Bks. [Separate Parts.] *Printed for...I. Walsh . . . and Ioseph Hare : London,* [1730?] fol. **g. 900. d.**

The pagination is continuous. The title-page of Book II. is on the verso of the last leaf of Concerto v.

ALBERTI (Giuseppe Matteo) xii. Solos for a Violin with a Thorough Bass for the Harpsicord or Bass Violin...Opera Terza. *Printed for I. Walsh : London,* [1732?] fol. **g. 900. a.**

See Harmonia Mundi. Harmonia Mundi. The 2d collection. Being VI. Concertos ...Collected out of the choicest Works of...Alberti, *etc.* [1727?] fol. **g. 419. a.**

ALBERTI (Innocentio) Salmi Penitentiali, armonizzati da Innocentio Alberti ...A sei voci. Libro Primo. Sesto. *Appresso Vittorio Baldini : Ferrara,* 1594. 4°. **E. 510.**

ALBERTINI (Gioacchino) La mia sposa. *See* infra: [*Virginia.*]

[Virginia.] La mia sposa. [Song.] Sung ...in the Opera of Virginia. [Full Score.] *Longman and Broderip : London,* [1786.] fol. **H. 345. (14.)**

ALBERTINI (Giuseppe) Six Sonatas or Notturnas, for Two Violins and Bass. [Separate Parts.] *R. Bremner : London,* [1770?] fol. **g. 675.**

ALBINONI (Tommaso). Balletti a Tre, Due Violini e Violoncello col Basso Continuo...Opera Terza. [Separate Parts.] *Chez Pierre Mortier : Amsterdam,* [1710?] fol. **g. 671. e.**

Albinoni's Balletti's in 3 Parts for two Violins and a Thorow Bass. Consisting of Preludes, Alemands, Sarabands, Corants, Gavots and Jiggs...Opera Terza. [Separate Parts.] *Printed for I. Walsh : London,* [1720?] fol. **h. 24. (1)**

Baletti, e Sonate a Tré, à Due Violini, Violoncello, e Cembalo. Con le sue Fughe tiratte à Canone...Opera Ottaua. [Separate Parts.] *Chez Estienne Roger & Le Cene : Amsterdam,* [1725?] fol. **h. 24. a.**

Albinoni's Concertos in Seven Parts for three Violins, Tenors and Bass Violin with a Thorough Bass for the Harpsicord ...Opera Secunda. [Separate Parts.] *Printed for J. Walsh...and J. Hare : [London,* [1710?] fol. **g. 671. a.**

xii. Concerti a Cinque. Due Tre Violini, Alto, Tenore, Violoncello e Basso per il Cembalo . . . Opera Quinta. [Separate Parts.] *Chez Estienne Roger : Amsterdam,* [1715?] fol. **g. 671. b.**

Concerti a Cinque, Con Violini, Oboe, Violetta, Violoncello e Basso Continuo... ...Opera Nona. Libro Primo (Secondo). 2 Bks. [Separate Parts.] *Chez M. C. Le Cene : Amsterdam,* [1730?] fol. **g. 671. d.**

Wanting the Violetta part.

ALBINONI (Tommaso) Sinfonie e Concerti a Cinque, Due Violini, Alto, Tenore, Violoncello e Basso . . . Opera Seconda. [Separate Parts.]
Chés Estienne Roger: Amsterdam, [1710?] fol. **g. 671. c.**

Suonate a Tre, Doi Violini, e Violoncello col Basso per l'Organo...Opera Prima. [Separate Parts.] *Chés Estienne Roger: Amsterdam*, [1710?] fol. **g. 671.**

[Sonate a Tre. Op. 1. N° 12.]
See Harmonia Mundi. Harmonia Mundi. Consisting of Six...Sonata's collected out of the...Works of...Sign^r Albinoni, *etc.* [1710?] fol. **g. 419.**

Sonate a Violino Solo e Basso Continuo ...e uno Suario ò Capriccio di otto Battute a l' imitatione del Corelli del Sig. Tibaldi. *Chez Jeanne Roger: Amsterdam.* [1725?] fol. **g. 422. i. (1.)**

Trattenimenti Armonici per Camera Divise in Dodici Sonata a Violino Violine e Cembalo ... Opera Sexta. An Entertainment of Harmony. Containing Twelve Solos...for a Violin with a Through Bass for the Harpsicord or Bass Violin, *etc.* *Printed for I. Walsh ... and I Hare: London*, [1730?] fol. **h. 24. (2.)**

Under ye gloomy shade, of a dark sullen grove. *A Cantata, etc.* [*London*, 1710?] *s. sh.* fol. **G. 315. (122.)**

See Bolton ( ) The Opera Miscellany... Consisting of ... Some ... English Airs of ...Albinoni, *etc.* [1730?] 8°. **A. 416.**

See Concerti. Concerti a Cinque...del Signori G. Valentini...T. Albinoni, *etc.* [1730?] fol. **g. 35.**

See Harmonia Mundi. Harmonia Mundi. The 2d. collection. Being vi. Concertos ...Collected out of the choicest Works of ...Albinoni, *etc.* [1727?] fol. **g. 419. a.**

See m., r. Medulla Musicae; Being a Choice Collection of Airs ... from the Works of...Albinoni, *etc.* [1727?] 8°. **c. 25.**

See Modern Music-Master. The Modern Musick-Master, ... vi. The Harpsichord Illustrated & Improv'd...In which is included a...Collection of Airs, and Lessons from the Works of...Albinoni, *etc.* 1731. 8°. **d. 40.**

See Thomyris. Songs in the New Opera of Thomiris, Queen of Scythia. Collected out of the Works of ... Albinoni, *etc.* [1708?] fol. **H. 113. a.**

ALBION. The Albion, the Pride of the Sea. [Song.] *See* Hook (J.)

ALBION AND ALBANUS. Albion and Albanus. Opera. *See* Grabu (L.)

ALBRECHT (Johann Lorenz) Gründliche Einleitung in die Anfangslehren der Tonkunst ... nebst einer Erklärung der vornehmsten sowohl in der Vokal- als Instrumentalmusik vorkommenden Kunstwörter und einem kurzen Abrisse einer musikalischen Bibliothek, *etc.* *Im Verlag Johann Christian Martini: Langensalza*, 1761. 4°. **7895. bb. 22.**

See Adlung (J.) M. Jakob Adlungs... musikalisches Siebengestirn ... mit einer Vorrede ans Licht gestellet von J. L. Albrecht, *etc.* 1768. 4°. **7898. b. 13.**

See Adlung (J.) Musica Mechanica Organoedi ... mit einigen Anmerkungen und einer Vorrede...von J. A. Albrecht, *etc.* 1768. 4°. **7896. aaa. 31.**

See Steffani (A.) D. A. Steffani... Sendschreiben, darinnen enthalten, wie grosse gewissheit die Musik, aus ihren Principiis ... habe ... übersetzt ... von A. Werkmeister...übersehen...mit einer Vorrede ...vermehret, und zum Druck befördert von J. L. Albrecht, *etc.* 1760. 4°. **7898 h. 36.**

ALBRECHT (Ioannes Wilhelmus) Tractatus Physicus de Effectibus Musices in Corpus Animatum, *etc.* *Apud Joann. Christian. Martini: Lipsiæ.*, 1734. 8°. **T. 1820. (2.)**

ALBRECHTSBERGER (Georg) *See* Albrechtsberger (Johann G.)

ALBRECHTSBERGER (Johann Georg) Johann Georg Albrechtsbergers... Anweisung zur Composition, mit ausführlichen Exempeln, zum Selbstunterrichte, erläutert, nebst einem Anhange von der Beschaffenheit und Anwendung aller jetzt üblichen musikalischen Instrumente.
Breitkopf und Härtel: Leipzig, [1792?] 8°. **1400. k. 4.**

Fuga a quatro Mani per l' Organo o Pianoforte etc. *Artaria e Comp.: Vienna*, [1800?] *obl.* fol. **e. 1090. (1.)**
On the title-page is the autograph "T. Field, Bath, 1819."

Douze Fugues pour le Clavecin ou l'Orgue ... Oeuvre Premier. *Chés J. J. Hummel: Berlin*, [1778?] fol. **h. 54.**

Fugha per Organo o Clavicembalo ... Opera iv. *Nel Magazino di Musica: Bronsvie*, [1790?] *obl.* fol. **e. 160. a. (2.)**

Fuga sopra il Thema Do, re, mi, fa, sol, la, per il Clavicembalo o' l' Organo. Opera 5. *Artaria Comp.: Vienna*, [1790?] *obl.* fol. **e. 160. (1.)**

Sei Fughe per l' Organo o Clavicembalo... Opera 6. *Artaria e Comp.: Vienna*, [1795?] *obl.* fol. **e. 160. (5.)**

ALBRECHTSBERGER (Johann Georg) Six Fugues pour les Orgues ou le Pianoforte, &c. Oeuvre x.
S. A. Steiner et Comp.: Vienne, [1795?] *obl.* fol. **e. 160. (2.)**

Sechs Fugen für Pianoforte oder Orgel... 11ter Werk. Zweyte Auflage. *Cappi & Czerný: Wien,* [1800?] *obl.* fol. **e. 174. m. (3.)**

Six Fugues pour le Pianoforte ou l'Orgue. Op. 17. *S. A. Steiner et Comp.: Vienne,* [1800?] *obl.* fol. **e. 160. (3.)**

Generalbass Schule...Neue vom Verfasser vermehrte Auflage. *Bei C. F. Peters: Leipzig* [1790?] *obl.* fol. **e. 149.**

Sechs Præludien für das Pianoforte... 12ter werk, 2te Lieferung. *S. A. Steiner und Comp.: Wien,* [1800?] *obl.* fol. **e. 282. c. (1.)**

Six Quatuors en Fugues à deux Violons, Taille & Basse...Oeuvre Second. [Separate Parts.] *Chés J. J. Hummel: Berlin,* [1780?] fol. **h. 54. a.**

Trois Sextuors pour deux Violons, deux Altos, Violoncelle et Basse... Op. XIII. N° 2. [Separate Parts.] *Bureau d'Arts et d'Industrie: Vienne,* [1795?] fol. **h. 54. b.**

Unterricht über den Gebrauch der verminderten und übermässigen Intervallen nebst der dritten Lieferung der Ausweichungen. *C. F. Peters: Leipzig,* [1800?] *obl.* fol. **e. 160. a. (1.)**

ALCANZOR. Alcanzor and Zayda. [Song.] *See* Giordani (G.) or (T.)

ALCESTE. Alceste. Tragedia. *See* Gluck (C. W. von)

Alceste. Opera. *See* Lampugnani (G. B.)

Alceste. Tragédie. *See* Lulli (G. B.)

Alceste. [Opera.] *See* Schweitzer (A.)

ALCIDE AL BIVIO. Alcide al Bivio. Festa teatrale. *See* Hasse (J. A.)

ALCINA. Ah mio Cor. [Song.] As sung by Madame Mara, in Alcina. [By G. F. Haendel. Full Score.] *Printed for R. Birchall: London,* [1795?] fol. **G. 805. f. (1.)**

Alcina. Opera. *See* Haendel (G. F.)

ALCINDOR. Alcindor penitent. [Song.] *See* Mon. Mon père, Alcindor à genoux, *etc.* [1785?] 8°. **B. 362. e. (69.)**

ALCIONE. Alcione. Tragédie. *See* Marais (M.)

ALCOCK [John) *Doctor in Music.* Almeria's Face, her Shape, her Air. *Song,* [words] by the Right Hon. John, Late Lord Viscount Molesworth, *etc.* [*London,* 1740.] 8°. **249. c. 10.**
The Gentleman's Magazine, Vol. X., p. 408.

ALCOCK (John) *Doctor in Music.* Six and Twenty Select Anthems in Score: for one, two, three, four, five, six & eight Voices. To which are added a Burial Service, for four Voices; and part of the last Verse of the 150th Psalm in Latin, for eight Voices & Instruments, in twenty one Parts. [*London,*] 1771. fol. **I. 189.**
MS. Note, relating to the election of H. Skeats as organist of St. George's Chapel, Windsor.

As Chloe o'er the Meadow past. *A Song.* Set...for the German Flute. [*London?* 1750?] *s. sh.* fol. **G. 316. d. (12.)**

Celinda when I view that Face. *A Song. Printed for Da[l] Wright Junior: London,* [1730?] fol. **I. 530. (3.)**
This song was written by Alcock when he was a chorister at St. Paul's. See note to the Preface to his "Six and Twenty Anthems in Score."

Six Concerto's in seven Parts, for Four Violins, a Tenor, a Violoncello: and a Thorough Bass for the Harpsicord, *etc.* [Separate Parts.] *Printed for the Author: London,* 1750. fol. **g. 101.**

Harmonia Festi, or a Collection of Canons; Cheerful & Serious Glees, & Catches: for Four & Five Voices, in Score, never before Publish'd. *Printed for the Author: Lichfield,* 1791. *obl.* fol. **E. 343. a.**
The title-page is signed by the composer.

The Harmony of Sion, or a Collection of ...Psalm-Tunes...for Four Voices. To which are added, Nine...Hymns, and a Chant...The Contra-tenor, Tenor, and Bass Parts composed by Dr. Alcock...the whole selected by F. Roome, *etc. Printed for the Editor: London,* [1779.] 8°. **E. 343. d.**

[Another edition.] The Harmony of Sion, *etc. G. Walker: London,* [1790?] 8°. **E. 343. b.**

How faint a joy the maid imparts. *A Two-Part Song, etc.* [*London,* 1746.] 8°. **249. c. 16.**
The Gentleman's Magazine, Vol. XVI., p. 35.

Miserere, or the 51st Psalm, in Latin, for Four Voices. *Printed for the Author: Lichfield, London,* 1771. fol. **I. 359. (4.)**
The title-page bears the autograph of Vincent Novello.

A Morning and Evening Service...for three, four, five and six Voices, *etc. Printed for the Author and Jno. Johnson: London,* 1753. fol. **F. 276.**

On M[r] Handel. [Song.] [*London,* 1735?] *s. sh.* fol. **G. 316. d. (161.)**

ALCOCK (John) *Doctor in Music.* Psalmody: or a Collection of Psalm Tunes... with Several Festival Hymns,...set...for one, two, three, and four Voices, with Choruses ... To which are added, Canons for three, four, five, and six Voices, with a Thorough Bass. *Printed for the Author: Reading*, [1745?] *obl.* 4°. **A. 1014.**

Twelve English Songs, with a Recitativo & Duet out of the Opera of Rosamond, *etc. Printed for the Author: London*, [1745?] 4°. **E. 343.**

Six Suites of Easy Lessons for the Harpsicord or Spinnet, with a Trumpet Piece, *etc. Printed for the Author: London*, 1741. *obl.* fol. **e. 3. a. (1.)**

Six Suites of Easy Lessons for the Harpsicord or Spinnet, with a Trumpet piece, *etc. Printed for y^e^ Author: Reading*, [1742.] *obl.* fol. **e. 3.**
Imperfect, wanting the last leaf.

To Flavia. [Song.] The Words by M^r^ Waller, *etc.* [*London*, 1746.] 8°. **249. c. 16.**
The Gentleman's Magazine, Vol. XVI., p. 605.

Ten Voluntaries for the Organ or Harpsichord...Book I. *Printed for C. & S. Thompson: London*, [1770?] *obl.* fol. **e. 3. a. (2.)**

When e'er for each other we feel, *etc*, [Song.] [*London*, 1750.] 8°. **249. c. 20.**
The Gentleman's Magazine, Vol. XX., p. 468.

See Amusement for the Ladies. Amusement for the Ladies, being a Selection of Catches, Canons, Glees and Madrigals... by Lord Mornington, Doctors Arne, ... Alcock, *etc.* [1791-93.] *obl.* fol. **E. 61.**

See Byrd (W.) Diliges Dominum. Canon ...Revived and published by J. Alcock, *etc.* 1770. *obl.* fol. **I. 600. a. (85.)**

ALCOCK (JOHN) *Doctor in Music*, and **(JOHN)** *the Younger.* Six New Anthems for Two, three and Four Voices, with two Hautboys and a Bassoon, and figured for the Organ. *Bland & Weller: London*, [1795?] fol. **H. 1187. f. (2.)**

ALCOCK (JOHN) *the Younger.* Anthem for the New Year for 1, 2, 3 & 4 Voices. *Longman, Lukey & Co.: London*, [1775?] fol. **H. 1187. f. (1.)**

A Cantata and Six Songs. *Printed for the Author: London*, [1765?] fol. **G. 424. a. (2.)**

Six Canzonets or Glees in three Parts. *Printed for Longman Lukey and Co.: London*, [1770?] *obl.* fol. **E. 601. k. (1.)**

[Another copy.] **E. 870. a. (1.)**

ALCOCK (John) *the Younger.* The Chace, a favorite Lesson for the Harpsichord or Piano Forte. *Printed for C. and S. Thompson: London*, [1770?] fol. **g. 271. (3.)**

A Collection of Anthems for...Christmas, Easter & Whitsuntide, with a Hymn for the Nativity and a Christmas Carol. *Printed for C. & S. Thompson: London*, [1777?] fol. **H. 866. (1.)**

Damon and Pastora. A New Song. *R. Falkener: London*, [1775?] *s. sh.* fol. **H. 1994. a. (156.)**

The Golden Ode. For Two Voices or the Harpsicord. *L[ongman] L[ukey and Co.: London*, 1770?] *s. sh.* fol. **H. 1994. (64.*)**

In Praise of Fox Hunting. [Song.] *P. H[odgson: London*, 1780?] *s. sh.* fol. **G. 311. (122.)**

Let me sink to the regions of Shade. *A Favorite Elegy. I[ohn] R[utherford: London*, 1770?] *s.|sh.* fol. **I. 530. (2.)**

The Mince Pye. [Song.] *R. Falkener: London*, [1775?] *s. sh.* fol. **H. 1994. a. (71.)**

On Music. A Catch for three Voices, *etc.* [*London*, 1781.] *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, Dec., 1781.

Parochial Harmony, or a Collection of Divine Music in Score, *etc. Printed for F. Roome: London*, 1777. fol. **H. 866. (2.)**

A Favorite Rondo for the Harpsichord or Piano Forte. *C. [and] S. T[hompson: London*, 1770?] *s. sh.* fol. **H. 1994. a. (221.)**

Six Easy Solos for the German Flute or Violin also for the Harpsichord and Piano Forte. *Printed for C. and S. Thompson: London*, [1770?] *obl.* fol. **d. 161. a. (5.)**

Three Sonatas for two Violins & a Violoncello with a Thorough Bass for the Harpsichord. [Separate Parts.] *I. Preston: London*, [1780?] fol. **g. 420. d. (11.)**

Take those Lips away. A Two-Part Song. [Words by W. Shakespeare.] *R. Falkener: London*, [1775?] *s. sh.* fol. **H. 1994. a. (51.)**

Venus and Bacchus. A Two Part Song. *L[ongman] L[ukey and Co.: London*, 1775?] *s. sh.* fol. **G. 313. (160.)**

[Another copy.] **H. 1994. a. (224.)**

Eight Easy Voluntaries for the Organ. *Longman, Lukey & Co.: London*, [1775?] *obl.* fol. **E. 600. j. (4.)**

See also: A., J.

ALDAY (Paul) A Grand Pastoral Overture ... Arranged by the Author for the Piano Forte with an Accompaniment for a Violin and Violoncello ad libitum. [Separate Parts.] *To be had of Mr. Alday: [London?* 1795?] fol. **g. 272. x. (1.)**

ALDRICH (Bedford) How happy are we now the Wind is abaft. *A two part Song, etc.* [*London*, 1715?] *s. sh.* fol. **H. 1601. (212.)**

[Another edition.]
[*London*, 1720?] *s. sh.* fol. **G. 305. (58.)**

[Another copy.] **G. 308. (83.)**

[Another edition.]
R. Falkener: London, [1770?] *s. sh.* fol. **H. 1994. a. (60.)**

The Riot Night occasiond by the Burning of the Meeting Houses, the words by a Gen^{t}, *etc.* [Song.] [*London*, 1710.] *s. sh.* fol. **H. 1601. (49.)**

[Another copy.] **G. 306. (31.)**

ALDRICH (Henry) Christ-Church Bells ... Catch for Three Voices. *See* Hark. Hark! the bonny Christ-Church Bells, *etc.* [By H. Aldrich.] [1775?] *s. sh.* fol. **H. 1994. a. (18.)**

God is our hope and strength. *Anthem for 5 voices*, in the key of C with the greater third. [*London*, 1800?] fol. **G. 808. b. (3.)**
No. 45 of a Serial Issue of Page's 'Harmonia Sacra.'

Dr. Aldrich his service in G.
[*Oxford?* 1690?] fol. **K. 7. e. 3.**
31 *pp., printed from engraved plates, without title-page.*

See Apollonian Harmony. Apollonian Harmony: a Collection of ... Glees...by Aldrich, *etc.* [1790?] 8°. **E. 255.**

See Williams (T.) Harmonia Cœlestis...a Collection of...Anthems...by...Aldrich, *etc.* 1780. fol. **G. 970.**

ALDROVANDINI (Giuseppe) Cantate a Voce Sola...Opera Seconda. *Per Marino Siluani: Bologna*, 1701. *obl.* 4°. **A. 205.**

ALE. Ale, cyder and perry. [Song.] *See* Drunken News-Writer.

ALEMBERT (Jean le Rond d') Élémens de Musique, théorique et pratique, suivant les Principes de M. Rameau. 1752. 8°. *See* Elémens. **1042. k. 14. (1.)**

Élémens de Musique théorique et pratique. suivant les Principes de M. Rameau, éclaircis, développés et simplifiés,...nouvelle Édition, revue, corrigée &...augmentée. *Chez J. M. Bruyset: Lyon*, 1762. 8°. **1042. i. 12.**

Élémens de Musique...Nouvelle édition, révue, corrigée &...augmentée.
Chez J. M. Bruyset: Lyon, 1766. 8°. **1042. i. 13.**

[Another copy.] **54. b. 19.**

ALEMBERT (Jean le Rond d') Élémens de Musique...Nouvelle édition, *etc.*
Chez J. M. Bruyset: Lyon, 1772. 8°. **1042. i. 11.**

[Élémens de Musique.] Hrn. d'Alembert, Mitglieds der königl. preuss. Academie der Wissenschaften...Systematische Einleitung in die Musicalische Setzkunst, nach den Lehrsätzen des Herrn Rameau. Aus dem Französischen übersetzt und mit Anmerkungen vermehrt von F. W. Marpurg. *Bey J. G. I. Breitkopf: Lepizig:* 1757. 4°. **7896. aaa. 11.**

ALESSANDRI (Felice) [La Moglie Fedele.] The Favourite Songs in the Opera 'La Moglie Fedele,' *etc.*
R. Bremner: London, [1769?] fol. **G. 210.**
Except on the title-page this Opera is called 'La Sposa Fedele.'

[Il Rè alla Caccia.] The Favourite Songs in the Opera 'Il Re alla Caccia.'
R. Bremner: London, [1770?] fol. **G. 760. c. (3.)**

Sei Sinfonie a 8. Due Violini, Viola, Due Oboe, Due Corni, e Basso...Opera Sesta. [Separate Parts.] *Au Bureau Musical. Paris*, [1780?] fol. **g. 474. (2.)**
Part of the 'Racolta dell' Harmonia. Colectione Sesta del Magazino Musicale.'

Six Sonatas for two Violins and a Thorough Bass for the Harpsichord, *etc.* [Separate Parts.] *Welcker: London*, [1770?] fol. **g. 224.**

La Sposa Fedele.
See supra: [*La Moglie Fedele.*]

ALESSANDRO. Alexander. Opera. *See* Haendel (G. F.)

ALESSANDRO E TIMOTEO. Amor per tuo diletto, a Favorite Song, as Sung by Mad^{m} Banti in the Opera of Alessandro e Timoteo. Composed by Sig^{r} Federici. [Full Score.] *L. Lavenu: London*, [1800.] fol. **G. 424. (9.)**

Bella dea. A Favorite Song, composed and sung by Sig^{r} Rosselli, in the Opera of Allessandro e Timoteo. [Full Score.]
L. Lavenu: London, [1800.] fol. **G. 811. a. (4.)**

Dammi la destra o cara, a Favorite Duett as sung by Mad^{m} Banti and Sig^{r} Rosselli in the Opera of Alessandro e Timoteo. Composed by Sig^{r} Federici. [Full Score.]
L. Lavenu: London, [1800.] fol. **G. 811. a (2.)**

Nel seno il cor mi palpita, a Favorite Song, as sung by Sig^{r} Rosselli, in the Opera of Alessandro e Timoteo. Composed by Sig^{r} Federici. [Full Score.]
L. Lavenu: London, [1800.] fol. **G. 811. a. (3.)**

ALESSANDRO E TIMOTEO. Odi un suon di meste note, the Favorite Song as sung by Mad^m^ Banti in . . . Alessandro e Timoteo, with a Violin & Violoncello Obligato, *etc.* [Full Score.] *L. Lavenu: London,* [1800.] fol. **G. 811. a. (1.)**

Pas de Deux, as introduced in Allessandro e Timoteo . .at the King's Theatre, *etc.* [P. F.] *Printed for Monzani & Cimador: London,* [1800.] fol. **g. 272. t. (1.)**

Va dove cadono in seno al Gange. Cavatina, as sung in the Opera of Alessandro e Timoteo by Mad^me^ Banti. Composed by Sarti. Adapted...by J. B. Cimador. *Printed for Monzani & Cimador:* [*London,* 1800.] fol. **G. 811. a. (5.)**

ALESSANDRO IN PERSIA. The Favourite Songs in the Opera call'd Alexander in Persia. 2 Bks. *Printed for I. Walsh: London,* 1741. fol. **G. 190. (4.)**

This work is a Pasticcio by Leo, Hasse, Arena, Pesecttti, Lampugnani, and D. Scarlatti. Book I is the same collection as that in Vol. 3 *of 'Le Delizie dell' Opere.'*

[Another copy. Book I.] **H. 348. e. (9)**

Alessandro in Persia. [Pasticcio.] *See* DELIZIE. Le Delizie dell' Opere. Vols. 3, 4. [1776.] fol. **G. 159.**

ALESSANDRO NELLE INDIE. The Favourite Songs in the Opera call'd Alessandro nell' Indie. Sung by Sig^ra^ Mingotti. [A Pasticcio.] *Printed...for the Proprietor:* [*London,* 1757.] fol. **G. 206. g. (1.)**

The only composer named is De Giardini.

The Favourite Songs in the Opera call'd Alessandro nelle Indie. [A Pasticcio, chiefly by G. Cocchi.] N° 1. *Printed for I. Walsh: London,* [1764.] fol. **H. 230. e. (1.)**

Alessandro nell' Indie. [A Pasticcio, chiefly by G. B. Lampugnani and G. Cocchi.] *See* DELIZIE. Le Delizie dell' Opere, *etc.* Vols. 4, 11, 12. [1776.] fol. **G. 159.**

Alessandro nell' Indie. Opera. *See* CORRI (D.)

ALESSANDRO (FELICE) *See* ALESSANDRI.

ALEXANDER BALUS. Alexander Balus. Oratorio. *See* HAENDEL (G. F.)

ALEXANDER IN PERSIA. Alexander in Persia. [Pasticcio.] *See* ALESSANDRO IN PERSIA.

ALEXANDER'S FEAST. Happy, happy pair. [Recit. and Air.] *Sung by M^r^ Beard in Alexander's Feast.* [By G. F. Haendel.] *R. Falkener: London,* [1775?] fol. **H. 1994. a. (104.)**

Alexander's Feast. [Cantata.] *See* HAENDEL (G. F.)

ALEXANDRE AUX INDES. Quand le destin jaloux. *Air d'Alexandre aux Indes.* [By J. N. Le Froid de Méreaux.] *Chez Baillon:* [*Paris,*] 1784. 8°. **B. 362. h. (39.)**

ALEXANDRE (CHARLES GUILLAUME) Georget et Georgette. Opéra Comique en un Acte, *etc.* [Libretto by Harny de Guerville. Full Score.] *Chez Mr. Le Due, etc.: Paris,* [1761.] fol. **H. 509.**

Georget et Georgette. Opéra-Comique en un Acte, *etc.* 1761. *See* THÉÂTRE. Nouveau Théâtre de la Foire, *&c.* Tom. 5. 1763. 8°. **11735. d. 2.**

Le Petit-Maître en Province, Comédie en un Acte et en vers, avec des Ariettes: par Mr. Harny . . . avec la Musique. 1771. *See* RECUEIL. Recueil général des Opéra Bouffons, *etc.* Tom. 6. 1777. 8°. **11735. b. 2.**

ALEXANDRE (CLAIRE) Jeune Flore à l'Amour. *Air, etc.* [*Paris,*] 1777. *s. sh.* 8°. **297. f. 14.**

Mercure de France, May, 1777.

ALEXIS. Alexis. Cantata. *See* PEPUSCH (J. C.)

Alexis and Cloe. Song. *See* HILL ( )

Alexis depuis deux ans. *Les Amours de Glicère et d'Alexis.* [Song.] [*Paris,* 1780?] 8°. **B. 362. b. (89.)**

Alexis; or the Faithful Swain. [Song.] *See* No. No more shall meads be deck'd with flow'rs, *etc.* [1752.] 8°. **249. c. 22.**

Alexis, ou l'Erreur d'un Bon Père. Comédie. *See* DALAYRAC (N.)

Alexis shun'd his Fellow Swains. *The Despairing Shepherd.* A New Song. [Music by — Gouge, words by M. Prior.] [*London,* 1720?] *s. sh.* fol. **G. 306. (19.)**

[Another setting.] Alexis shun'd his fellow Swains. *Alexis.* [Song.] The Words by M. Prior. [*London,* 1730?] *s. sh.* fol. **G. 306. (79.)**

ALEXIS ET JUSTINE. L'Amour donne de la mémoire. *Chanson.* D'Aléxis et Justine. [By N. Dezéde.] *Chez Bignon:* [*Paris,* 1785.] 8°. **B. 362. c. (101.)**

Elle l'aimoit si tendrement. *Romance, etc.* [By N. Dezède.] *Chez Bonvalet:* [*Paris,* 1785.] 8°. **B. 362. c. (101.*)**

Alexis et Justine. Comédie lyrique. *See* Z., D. *Monsieur.*

ALEXIS ET ROSETTE. Alexis et Rosette, Mélodrame en un acte, par M. Guillemain, *etc. Chez Cailleau: Paris,* 1786. 8°. **11738. g. 3. (2.)**

This edition contains only the treble-part of the music.

ALFIN. Alfin du lacci tuoi. A Celebrated Original Sicilian Air, arranged with an Accompaniment for the Piano Forte, *etc.* *J. Hannam : London*, [1800?] fol.
G. 803. g. 2.

ALFONSO. Alfonso. Opera.
See LAMPUGNANI (G. B.)

ALFRED. Alfred. Masque.
See ARNE (T. A.)

ALGAROTTI (FRANCESCO) Saggio sopra l' Opera in Musica. *Per M. Coltellini : Livorno*, 1763. 8°. **1042. d. 19.**

[Saggio sopra l'Opera.] An Essay on the Opera, *etc.* *Printed for L. Davis and C. Reymers : London*, 1767. 8°. **640. c. 29.**

ALGHISI (PARIS FRANCESCO) Sonate da Camera a Tre, Due Violini, e Violoncello, ò Cembalo...Opera Prima. Violino Secondo. (Violone.) (Cembalo.) 3 pt.
Per Christoforo Canobi : Modona, 1693. 4° **c. 6.**

ALI D'AMORE. Le Ali d' Amore. Opera.
See RAUZZINI (V.)

ALIN. Alin avait un fort gros rat. *Le Combat*, [Song, written] par Mr. Minier. Air : Colin disait à Lise un jour. [*Paris*, 1785?] 8°. **B. 362. f. (26.)**

ALINE, REINE DE GOLCONDE. Aline, Reine de Golconde, Ballet-héroïque en Trois Actes, par Mr. * * *, *etc.* [i.e. P. A. Monsigny. Full Score.]
Chez Mr Bailleux : Paris, [1766.] fol.
H. 617. b.

[Ma bouche n'a qu'un langage.] La jeune et simple Lisette. *Parodie* de la Romance...de la Reine de Golconde [by P. A. Monsigny]. [*Paris*,] 1767. *s. sh.* 8°.
297. e. 10.

Mercure de France, August, 1767.

Aline, Reine de Golconde. Opéra.
See SCHULZ (J. A. P.)

ALISE. Alise et Arsème. Romance.
See LIROUX (J. F. ESPIC DE).

ALISON. Alison Vaincue. [Song.]
See CHER. Cher Emidor si tu veux être sage, *etc.* [1780?] 8° **B. 362. b. (156.)**

ALISON (RICHARD) An Howres Recreation in Musicke, apt for Instrumentes and Voyces...All for the most part with two trebles, necessarie for such as teach in priuate families, with a prayer for the long preseruation of the King, *etc.* Cantus Primus (Secundus). (Tenor.) (Bassus.) (Quintus.) 5 pts. *Iohn Windet the Assigne of William Barley : London*, 1606. 4°.
K. 3. M. 1.

[Another copy. Cantus Primus.]
55. b. 20. (14.)

Imperfect, wanting fol. B1, B4, D1, and the three unsigned leaves after D3.

ALISON (RICHARD) *See* PSALMS. [*English.*] The Psalmes of David in Meter... by R. Allison, *etc.* 1599. fol. **K. 7. f. 10.**

See PSALMS. [*English.*] An Abridgment of the...Psalms...with...Tunes...composed by Mr Alison, *etc.* [1777.] 8°.
A. 511. d.

ALL. All Day I wander through the Groves. Duetto. *See* WEBBE (S.) *the Elder.*

All Dissembling. Song.
See FATAL LOVE.

All Girls. [Song.]
See DIBDIN (C.) [*Will of the Wisp.*]

All gracious Freedom, O vouchsafe to smile. Glee. *See* SKEATS (H.)

All Hail sweetest Temple. *The Temple of Love*, [Song,] as Sung at several Polite Assemblys, by the Author of Werter to Charlotte [J. W. Callcott]. *T. Skillern, for the Proprietor :* [*London*, 1784?] fol.
G. 306. (161.)

All hail the Pow'r of Jesu's Name. *Hymn.* [Words by E. Perronet, music by W. Shrubsole.] [*London*, 1779.] 8°.
P.P. 716. b

The Gospel Magazine, 1779.

All hail to the King. *Belleisle March, or the Review*, [Song,] as sung at Marybone Gardens. [*London*, 1763.] 8°.
P.P. 5438. z.

The Universal Magazine, Vol. XXXIII., p. 213.

All Hail to the King. *Bellisle March.* [Song.] As sung at Marybone Gardens. [*London*, 1763?] *s. sh.* fol.
G. 306. (62.)

All I wish in her obtaining. Duett.
See FLORIO (C. H.)

All in the Downs. Song.
See CAREY (H.) [*Black-eyed Susan.*]

All in the Downs the Fleet was moor'd. *Sweet William's Farewell to Black-Ey'd Susan.* [Song. Music by P. G. Sandoni.] [*London*, 1730?] *s. sh.* fol.
G. 305. (176.)

All in the Wrong. [Song.]
See YE. Ye Critics above.
[1750?] *s. sh.* fol. **G. 316. f. (118.)**

All on Board of a Man of War. Song.
See HOOK (J.)

All on the pleasant banks of Tweed. *I wish I ne'er had seen him.* A favorite Scotch Song. Sung by Mrs Weichsell at Vauxhall. [Music by H. Heron.] *Sk*[*illern: London*, 1775?] *s. sh.* fol. **G. 306. (96.)**

All on the pleasant Banks of Tweed. [Song.] [*Dublin?* 1785?] *s. sh.* fol.
H. 1601. a. (72.)

All own the young Sylvia is fatally fair. Song. *See* KING (R.)

ALL. All's one to Jack. [Song.] *See* Dibdin (C.) [*The Sphinx.*]

All the Birds in the Air. [Song.] *See* Dibdin (C.) [*Private Theatricals.*]

All the blessings of mankind. Dialogue. *See* Arne (M.)

All the Materials are the same. A New Ballad. [Words by the Earl of Halifax.] [*London*, 1715?] *s. sh.* fol. **H. 1601. (23.)**

All the pleasures Himen brings. Song. *See* Purcell (D.) [*The Island Princess.*]

All the World's a Masquerade. [Song.] *See* Dibdin (C.) [*The Oddities.*]

All the World's in strife and hurry. *The Whim:* A New Song. [Words by T. Durfey, adapted to "Il Tricerbero humiliato," from Handel's "Rinaldo."] *Daniel Wright: London*, [1711?] *s. sh.* fol. **H. 1601. (34.)**

All the World satisfied. [Song.] *See* Wennington (W.)

All things seem Deaf to my Complaints. Song. *See* Eccles (J) [*The Pretenders.*]

All ye People of England. *The Present State of Old England—or The Hare and her Friends; a Fable.* [Song.] [*London*, 1783?] *s. sh.* fol. **G. 306. (128.)**

All you that have puzzled your Brains. *The Wonderful Change in the Ministry.* [Song, the words by G. A. Stevens?] *Bland:* [*London*, 1783?] *s. sh.* fol. **G. 306. (137.)**

[Another copy.] **H. 1601. b. (43.)**

All you that must take a leap in the Dark. A Hymn upon the Execution of two Criminals. *See* Ramondon (L.)

All you who wou'd spend your time in Joy. An Election Song, proper to be sung after the Chusing a new Chair-man, *etc.* [*London*, 1710?] *s. sh.* fol.
Engraved by Cross. **G. 315. (33.)**

ALLA. All'or che sorge astro lucente. *All'or che sorge*, [Song,] in English and Italian. [From Handel's "Rodrigo."] [*London*, 1730?] *s. sh.* fol. **G. 307. (138.)**

ALLE. All Menschen herkommen auss Erden. *Todten Dantz oder: Kluglied*, gesungen, nach dem ... Hintritt, der... Kayserin Leopoldinæ Ferdinandæ Urbanæ ...So im Jahr 1649 zu Wienn ... verschiden ist, *etc. Bey Johann Wagner: München*, [1649.] 12°. **11517. b. 36. (2.)**

ALLEGRI (Gregorio) [Miserere.] *See* Burney (C.) La Musicà che si canta ...nelle Funzioni della Settimana Santa ...Composta dal Palestrina, Allegri, *etc.* [1790?] fol. **H. 790.**

ALLEGRO, IL PENSIEROSO ED IL MODERATO. L'Allegro, il Pensieroso ed il Moderato. [Cantata.] *See* Haendel (G. F.)

ALLEN BROOKE. Allen Brooke of Windermere. Ballad. *See* Say. Say, have you in the Valley seen, *etc.* [By E. S. Biggs.] [1797?] fol. **G. 356. (51.)**

[Another setting.] Allen Brooke of Wyndermer. Song. *See* Say. Say, have you in the Village seen, *etc.* [By J. Hook.] [1785?] *s. sh.* fol. **H. 1601. b. (73.)**

ALLEN (G. Sax) Advice to a Shepherd, *etc.* [Song.] [*London*, 1763.] 8°. **P.P. 5441.**
Royal Magazine, Vol. VIII., p. 315.

The Queen of May, *etc.* [*London*, 1763.] 8°. **P.P. 5441.**
Royal Magazine, Vol. VIII., p. 267.

The Sun was setting in the West. *A new Song.* The words and Musick by Mr. Sax Allen. [*London*, 1750?] *s. sh.* fol. **G. 316. f. (55.)**

ALLEVI (Giuseppe) Compositioni Sacre a Due, Tre, Quattro Voci, con il Basso per l' Organo . . . Canto. (Alto.) (Tenore e Canto Secondo.) (Basso.) (Basso Continuo.) 5 pts. *Apud Ioannem Van Geertsom: Roterdami*, 1656. fol. **G. 530.**

ALLEZ. Allez, sur le sein de Lisette. *Bouquet.* [Song.] [*Paris*,] 1731. *s. sh.* 4°. **298. a. 18.**
Mercure de France, Aug., 1731.

ALLISON (Richard) *See* Alison.

ALLNOTT (John) Mr John Allnott's Musick Made for ye Play call'd Phædra & Hyppolitus. First Treble. (Second Treble.) (Tenor.) (Bass.) 4 pt. [*Walsh?: London*, 1709?] fol. **g. 15. (4.)**

ALLONS. Alons courons au Wauxhaal. *Le Waux-Haal d'Été.* [Song, written] Par M. Minier. Air: Nous n'avons qu'un tems à vivre. [*Paris*, 1785?] 8°. **B. 362. f. (36.)**

Allons, enfans de la Patrie. *Marche des Marseillois*, Suivie des Couplets Savoisiens [by C. J. Rouget de Lisle]. *Chez le Citoyen Imbault: Paris*, [1794?] 8°. **B. 362. a. (6.)**

Allons enfans de la patrie. *Marche des Marseillois* [by C. J. Rouget de Lisle], adapted for Three Voices with an Accompaniment for the Piano Forte. *Longman and Broderip: London*, [1794?] fol. **H. 1650. i. (3.)**

Allons, enfans de la Patrie. *Marche des Marseillois* or French Te Deum Ordered by the National Convention to be Used by the Army, to Excite them to Battle, & as Sung at All the Theatres in Paris. [By C. J. Rouget de Lisle.] *J. Dale: London*, [1794?] fol. **H. 1250. (37.)**

ALLONS. Allons, enfans de la Patrie. *The Marseilles March.* Sung by the Marseillois going to a Battle, by General Kellerman's Army instead of "Te Deum," as Ordered by the National Convention, & Sung at the Different Theatres in Paris. [By C. J. Rouget de Lisle.] *A. Bland & Weller: London,* [1795?] fol. **H. 2821. (28.)**

Allons gay, voicy le mois de May. *Le May.* Vaudeville. [*Paris,* 1780?] 8°. **B. 362. b. (94.)**

Allons sous ces coudrettes. *Romance.* [*Paris,* 1780?] 8°. **B. 362. (148.)**

[Another copy.] **B. 362. e. (116.)**

Allons vite en diligence. *Le Triomphe du Palais Royal.* [Song.] Air: Nous n'avons qu'un tems à vivre. Avec Accompagnement de Guittare par Halberty. [Words] Par Mr. Préchat. *Chez Camand:* [*Paris,* 1785?] 8°. **B. 362. a. (183.)**

ALLONS, ÇA VA. Allons, ça va. Tableau patriotique. *See* JACQUES, *Cousin, pseud.*

ALLOWAY. Alloway House. [Song.] *See* OSWALD (J.)

ALLUREMENTS. The Allurements of Vice exemplified in the Fable of the Fly and the Candle. [Song.] [1775?] *s. sh.* fol. *See* BRIGHT. Bright shone the taper's sparkling blaze. **G. 306. (199.)**

ALLY. Ally and Davie. Song. *See* CHURCH (J.)

ALLY CROAKER. Ally Croaker. [Song.] *See* THERE. There liv'd a Man in Balenocrazy. [1730?] *s. sh.* fol. **G. 303. (92.)**

ALMA. Un alma costante. Air. *See* MARTIN Y SOLAR (V.) [*L'Isola del Piacere.*]

Alma sedes. Motet. *See* GLUCK (C. W. von)

ALMAHIDE. Songs in the new Opera call'd Almahide. The Songs done in Italian & English as they are Perform'd at y^e^ Queens Theatre. *I. Walsh ...P. Randall.. and I. Hare: London,* [1710.] fol. **H. 314.**

This copy belonged to Dragonetti and subsequently to V. Novello. It contains an autograph inscription by the latter.

ALMANACH. Almanach der Heiligen auf jedes Jahr mit 13 saubern Kupfern und Musik. Mit Erlaubniss der Obern? Unabänderlich abgedruckt. [By H. G. von Bretschneider.] *Gedruckt zu Rom und zu haben in allen Buchhandlungen Teutschland's.* [1790?] 16°. **012314. de. 27.**

Eyn feyner kleyner Almanach. *See* SEUBERLICH (D.) *pseud.*

AMALSIS. Almasis. Ballet. *See* ROYER (J. N. P.)

ALMENA. Almena. Opera. *See* ARNE (M.)

Almena. Opera. *See* BATTISHILL (J.)

ALMERI (GIOVANNI PAOLO) Mottetti Sagri à Due, e Tre Voci...Opera Seconda. Canto primo. (Canto secondo.) (Basso.) (Basso continuo.) 4 pts. *Per Gioseffo Micheletti: Bologna,* 1689. 4°. **D. 2.**

ALMERIA. Almeria's Face, her Shape, her Air. *See* ALCOCK (J.) *Doctor in Music.*

ALMORADINE. L'Almoradine. [Song.] *See* VIENS. Viens ça viens site, *etc.* [1780?] 8°. **B. 362. b. (91.)**

ALOA HOUSE. Aloa House, or Love after Marriage. A New Song. *See* CHLOE. Chloe, *etc.* No. 99. [1760?] fol. **G. 433.**

ALOFT. Aloft your Banners spread behold. *The British Call to Glory.* For the Voice & Piano Forte. [Song, adapted to the Marseillaise Hymn, by C. J. Rouget de Lisle.] *Printed for Broderip & Wilkinson: London,* [1800?] fol. **H. 2831. (2.)**

ALONE. Alone beside a stream. Song. *See* HOOK (J.)

Alone by the Light of the Moon. Song. *See* HOOK (J.)

Alone on the Sea-beaten Rock. Glee. *See* STEVENSON (Sir J. A.)

Alone, through unfrequented Wilds. Glee. *See* ROCK (W.)

ALONG. Along the Flow'r invested Shore. Song. *See* HOOK (J.)

ALONZO. Alonzo & Imogine. [Glee.] *See* CALLCOTT (J. W.)

ALONZO THE BRAVE. Alonzo the Brave and the Fair Imogene. Ballet. *See* BOSSI (C.) and FEDERICI (V.)

ALOUD. Aloud proclaim the cheerful Sound. Song. *See* ABELL (J.)

ALPERERI ( ) Du jeune Dieu qu'on adore à Cythère. *Romance* ... Accompagnement de Guittare de M^r^ Michel. [*Paris,* 1790?] 8°. **B. 362. e. (20.)**

ALPHONSO. Alphonso und Zaïde. Duett. *See* BAUMBACH (F.A.)

ALSTEDIUS (JOHANNES HENRICUS) Elementale Mathematicum...Continentur antem hoc Elementali ... VI. Musica... Edente Johanne Henrico Alstedio, *etc. Typis Johannis Bringeri: Francofurti,* 1611. 4°. **10005. c. 25.**

ALSTEDIUS (Johannes Henricus) Methodus Admirandorum Mathematicorum; complectens novem libros Matheseωs universæ: in quorum ... 8. Musica, *etc.* *Herbornæ Nassoviorum*, 1613. 12°. **531. a. 3.**

Methodus Admirandorum Mathematicorum ... Quarta editio passim castigata, & ornatiùs elaborata.
Herbornæ Nassouiorum, 1657. 12°. **276. a. 22.**

Templum Musicum: or the Musical Synopsis ... Being a Compendium of the Rudiments both of the Mathematical and Practical Part of Musick ... translated out of the Latin by J. Birchensha, *etc.* *W. Godbid for Peter Dring: London*, 1664. 8°. **1042. e. 10.**

ALSTEDT (Johann Heinrich) *See* Alstedius.

ALTENBURG (Johann Ernst) Versuch einer Anleitung zur heroisch-musikaiischen Trompeter- und Pauker-Kunst ... mit Exempeln erlautert. Zwey Theile.
J. C. Hendel: Halle, 1795. 4°. **7898. g. 12.**

ALTENBURG (Michael) Adams Hochzeitliche Frewde, zu ... Hochzeitlichen Ehren ... Johann Rappolds ... vnd der...Frawen Annen, des...Hans Gläsers Withwen ... Mit 6. Stimmen, neben dem Symbolo, Fidenti Sperata cedunt, mit 7. Stimmen componiret ... I. Discantus. (2. Discantus.) (Altus) (1. Tenor.) (2. Tenor.) (Bassus.) 6 pts. *Martin Wittel: Erffurt*, 1613. 4°. **C. 29.**

Erster Theil. Christlicher...Kirchen vnd Hauss Gesänge ... Mit 5. Stimmen componiret ... Mit einer Vorrede Herrn M. Modestini Wedmann...Discantus. (Altus.) (Tenor.) (Bassus.) (Quinta Vox.) 5 pts. *Johann Röhbock: Erffurdt*, 1620, 4°. **C. 29. b.**

The Altus, Bassus, and Quinta Vox parts are imperfect, wanting the title-pages. The title-pages of the Tenor is slightly different to that of the Cantus, bearing an address Ad Lectorem.

[Another copy. Erster Theil. Discantus.] **C. 29. c.**

Imperfect, wanting the title-page.

Der dritte Theil Christlicher ...Kirchen vnd Hauss Gesänge ... mit 5. 6. vnd 8. Stimmen. Dess gleichen: Zweene Newe Intraden 10. Voc. zu 2. Choren, da der erste auff Geigen, der ander auff Zincken vnd Posaunen gerichtet, oder nur auff das Orgelwerck, darein ein Choral Stimm... kan gesungen werden ... Discantus. *Johan Röhbock: Erffurdt*, 1620. 4°. **C. 29. d.**

ALTENBURG (Michael) Hochzeitliche musicalische Frewde . . . Auss dem Propheten Esaia am 62. Capit. zu 9. oder 12. Stimmen, etc. Darein zugleich ein Choral Stimme, beneben 2. Clareten vnd 1. Trombet, gerichtet i-t... zu ... Hochzeitlichen Ehren dess ... Dn. Valetini ... vnd der ... Jungfrawen Margarethæ, dess ... Christophori Vllen ... Tochter ... 1. Discant. (2. Discaut.) (1. Altus.) (2. Altus.) (1. Tenor.) (2. Tenor.) (1. Bassus.) (2. Bassus.) 8 pts. *Johann Röhbock: Erffurdt*, 1620. 4°. **C. 29. a.**

ALTERS ( ) *See* Rockeman ( ) and Alters ( ) Six Sonatas, in 5 parts, *etc.* [1775 ?] *obl.* 4°. **b. 206.**

ALTHOUGH. Although from thee I soon must part. Canzonet. *See* Corri (P. A.)

Although soft sleep death's near resemblance wears. Glee. *See* Stevens (R. J. S.)

ALVAREZ FROUVO (Joaõ) Discursos sobre a perfeic, am do Diathesaron...com hum encomio sobre o papel que mandou imprimir...el Rey D. Joaõ IV. em defensa da moderna musica, & reposta sobre os tres breves negros de Christovaõ de Morales, *etc.* *Antonio Craesbeeck de Mello: Lisboa*, 1662. 4°. **K. 8. c. 17. (1.)**

ALYPIUS. Ἐισαγωγή Μυσική.
See Aristoxenus. Aristoxenus. Nicomachus. Alypius. Auctores Musices antiquissimi, *etc.* 1616. 4°. **519. b. 27.**

Ἀλυπίου Ἐισαγωγη Μυσική. Alypii Introductio Musica. Marc. Meibomius restituit. *See* Meibomius (M.) Antiquæ Musicæ Auctores Septem, *etc.* Vol. I. 1652. 4°. **55. b. 18, 19.**

AMADIS. Amadis. Tragédie. *See* Lulli (G. B.)

AMADIS DE GRÈCE. Amadis de Grèce. Tragédie. *See* Destouches (A. C.)

AMADIS DES GAULES. Amadis des Gaules. [Opera.] *See* Bach (J. C.)

AMANDA. Amanda. Ballad. [Begins: "O waft me, Zephyr."] *See* Dale (J.)

Amanda. Song. [Begins: "By the dew-besprinkled rose."] *See* Howard (S.)

Amanda. [Song, begins: "Unless with my Amanda blest."] *See* Oswald (J.)

Amanda's fair by all confess'd. *The Phoenix.* A new Song.
[*London*, 1763.] 8°. **P.P. 5438. z.**
The Universal Magazine, Vol. XXXIII., p. 41.

AMANT. L'Amant, comme ses traits, déguise son langage. Air. *See* Grandval (N. Ragot de) [*Le Bal d'Auteuil.*]

L'Amant Complaisant. Romance. *See* Tendre. Tendre baiser sur bouche demi close, *etc.* 1779. 8°. **B. 362. g. (4.)**

AMANT. L'Amant desabusé. Chanson.
See Je. Je vous aime sans partage.
1753. *s. sh.* 4°. **298. c. 13.**

L'Amant difficile. Chanson.
See De. D'aimer jamais, si je fais la folie.
[1785?] 8°. **B. 362. e. (54.)**

L'Amant Discret. Romance.
See Plus. Plus discret et plus fidèle, *etc.*
1760. *s. sh.* 8°. **297. d. 26.**

L'Amant discret. Romance [begins: "Du moment où paroit l'Aurore"].
See Vion (C. A.)

Un Amant doit tout se permettre. Air.
See Zaïs.

L'Amant Espagnol. [Song.]
See Il. Il est Minuit, o fidelle Raimonde, *etc.* [1780?] 8°. **B. 362. b. (188.)**

L'Amant Exigeant. [Song.]
See Résiste. Résiste moins, belle Victoire, *etc.* [1780?] 8°.
B. 362. b. (154.)

L'Amant Fidèle. Air.
See De. D'une tendre et douce amie.
[1780?] 8°. **B. 362. b. (51.)**

L'Amant Fidèle. Duet [begins: "L'amour fidele."] *See* Jackson (G.)

L'Amant Fortunée. *Sic.* [Song.]
See Oui. Oui, tu fait mon bonheur, *etc.*
[1780?] 8°. **B. 362. b. (153.)**

Amant frivole et volage. *Chanson.*
[*Paris.*] 1754. *s. sh.* 4°. **298. c. 19.**
Mercure de France, July, 1754.

L'Amant Généreux. [Song.]
See Non. Non, non, Doris, ne pense pas, *etc.* [1780?] 8°. **B. 362. (246.)**

L'Amant heureux. [Song.]
See Day ( )

L'Amant Indécis. Chanson.
See Légat de Furcy (A.)

L'Amant léger de Flore. *Les Quatre Saisons.* [Song, written] Par M^r^ Sant .... [*Paris*, 1780?] 8°. **B. 362. e. 6.**
No. 67 *of* "*L'Ariette du Jour.*"

L'Amant Malheureux. Romance.
See Quand. Quand j'avais le coeur d'Annette, *etc.* [1780?] 8°.
B. 362. g. (29.)

L'Amant malheureux et constant. Romance [begins: "On dit que sans espérance"]. *See* Ferrari (G. G.)

L'Amant Philosophe...[Song.]
See Perfide. Perfide Amour, n'espère plus, *etc.* [1785?] 8°. **B. 362. e. 82.**

L'Amant qui dans les yeux. Air.
See Monhéron ( )

L'Amant sans Espérance. [Song.]
See O. O toi qu'on adore à Cythère, *etc.*
[1785?] 8°. **B. 362. e. 121.**

L'Amant Sensible. [Song.]
See Gonnin ( )

AMANT DÉGUISÉ. L'Amant Déguisé ou le Jardinier Supposé. Comédie.
See Philidor (F. A. Danican).

AMANT JALOUX. Tandis que tout sommeille. Ariette de l'Amant Jaloux [by A. E. M. Grétry]. [*Paris*, 1789?] 8°.
B. 362. a. 191

L'Amant Jaloux. Comédie.
See Grétry (A. E. M.)

AMANT STATUE. Sous sa forme nouvelle. *Air de l'Amant Statue* [by N. Dalayrac] avec Accompagne^m.t^ de Guittare par M^r^ Alberti. *Chez M^r^ Camand:* [*Paris* 1785?] 8°.
B. 362. (151.)

Sous sa forme nouvelle. *Ariette de l'Amant Statue*, [by N. Dalayrac,] Accomp^t^ de Guitarre par M. Ducray. *Chez les Frères Savigny: Paris*, [1785?] 8°.
B. 362. h. (38.)

L'Amant Statue. Ballet. *See* Bossi (C.)

L'Amant Statue. Comédie.
See Dalayrac (N.)

AMANTE. La Mante Désolée. [Song.]
See Je. Je ne vois plus l'amant que j'aime, *etc.* [1780?] 8°.
B. 362. b. (196.)

L'Amante difficile. [Song.]
See Au. Au traître Amour. [1780?] 8°.
B. 362. e. (19.)

Un Amante Sventurato. Rondo.
See Sarti (G.)

AMANTI. Amanti che nel Core. Polacca.
See Viotti (G. B.)

Amanti voi ch' andante. In English and Italian. [Song.]
[*London*, 1725?] *s. sh.* fol. **G. 311. (64.)**

AMANTS. Amants, craignés de perdre un jour. Air.
See Martin (J. B.) [*Le Cabriolet Jaune.*]

Les Amans curieux. Romance.
See Trop. La trop innocente Colette, *etc.*
[1785?] 8°. **B. 362. g. (7.)**

Les Amants heureux. Chanson.
See Je. J'aimerai toujours Colin, *etc.*
[1780?] 8°. **B. 362. g. (32.)**

Amans, quand finiront vos peines. *Air. Gravé par M^lle^ Labassée:* [*Paris*, 1757.] *s. sh.* 8°. **297. h. 29.**
Choix des Anciens Mercures, Tom. III., p. 146.

[Another setting.] Amants, quand finiront vos peines? [Song.] *See* L'Abbé ( )
Choirmaster of St. Jacques, Dieppe.

Les Amans seroient charmans. Air.
See Floquet (E. J.)

Amans, si votre Bergère. Rondeau.
See Doloretti (M.)

Amans, si votre Bergère. Rondeau.
See Coudray (G.)

AMANTS. Amans, volez à Cythère. *Chanson* au sujet de la conjonction du Soleil avec Vénus, au mois de Mars 1750, pendant laquelle ou a joui d'une continuité charmante des plus beaux jours. Les paro. et la mus. du même. [*Paris*,] 1750. *s. sh.* 4°. **297. c. 26.**

Mercure de France, *May*, 1750.

AMANTS INQUIETS. Les Amants Inquiets, Parodie de Thétis et Pélée [by Fontenelle and Colasse].. avec la Musique. 2 pt. *Chez La Veuve Delormel & Fils : Paris*, 1751. 8°. **163. d. 56.**

AMANTS MAGNIFIQUES. Nouveau Prologue, et nouveaux divertissemens pour la comédie des Amans Magnifiques ; représentés pour la première fois le 21 Juin 1704. [By F. C. Dancourt, with music by J. C. Gillier.] [*Paris*, 1764.] 12°. **241. c. 8.**

Part of 'Les Œuvres de Théatre de M. D'Ancourt,' tom 8.

AMANTS TROMPÉS. Les Amans trompés, Pièce en un Acte, mêlée d'Ariettes, par Mrs. Anseaume & de Marcouville . . . avec la Musique. *Chez Duchesne : Paris*, 1756. 8°. **164. c. 10.**

[Another edition.] Les Amants Trompés, *etc.* [*Duchesne* : *Paris*, 1756.] 8°. **11738. b. 12. (3.)**

AMARE. Amare tacere. [Duet.]

See SCHIAVI PER AMORE.

AMARILLE. Amarille. Canzonette.

See SALZILLI (C.)

AMARYLLIS. Amaryllis, in two Volumes, consisting of such Songs as are most esteemed for Composition and Delicacy...All chosen from the Works of the Best Masters, and rightly Adapted for the Voice, Violin, Hauboy, Flute and German Flute with a Figured Base for the Harpsicord . . . Second Edition, improved, *etc.* 2 vols. *Longman Lukey & Broderip : London*, [1778?] 4°. **E. 249.**

The composers named in this collection are : Arne, Handel, Worgan, Corfe, Howard, Holcomb, Boyce, Barker, Oswald, Chilcot, Vincent, Russell, Carey, Lampe, Strolger, Hodson, Festing, Weideman, Greene, Pepusch, De Fesch, St. Germain, Alcock, Sandford, Geminiani, Davis, Galliard, Prelleur, W. Turner and Crookenden.

AMATEUR. Ah how sweet the rural Scene. A favorite Pastoral Canzonet for two Voices. The Poetry and Music by an Amateur. *Longman and Broderip : [London*, 1785?] fol. **H. 1994. d. (1.)**

All Hands up aloft, a Favorite Sea-Song, the Words by One of the Chaplains to His Royal Highness the Prince of Wales, *etc. G. Smart : London*, [1800?] fol. **H. 2831. (3.)**

AMATEUR. Answer to the Song of the Confession, *etc. Longman and Broderip : London*, [1795?] fol. **G. 356. (26.)**

The Beauty of Buttermere. A New Song. . . .The Poetry by a Lady. *Bland & Weller : London*, [1800?] fol. **H. 2830. f. (5.)**

The Confession. A Favorite Canzonet with an Accompaniment for a Harp or Piano-Forte, *etc. Longman & Broderip : London*, [1795?] fol. **G. 356. (25.)**

The Confession. A Favorite Canzonet, *etc. Printed for J. Dale : London*, [1800?] fol. **G. 799.** (1.)

The Death of Crazy Jane. A Favorite Song with an Accompaniment for the Piano-Forte or Harp, *etc. Printed for J. Dale : London*, [1798?] fol. **G. 356. (29.)**

From thy Roseate Bow'rs, Aurora. A very favorite Rondeau. Composed by an Amateur [i.e. J. Major], the Words by Mr. Wennington. [*London*, 1797?] fol. **G. 356. (21.)**

The Garlands fade that Spring so lately wove. *Glee a 3 Voc.* The Words by Charlotte Smith. *Longman and Broderip : [London*, 1795?] fol. **G. 352. (50.)**

The Good Militia Man, or The Man who is Worth an Host. A New Song, *etc. Printed for J. Dale : London*, [1797.] fol. **G. 376. (58.)**

Julia, from Sterne. [Song.] The Air adapted and composed by an Amateur, the Bass by H. B. Schroeder. *Longman & Broderip : [London*, 1797.] fol. **G. 365. (9.)**

Let Britons in triumphant praise. *A Song* on the Brilliant & Complete Victory gained by Lord Nelson...in Aboukir Bay. The Words & Music by an Amateur. *L. Lavenu : London*, [1798.] fol. **H. 2830. f. (4.)**

Love, Music and Friendship. A Glee for Three Voices, *etc.* [*London*, 1800?] fol. **G. 352. (48.)**

This is an arrangement of the same composer's song "The Sweet Charms of Music."

Six Minuets for the Piano Forte or Harp, *etc.* [London, 1795?] fol. **g. 141. (14.)**

Oh give me a Cot. A Favorite Song with an Accompaniment for the Piano Forte or Harp. *D. Parry : London*, [1800?] fol. **G. 356. (20.)**

Perhaps it is not Love. A Favorite Canzonet for the Piano-Forte or Harp, the Words by Shenstone, *etc. Printed for J. Dale: London*, [1797?] fol. **G. 356. (27.)**

The Poor Little Child of a Tar...Ballad, Sung by Mrs. Bland...The Words by T. G. Ingall, *etc. H. Thompson : London*, [1800?] fol. **G. 806. (3.)**

AMATEUR. Recueil de Fables, à l'usage de la Jeunesse. Mises en Musique par un Amateur. 2 Tom. *Chez les Marchands de Musique : Paris*, 1781. 8°. **B. 732.**

The Sweet Charms of Music. A Song with an Accompanyment for the Piano-forte or Harp, *etc.* [*London*, 1800?] fol. **G. 356. (19.)**

This song was also published as a glee entitled "Love, Music and Friendship."

Sweet Stream! that winds through yonder Glade. *Glee a* 3 *Voc.* The Words by Cowper. *Longman and Broderip :* [*London*, 1795?] fol. **G. 352. (49.)**

Toss'd on a Sea of Doubts and Fears. [Song.] The Words from [Smollett's translation of] Don Quixote, *etc.* *Longman, Clementi & Co. : London*, [1800?] fol. **G. 356. (22.)**

Page 2 *of this song is signed T. M. A.*

The Traveller. A favorite Song, *etc.* *R. Birchall : London*, [1795?] fol. **G. 356. (24.)**

L'un de ces jours mes moutons s'égarèrent. *Air de la Romance...*par un Amateur. [*Paris*,] 1778. 8°. **297. f. 28.**

Mercure de France, Dec., 1778.

Weep, weep for poor Anna. A favorite Ballad, written by A. Bush, *etc.* *Longman Clementi & Compy : London*, [1800?] fol. **G. 356. (23.)**

The White Man. A Favorite Ballad, the Words...from Mr. Park's Travels, set to Music with an Accompaniment for the Piano Forte or Harp, *etc.* *Printed for J. Dale : London*, [1795?] fol. **G. 356. (64.)**

AMAZON. The Amazon. [Song.] *See* ARNE (M.)

The Amazon. [Song.] *See* HOWARD (S.)

AMBITION. Ambition cease t' alarm me. Song. *See* CALYPSO AND TELEMACHUS.

AMBROISE. Ambroise, ou Voilà ma Journeé. Comédie. *See* DALAYRAC (N.)

AMBROSE (J.) Address to Cynthia. A Favorite Rondo. Words by Mr. Upton. *E. Riley : London*, [1800?] fol. **G. 361. (11.)**

The Captive Negroe. [Song]...Written by Peter Pindar. *E. Riley : London*, [1800?] fol. **G. 361. (10.)**

Farewell the Beams of early Day. A New Song, written by Peter Pindar, *etc.* *E. Riley :* [*London*, 1800?] fol. **G. 807. b. 1.**

Go chaunt ye sweet Warblers along. A New Song, sung at the Public Gardens. *E. Riley : London*, [1800?] fol. **G. 361. (14.)**

AMBROSE (J.) I'll wait a little longer. A Favorite Ballad. Sung . . . by Mrs. Herbert, at the Spa Gardens, Bermondsey. *W. Cope : London*, [1796?] fol. **G. 361. (13.)**

Jessey : A Favorite Sonnet ... Words by Mr. Toms. *E. Riley: London*, [1800?] fol. **G. 361. (16.)**

My Cottage in the lowly Dell. [Song.] Sung by Mr. Incledon. Written by Mr. Toms. *E. Riley : London*, [1800?] fol. **G. 807. b. (2.)**

My Laura sighs! [Song.] Written by R. Tikell. *E. Riley : London*, [1800?] fol. **G. 807. b. (5.)**

My Own Fire Side. [Song.] *E. Riley :* [*London*, 1800?] fol. **G. 807. b. (3.)**

The Negro's Revels. [Song.] Written by the elder Daughter of G. S. Carey. *E. Riley : London*, [1800?] fol. **G. 806. (4.)**

Slinging the Bowl. [Song.] *E. Riley : London*, [1800?] fol. **G. 361. (17.)**

The Sympathizing Sigh. [Song. Words by W. Upton.] *E. Riley : London*, [1800?] fol. **G. 361. (15.)**

Their Groves of sweet Myrtles. A Scotch Ballad. Written by the late R. Burn. *E. Riley : London*, [1800?] fol. **G. 806. (5.)**

To me a Smiling Infant came. A Favorite Song. Written by Mr. Toms. *E. Riley : London*, [1800?] fol. **G. 807. b. (4.)**

When Love and Truth together play'd. [Song.] *E. Riley : London*, [1800?] fol. **G. 361. 9.**

William's Return. A Favorite Sea Song. *E. Riley : London*, [1795?] fol. **G. 361. (12.)**

The Wish. A Favorite Canzonet. [Words by S. Rogers.] *E. Riley : London.* [1800?] fol. **G. 806. (6.)**

AMERBACH (ELIAS NICOLAUS) Ein New Kunstlich Tabulaturbuch, darin sehn gute Moteten vnd liebliche Deutsche Tenores jetziger zeit vornehmer Componisten auff die Orgel vnnd Instrument abgesetzt...Mit gantzem fleis zusammen gebracht, auffs beste colorirt, vberschlagen, corrigirt vnd in Druck vorfertiget, Durch Eliam Nicolaum Ammorbach, *etc.* *Gedruckt durch Johan. Beyer : Leipzig* ; *in verlegung Dietrich Gerlachs : Nürmberg*, 1575. fol. **K. 1. i. 1.**

The composers named in this collection are : Orlandus [*de Lasso*], *Cl*[*emens*] *non Pa*[*pa*], *Iacob. Meiland*[*us*], *Thomas Crequil*[*lon*], *Iachet, Mathias Gastritz, Dreslerus, Antho. Scandel*[*lus*] *and Ivo de Vento.*

AMERBACH (Elias Nicolaus) Orgel oder Instrument Tabulatur. Ein nützlichs Büchlein, in welchem notwendige erklerung der Orgel oder Instrument Tabulatur, sampt der Application, Auch fröliche deutsche Stücklein vnnd Muteten, etliche mit Coloraturn abgesatzt, Desgleichen schöne deutsche Tentze, Galliarden vnnd Welsche Passometzen zubefinden, etc. Desgleichen zuuor in offenem Druck nicht ausgangen, *etc.* Few MS. Notes [by C. F. Becker]. *Gedruckt durch Jacob Berwalds Erben: Leipzig*, 1571, *obl.* 4°. **K. 1. c. 16.**

Imperfect, wanting fol. C1, 2 *and* 3. *According to an inscription on the lining of the binding, this copy formerly belonged to J. S. Bach. It was subsequently in the collection of C. F. Becker. The composers named in this collection are: Matthias Le Maistre, Johan. Baptista, Wolff Heintz, Antonius Scandel[lus], Orlandus [de Lasso] and Ivo de Vento.*

AMERICAN HARMONY. The American Harmony: or, Royal Melody Complete. In Two Volumes. Vol. I. Containing, I. A New...Introduction to...Musick...II. A New...Body of Church Musick, adapted to the most select Portions of the Book of Psalms...III. A New and Select Number of Hymns, Anthems, and Canons...The Sixth Edition, with Additions. By W. Tans'ur, *etc.* (The American Harmony... Containing a Choice...Collection of Psalm and Hymn-Tunes...by A. Williams...To which is added a variety of Favourite Hymn Tunes and Anthems; collected from the Latest...Authors, *etc.*) 2 pts. *Daniel Bayley: Newbury-Port*, 1771. *obl.* 4°. **A. 479. a.**

The composers named are: J. Lyon, Clark, Green and A. W.

AMERICAN MUSICAL MISCELLANY. The American Musical Miscellany: a Collection of the newest and most approved Songs, set to Music. *Andrew Wright, for Daniel Wright and Company: Northampton, Mass.*, 1798. 8°. **A 2.**

AMERIKANERINN. Die Amerikanerin. Ein lyrisches Gemählde. *See* Bach (J. C. F.)

AMFIPARNASO. L' Amfiparnaso. Comedia Harmonica. *See* Vecchi (H.)

AMI. L'Ami des Femmes. [Song.] *See* Villeneuve (de).

L'Ami du Plaisir. Chanson. *See* Je. J'aime Bacchus, *&c.* [1780?] 8°. **B. 362. g. (41.)**

Ami, je vais descendre. Air. *See* Royer (J. N. P.)

AMI. Ami, je vois beaucoup de bien. Song. *See* Stubley (S.)

Ami, mets la main sur mon cœur. [Song.] *See* Au Retour.

Ami, tel est notre destin. Chanson. *See* P., D. L.

AMI DE LA MAISON. Rien ne plait tant aux yeux des belles. [Song.] *De l'Ami de la Maison.* [By A. E. M. Grétry]. [*Paris*, 1771?] 8°. **B. 362. c. (106.)**

L'Ami de la Maison. Comédie. *See* Grétry (A. E. M.)

AMIDST. Amidst my admirers when Damon appears. *The Declaration.* [Song.] As Sung at Marybone. [*London*, 1760?] *s. sh.* fol. **I. 530. (98.)**

AMILIA (Barthélemy) Le Tableu de la Bido del Parfet Crestia, que represento l' Exercici de la Fe, *etc.* [With an Appendix of Hymns in Plain Chant notation.] *Per Iean Boudo, é I. Iaques Boudo: a Toulouso*, 1673. 8°. **11498. b. 16.**

Wanting 8 *leaves* (*sigs. c, i*) *of the Appendix of Music.*

Le Tableu de la Bido del Parfet Crestia ...Courrigeat, & augmentat...de Mr. l'Abesque de Miropeis, & d'autros personnos d'impourtanço. *Chez la Beuso de J. J. Boudo: a Toulouso*, 1703. 8°. **11498. e. 61.**

AMINTA. Aminta's Farewell. [Song.] *See* Worgan (J.)

Aminta's Tears for the Loss of Damon. [Song.] *See* On. On a Bank beside a Willow. [1750?] *s. sh.* fol. **I. 530. (118.)**

AMINTAS. Amintas. An English opera, *etc.* [A Pasticcio, altered from Rolt's "Royal Shepherd" by G. F. Tenducci. Music by C. T. Carter, S. Arnold, G. Rush and P. Guglielmi.] *Welcker: London*, [1769?] *obl.* fol. **E. 899.**

AMINTOR. Amintor's Choice. [Song.] *See* Harding ( ) *Miss.*

Amintor's Complaint. [Song.] *See* As. As I lay in a cooling shade. [1750?] *s. sh.* fol. **G. 306. (115.)**

AMIOT (Joseph) *See* Amyot.

AMIS. Amis, à jamais, par de pareils traits. [Song.] *See* Heureuse Décade.

Amis, bénissons le lieu. Air. *See* Guillon (H. C.)

Amis buvons et chantons tous. Duo. *See* Bouvard (F.)

AMIS. Amis, d'un bonheur que j'envie. Vaudeville. *See* PRIX.

Amis, j'ai vu sur l'hémisphère. Recit. *See* DUGUÉ (P.)

Amis, jurons le pour jamais. *Preceptes Républicains.* Ronde du C^en^ Person. Air: Amis prenons nous par la main [from "L'Union Villageoise"]. *Chez Imbault:* [*Paris*, 1793?] 8°. **B. 362. d. (44.)**

Amis, le temps s'écoule. Air. *See* BOUVARD (F.)

Amis, n'estes-vous pas estranges? Air. *See* BESSANT ( )

Amis, n'êtes-vous pas changés. *Air à Boire*, [*Paris*,] 1725. *s. sh.* 4°. **297. a. 15.**

Mercure de France, August, 1725.

Amis, ne craignons point les blancs. Chanson. *See* LOLOTTE ET FANFAN.

Amis, ne quittons point un si charmant asile. *Air du Beau Thamiris, des rives de l'Eure;* Les paroles sont du tendre Catulle de la rue Troussevache. [*Paris*,] 1745. *s. sh.* 4°. **297. c. 4.**

Mercure de France, Nov., 1745.

Amis partons pour les frontières. Chanson. *See* PHILLIPPE ET GEORGETTE.

Amis, prenons nous par la main. Ronde. *See* UNION VILLAGEOISE.

Amis, puisque Bacchus nous assemble. Air. *See* MERIEUX ( )

Amis, que le plaisir assemble. *Chanson.* [*Paris*,] 1756. *s. sh.* 8°. **298. c. 28.**

Mercure de France, March, 1756.

Amis, tout boit. Air. *See* PAULIN ( )

AMITIÉ. L'Amitié. Cantatille. *See* ANSELME (J. B.)

L'Amitié, par des nœuds si doux. [Song.] *See* DEUX TUTEURS.

L'Amitié vive et pure. Air. *See* GRÉTRY (A. E. M.) [*Colinette à la Cour.*]

L'Amitié voyant le monde. Air. *See* MEUNIER ( )

AMITIÉ A L'ÉPREUVE. Du Dieu d'Amour en bravant la puissance. [Song.] *De l'Amitié à l'Épreuve.* [By A. E. M. Grétry.] *Chez Bignon:* [*Paris*, 1780?] 8°. **B. 362. c. (112. c.)**

L'Amitié à l'Épreuve. Comédie. *See* GRÉTRY (A. E. M.)

AMLETO. Songs in the Opera of Hamlet as they are perform'd at y^e^ Queens Theatre. [Libretto by Apostolo Zeno, music by F. Gasparini.] *Printed for J. Walsh & J. Hare: London*, [1712.] fol.

AMMERBACH (ELIAS NICOLAUS) *See* AMERBACH.

AMMON (BLASIUS) Breues et Selectæ quædam Motetæ, Quatuor, Quinque et Sex Vocum, pro certis quibusdam sanctorum festis concinnatæ, & tam viua voce, quam omni Instrumentorum genere decantandæ. Cantus. (Altus.) (Tenor.) (Bassus.) (Quinta Vox.) 6 pts. *Typis Adami Berg: Monachii*, 1593. *obl.* 4°. **A. 30. a.**

Liber Sacratissimarum quas vulgo Introitus appellant Cantionum Selectissimus, singulis Diebus Festiuis, pro Ecclesiæ Catholicæ utilitate...non minus accomodatus, quàm necessarius. Quinq^s^ vocibus. Nunc primum in lucem æditus, *etc.* Discantus. (Altus.) (Tenor.) (Bassus.) 4 pts. *Typis Stephani Creuzeri: Viennæ Austriæ*, 1582. *obl.* 4°. **A. 30. b.**

Sacræ Cantiones, quas vulgo Moteta vocant, Quatuor Quinque et Sex vocum, quibus adiuncti sunt Ecclesiastici Hymni de Natiuitate, Resurrectione & Ascensione Domini, nunc primum...in lucem æditæ. Discantus. (Altus.) (Tenor.) (Bassus.) (Quinta Vox.) (Sexta Vox.) 6 pts. *Ex Officina Typographica Adami Berg: Monachii*, 1590. *obl.* 4°. **A. 30.**

AMNER (JOHN) Sacred Hymnes. Of 3. 4. 5. and 6. parts for Voyces and Vyols ... Cantus Primus. (Cantus Secun.) (Tenor.) (Bassus.) (Quintus.) (Sextus.) 6 pts. *Edw. Allde: London*, 1615. 4°. **K. 3. h. 2.**

AMO. Amo, Amas. [Song.] *See Agreeable Surprise.*

AMODEI (CATALDO) Cantate à voce sola. Libro Primo. Opera Seconda, *etc. Per Nouello de Bonis: Napoli*, 1685. *obl.* 4°. **B. 320.**

AMON (BLASIUS) *See* AMMON.

AMON (JOHANN ANDREAS) Trois Quatuors concertans pour l'Alto, Violon, Viola & Violoncelle ... Oeuvre XV. [Separate Parts.] *Chez J. André: Offenbach s. M.*, [1800?] fol. **g. 410. a. (12.)**

AMONG. Among the beautys of the green. Song. *See* FRESTED (T.)

Among the fond Shepherds. [Song.] *See* YATES (W.)

Among the Swains upon the Green. *Jockey is the Lad for Me.* The favourite Scotch Ballad. Sung by Miss Jameson. [Music by J. Potter.] [*W. Randall: London*, 1775?] fol. **G. 306. (166.)**

Printed from the plates of J. Potter's Vauxhall Songs for [1775?]

AMONGST. Amongst the pure Ones all. *The Quakers Comical Song*, Sung by M^rs^ Willis. *Engraved ... at Cluer's Printing-office, etc.:* [*London*, 1705?] *s. sh.* fol. **G. 316. g. (4.)**

AMONGST. [Another edition.] Amongst the pure Ones all. *The Quakers Comicall Song*, Sung by M^rs^ Willis at the new Playhouse, and in M^r^ Doggetts Booth in Bartholomew Faire. [*London*, 1706?] *s. sh.* fol. **G. 305. (14.)**

[Another copy.] **G. 304. (5.)**

[Another edition.] Amongst the pure Ones all. *The Quakers Comical Song. Sung by M^rs^ Willis at the new Theater, etc. Daniel Wright:* [*London*, 1706?] *s. sh.* fol. **H. 1601. (56.)**

[Another copy.] **G. 315. (127.)**

AMOR. Amor prepara mi.—To tast the sweets of Love.—*An Italian Song, etc.* [English words by P. Motteux.] *Printed for R. Parker: London*, 1692. 4°. **P.P. 5255.**

The Gentleman's Journal, September, 1692, pp. 28–31.

AMOR DER KOMMANDANT. Amor der Kommandant. In sechs Liedchen mit Musik. Ein Faschinggeschenk für 1793. *Frankfurt und Leipzig*, [1793.] 8°. **11521. de. 32.**

AMORA. Amora. Song.
See DENNIS (W.)

AMORE. L' Amore. Canzonet.
See MAYER (J. S.)

Amor per tuo diletto. Song.
See ALESSANDRO E TIMOTEO.

AMORE SOLDATO. L' Amore Soldato. Opera Comica. *See* SACCHINI A. M. G.)

AMORET. Amoret and Phillis. Song.
See AS. As Amoret and Phillis sat, *etc.* [1750.] 8°. **P.P. 5438. z.**

[Another edition.] Amoret and Phillis. Song. *See* AS. As Amoret with Phillis sat, *etc.* [1750?] *s. sh.* fol. **G. 306. (68.)**

[Another edition.] Amoret and Phillis. A New Song, [begins: "As Amoret with Phillis sat."] Sung by Miss Falkner at Marybon Gardens. *See* CHLOE. Chloe, or the Musical Magazine, *etc.* N° 49. [1760?] fol. **G. 433.**

[Another setting.] Amoret and Phillis. [Song, begins: "As Amoret and Phillis sat."] *See* DIGARD (D.)

AMOROSI ARDORI. Li Amorosi Ardori di Diuersi Eccellentissimi Musici Nouamente composti & dati in luce. Libro Primo a Cinque Voci. [With a Dedication by C. Corradi.] Canto. (Alto.) (Tenore.) (Basso.) 4 pts. *Appresso Angelo Gardano: Venetia*, 1583. *obl.* 4^s^. **A. 277. b.**

The composers named in this collection are: C. Porta. R. Giovanelli, B. Piffari, Claudio da Correggio, O. Vecchi, F. Soriano, G. Vuert, A. Striggio, M. A. Ingegnieri, L. Marenzio, G. Heremita, G. M. Nanino, A. Gabrielli, P. Vinci. A. Stabile, G. da Palestrina and G. A. Veggi.

AMOROSI PENSIERI. Amorosi Pensieri. Madrigaletti. *See* SCALETTA (O.)

AMOROUS. The Amorous Contest. [Song.]
See O. Oh what pain it is to see. [1735?] *s. sh.* fol. **G. 316. e. (100.)**

The am'rous Kiss. [Song.]
See ROSY. The Rosy Morn unbar'd her Gate. [1750?] *s. sh.* fol. **G. 316. a. (40.)**

An Amorous swain to Juno pray'd. Song.
See WELDON (J.)

The Amorous Swain's Complaint. [Song.]
See MONRO (G.)

The Amorous Youth. Song.
See INSPIRED. Inspired with Venus, &c. [1705?] fol. **G. 309. (83.)**

AMOROUS GODDESS. The Amorous Goddess. Entertainment. *See* HOWARD (S.)

AMORS GUCKKASTEN. Amors Guckkasten. Operette. *See* REICHARDT (J. F.)

AMOS (G. B.) No 1 of a Set of Sonatas in a Pleasing and familiar Stile for the Piano Forte or Harp. *E. Riley, for the Author: London*, [1800?] fol. **g. 141. (1.)**

The title-page bears the composer's autograph.

AMOUR. L'Amour a formé vos attraits. Chanson. [*Paris*,] 1754. *s. sh.* 4°. **298. c. 17.**

Mercure de France, Feb., 1754.

L'Amour à la belle Aspasie. *Les Offres de l'Amour.* Air: du Bon Soir. [Song.] [*Paris*, 1780?] 8°. **B. 362. b. 161.**

L'Amour a quitté les bocages. *Chanson. Gravée par Labassée:* [*Paris*, 1757.] *s. sh.* 8°. **297. h. 28.**

Choix des Anciens Mercures, Tom. I., p. 178.

L'Amour a ses rigueurs. *Ariette.* [*Paris*,] 1773. *s. sh.* 8°. **298. e. 19.**

Mercure de France, March, 1773.

L'Amour Abeille. Romance.
See DE. D'une odorante fleurette, *etc.* 1766. *s. sh.* 8°. **298. d. 34.**

Amour achève ton ouvrage. *Ariette* avec accompagnement de guithare. [*Paris*, 1780?] 8°. **B. 362. c. (57.)**

L'Amour ancien et l'Amour moderne. [Song.] *See* TRIAL (J. C.)

L'Amour au Collége. [Song.]
See DANS. Dans le Collége des Amours, *etc.* [1785?] 8°. **B. 362. (226.)**

L'Amour au Village. [Song.]
See ENNUIÉ. Ennuié du ton de la cour. [1785?] 8° **B. 362. e. (62.)**

L'Amour au Village. Romance [begins: "Par la frivolité."] *See* HANOT (F.)

L'Amour avoit perdu sa mère. *La Méprise de l'Amour.* Romance. *Chez Bignon:* [*Paris*, 1780?] 8°. **B. 362. e. (4.)**

AMOUR. L'Amour, caché dans ma Musette. Chanson. *See* DELLAIN (C. H.)

L'Amour caché dans un buisson. Brunette. *Chez Bignon:* [*Paris*, 1785?] 8°. **B. 362. b. (174.)**

L'Amour courant le monde. [Song.] *See* EN. En vain de son divin flambeau, *etc.* [1780?] 8°. **B. 362. a. (159.)**

L'Amour conte trop de soupirs. Air. *See* DAUVERGNE (A.) [*La Vénitienne.*]

Amour, cruel Amour, laisse-moy vivre en paix. Air. *See* MONTIGNY (de)

L'Amour d'un air doux et flateur. Chansonnette. *See* GUÉDON DE PRESLES ( ) *Mlle*

L'Amour dans ce charmant repas. Air. *See* BOUVARD (F.)

L'Amour, dans le cœur d'un Français. [Song.] *See* CÉCILE ET JULIEN.

L'Amour, dans les yeux de Thémire. Romance. *See* TISSIER ( )

L'Amour dans votre moulin. *Le Moulin.* [Duet.] [*Paris*, 1790?] 8°. **B. 362. e. (79.)**

L'Amour délicat. [Song.] *See* DÉJA. Déja dans la plaine, *etc.* [1780?] 8°. **B. 362. c. (39.)**

L'Amour donne de la mémoire. [Song.] *See* DEZÈDES (N.) [*Alexis et Justine.*]

L'Amour est eun' étrange chose. Air. *See* DEUX TUTEURS.

L'Amour est un bien suprême. *Leçons d'Épicure, ou l'Aimable Philosophie.* [Song, written] par Mr. Godard. Air: Nous n'avons qu'un tems à vivre. *Chez Camand: Paris*, [1785?] 8°. **B. 362. a. (182.)**

[Another setting.] L'Amour est un bien suprême. Air. *See* TUTEUR AVARE.

L'Amour est un Enfant Trompeur, [Song] for the Piano Forte or Harp. [By G. Martini.] *Dale: London*, [1795?] fol. **G. 796. (2.)**

L'Amour est un enfant trompeur. Air. *See* MARTINI (G.) *il Tedesco.*

L'Amour et l'Hymen. Epitalame. *See* MOURET (J. J.)

L'Amour folâtrant l'autre jour, Air. *See* MONTIGNY (de)

L'Amour folatre alors qu'il blesse. Ariette. *See* MARIAGES SAMNITES.

L'Amour fuit la contrainte. Ariette. *See* BOUVARD (F.)

Amour, funeste vainqueur. Air. *See* T. (de)

Amour, je ne songe qu'à rire. Chanson. *See* PLESSIS ( )

AMOUR. Amour je suis soumis à ta puissance. *Le Parfait Amour, ou l'Amant Satisfait.* [Song, written] par Mr. Godard. Air, Je suis Lindor [or rather, 'Vous l'ordonnez,' from Beaumarchais' Barbier de Séville']. *Chez Camand: Paris*, [1785?] 8°. **B. 362. c. (26.)**

Amour, je t'ay fait resistance. Air. *See* DU BOUSSET ( )

L'Amour, les yeux baignés de pleurs. *Chansonnette, etc.* [*Paris*,] 1742. *s. sh.* 4°. **298 b. 14.**

Mercure de France, Feb., 1742.

L'Amour m'a fait la peinture. *Daphné.* Romance. [*Paris*,] 1755. *s. sh.* 8°. **298. c. 22.**

Mercure de France, Jan., 1755.

L'Amour me dit qu'il faut que j'aime. Chanson. *See* FABRE ( )

L'Amour naissant n'a pas encore appris. [Song.] *See* HURON.

L'Amour ne se plais qu'au village. *Couplets chantés à Mlle. Dugazon*... Air. La foi que vous m'avez promise. [From M. A. Desaugiers' "Deux Jumeaux de Bergame."] Accompagnement de Guitarre. [*Paris*, 1785?] 8°. **B. 362. g. (60.)**

Amour, perfide amour. *Air.* [*Paris*,] 1732. *s. sh.* 4°. **298. a. 24.**

Mercure de France, July, 1732.

L'Amour Quêteur. [Song.] *See* JUPITER. Jupiter un jour en fureur, *etc* [1780?] 8°. **B. 362. (218.)**

L'Amour remporte sur mon cœur. *Air de Table.* [*Paris*,] 1749. *s. sh.* 4°. **297. c. 20.**

Mercure de France, Feb., 1749.

L'Amour sans Fard. [Song.] *See* TENDRE. Tendre Berger, *etc.* 1763. *s. sh.* 8°. **298. d. 14.**

L'Amour se plait dans les allarmes. [Song.] *See* GRENIER ( )

Amour, sur ce charmant rivage. Air. *See* MOURET (J. J.)

Amour, tendre Amour. Air. *See* BOUVARD (F.)

L'Amour timide. [Song.] *See* ADAMS (J. B.) A New Air...No. 3.

L'Amour trouble ma raison. *La Fille inhumaine*, [Song, written] par Mr Renaud Duférol. L'Accompagnement par Mr Pirlot. L'Air, Si j'avais autant d'Ecus. *Chez Camand: Paris*, [1785?] 8°. **B. 392. f. (15.)**

L'Amour Vendangeur. [Song.] *See* SUIVONS. Suivons l'Amour, allons en vendange, *etc.* [1780?] 8°. **B. 362. a. (123.)**

L'Amour Véritable. Vaudeville. *See* NE. Ne point s'engager sur le champ. 1751. *s. sh.* 4°. **298. c. 2.**

AMOUR. Amour, viens enfler ma musette. Musette.
See Bailleul ( )

L'Amour un jour cherchoit partout. *La Méprise de l'Amour.* Romance, par Mr T:—avec Accmpt. de Guitarre.—Air: L'Amour est un enfant trompeur [by G. Martini.] *Chez Savigny: Paris,* [1785?] 8°. **B. 362. g. (51.)**

AMOUR AU VILLAGE. L'Amour au Village, Opèra-Comique, en un Acte, et en Vaudevilles...avec le Vaudeville gravé. (Vaudeville [begins: "Lucas me disoit l'autre jour"] de l'Amour au Village.) 2 pts. *Chez Duchesne: Paris,* 1754. 8°. **163. d. 57.**

AMOUR CHARLATAN. L'Amour Charlatan, comédie [by F. C. Dancourt, with music by J. C. Gillier]. [*Paris,* 1760.] 12°. **241. c. 10.**
Part of 'Les Œuvres de Théatre de M. D'Ancourt,' etc., tom. 10

AMOUR ET LA FOLIE. C'est pour Lisette. [Song.] *De l'Amour et la Folie.* [*Paris,* 1782.] 8°. **B. 362. i. (37.)**

AMOUR FILIAL. Jeunes Amants. *See* O. O Liberté, chère aux Français. *Hymne à Liberté...* Air de la Piété Filiale: Jeunes Amants [by P. Gaveaux]. [1793?] 8°. **B. 362. a. (51.)**

Vaudeville de l'Amour Filial ou les Deux Suisses, avec Accompagnement de Piano. [By P. Gaveaux.] *Chez Imbault: Paris,* [1792.] fol. **G. 805. d. (1.)**

L'Amour filial. Opéra.
See Gaveaux (P.)

AMOUR HERMITE. Écoutez cet Oiseau. [Song.] *De l'Amour Hermite. Chez Sieber:* [*Paris,* 1790?] 8°. **B. 362. b. (5.*)**

Je rends les cœurs de nos fillettes. *Chanson de l'Amour Hermite. Chez Sieber:* [*Paris,* 1790?] 8°. **B. 362. c. (89.)**

Petits Oiseaux dont le ramage. [Song.] *De l'Amour Hermite. Chez Sieber:* [*Paris,* 1790?] 8°. **B. 362. b. (5.)**

AMOUR IMPROMPTU. L'Amour Improm[p]tu, Parodie [by Favart] de l'acte d'Eglé dans [Les Fêtes d'Hébé, ou] Les Talens lyriques [Ballet, by Rameau] . . . avec la Musique. *Chez Duchesne: Paris,* 1756. 8°. **164. f. 23.**

AMOUR PROTECTEUR. L'Amour Protecteur. Cantatille.
See Lefébure (A.)

AMOUR VENGÉ. L'Amour Vangé. Ballet. *See* Bossi (C.)

AMOUREUX DE QUINZE ANS. L'Amoureux de Quinze Ans. Comédie mêlée d'Ariettes.
See Martini (G.) *il Tedesco.*

AMOURS. Les Amours d'Héloise et Abélard. [Song.]
See Écoute. Écoute sexe aimable, *etc.* [1785?] 8°. **B. 362. (214.)**

Les Amours de Gabrielle de Vergy et de Raoul de Couci. [Song.]
See Hélas. Hélas qui pourra jamais croire, *etc.* [1780?] 8°. **B. 362. a. 110.**

Les Amours de Glicère et d'Alexis. [Song.] *See* Alexis. Alexis depuis deux ans. [1780?] 8°. **B. 362. b. (89.)**

Les Amours de P. de Ronsard.
See Ronsard (P. de)

Les Amours de Silvandre. [Song.]
See Ah. Ah! vous dirai-je maman. [1780?] 8°. **B. 362. b. (88.)**

AMOURS CHAMPÊTRES. Les Amours Champestres, Pastorale, [by Favart], Parodie de l'acte des Sauvages, quatrième Entrée des Indes Galantes [by Fuzelier and Rameau] . . . avec les airs notés. *Chez La V. Delormel & fils: Paris,* 1751. 8°. **163. d. 59.**

AMOUR D'ÉTÉ. Avec les jeux dans le Village. [Song.] *Des Amours d'Été. Chez Bignon:* [*Paris:* 1781.] 8°. **B. 362. (175.)**

Avec les jeux dans le village.
See Fermier. Le Fermier de notre village . . . Air: Avec les jeux. [1785?] 8°. **B. 362. e. (85.)**

Avec les jeux dans le village.
See Jeune. Jeune Iris, pourriés vous bien croire . . . Air: Avec les jeux, *etc.* [1785?] 8°. **B. 362. (183.)**

Avec les jeux dans le village.
See Lorsque. Lorsque de dieu la main féconde . . . Air: Avec les jeux. [1785?] 8°. **B. 362. (176.)**

Avec les jeux dans le village.
See Même. Même auprès d'une aimable épouse...Air: Avec les jeux, *etc.* [1785?] 8°. **B. 362. (178.)**

Avec les jeux dans le village.
See Quand. Quand vous riez, jeune Glycère . . . Air: Avec les jeux dans le Village. [1785?] 8°. **B. 362. (182.)**

Avec les jeux dans le village.
See Zélis. Zélis il n'est plus tems de feindre...Air: Avec les jeux dans le village. [1785?] 8°. **B. 362. (180.)**

Mon honneur dit que je serois coupable. *Ariette des Amours d'Été.* Avec Accompagnement de Guitarre par Mr Alberti. *Chez M. Camand:* [*Paris,* 1781.] 8°. **B. 362. a. (171.)**

AMOURS DE BASTIEN ET BASTIENNE. Les Amours de Bastieu et Bastienne, Parodie du Devin de Village, par Madame Favart & Monsieur Harny... Nouvelle édition...avec toute la Musique. 1770. *See* RECUEIL. Recueil général des Opéra Bouffons, *etc.* Tom. 1. 1777. 8°.
11735. b. 2.

À present j'nous pu rian. Duo. (Autre fois la jeune Thérèse. Ronde.) [From *Les Amours de*] *Bastien et Bastienne.* [Words by M. J. B. Favart and Harny de Guerville.] *G*[*ravé*] *p*[*ar*] *M*[*lle*] *V*[*endôme : Paris*, 1770?] 8°. **640. e. 22. (5.)**

AMOURS DE CHÉRUBIN. Ah! je cours depuis trop longtems. [Song.] *Des Amours de Cherubin.* Air, De l'amour Quêteur. [*Paris*, 1784.] *s. sh.* 8°.
B. 362. (222.)

Je ne sais laquelle choisir. [Song.] *Des Amours de Chérubin.* Air, Non non Doris ne pense pas. [*Paris*, 1784.] 8°.
B. 362. (248.)

Vos Amans sont du Village. [Song.] *Des Amours de Chérubin.* Air de Figaro. [By L. Piccinni?] *Chez Frère : [Paris*, 1784.] 8°. **B. 362. (192.)**

AMOURS DE MOMUS. Les Amours de Momus. Ballet. *See* DESMARETS (H.)

AMOURS DE TEMPÉ. Les Amours de Tempé. Ballet. *See* DAUVERGNE (A.)

AMOURS DE VENUS. Prologue du Ballet des Amours de Venus. *See* CAMPRA (A.)

AMOURS DEGUISEZ. Les Amours Déguisez. Ballet. *See* BOURGEOIS (T. L. J.)

AMOURS DES DIEUX. Les Amours des Dieux. Ballet Héroique. *See* MOURET (J. J.)

AMOURS GRENADIERS. Les Amours Grenadiers, ou la Gageure Angloise. Petite Pièce en un acte [by F. A. Quétant] sur la prise de Port Mahon . . . avec la Musique. *Chez Duchesne : Paris*, 1756. 8°.
11738. m. 1. (4.)

[Another copy.] **164. f. 24.**

[Another copy.]

See THÉÂTRE. Nouveau Théâtre de la Foire, &c. Tom. 3. 1763. 8°.
11735. d. 2.

AMPHION. Amphion or the Chorister's Delight, containing a Select number of Psalm Tunes Hymns and Anthems, from the most approv'd Authors, in Three and Four Parts, fitted to the Psalms used in the Churches in General: Besides the Necessary rules of Psalmody. [Compiled engraved and printed by J. Burger Jun^{r} and C. Tiebout.] *I. Burger Jun^{r} and C. Tiebout : New York*, [1780?] *obl.* 4°.
Wanting pp. 9 *and* 10. **A. 828.**

AMPHION. Amphion. Oper. *See* NAUMANN (J. G.)

AMPHION ANGLICUS. Amphion Anglicus. *See* BLOW (J.)

AMPHION SACRÉ. Amphion Sacré, recueilly de quelques excellans Musiciens de ce temps, contenant plusieurs beaux Airs, Chansons, Noëls, & Madrigales, desquels beaucoup n'ont encore esté mis en lumiere, à 4. & 5. voix. Superius.
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K. 1. a. 5.
Containing compositions by De la Tour, Bonnet, Cerveau, Guédron and Gastoldi.

AMPHITRYON. À Vénus, disoit Junon. *Air d'Amphitryon.* Avec Accomp^{t} de Guittare. [By A. E. M. Grétry.] *Chez Imbault : Paris*, [1788?] 8°.
B. 362. c. (71.)

Amphitryon; or the Two Sosia's. *See* PURCELL (H.)

AMUSEMENT DES DAMES. Amusement des Dames, ou Nouveau Recueil de Chansons Choïsies. *Aux Depens de la Compagnie : La Haye*, 1756. 8°. **B. 758.**

AMUSEMENT FOR THE LADIES. Amusement for the Ladies, being a Selection of...Catches, Canons, Glees and Madrigals; as performed at the Noblemen & Gentlemen's Catch Club... Composed by...Lord Mornington, Doctors Arne, Arnold, Alcock, Cooke, Dupuis, Hayes, & Harington, Messrs. Atterbury, Callcott, Danby, Norris, Paxton, Smith, Stevens & Webbe. 3 vols. *Broderip & Wilkinson : London*, [1791–93.] *obl. fol.* **E. 61.**
This collection also contains compositions by C. Jenner, F. Ireland, M. Este, T. Aylward, S. Long, T. Brewer, Dr. Rogers, J. Baildon, G. Berg, T. Weelkes, T. Morley, J. Wilbye, T. Ford, — Brodrip, J. Battishill, H. Purcell, O. Gibbons, G. Converso, J. Alcock Jr., N. Freeman, Dr. Stevenson, S. Webbe Jr., W. Linley, Dr. Nares, J. Dyne, W. Shield, I. C. Pring, Dr. Crotch, R. Spofforth and W. Horsley.

Amusement for the Ladies, being a Selection of the...Catches, Canons, Glees, and Madrigals; as perform'd at the Noblemen and Gentlemen's Catch Club, *etc.* Book VIII. Vol. III. *Longman & Broderip : London*, [1793.] *obl.* fol.
E. 207. b. (4.)
A different publication from that of Broderip & Wilkinson.

AMUSEMENTS D'ORPHÉE. Les Amusements d'Orphée. Menuet Itallien pour les Violon, Flûte et Haubois.
Gravé par M^lle Vendôme. Chez M^de Boivin, etc.: Paris, [1760?] *obl.* 4°.
a. 25. (2.)

AMUSEZ. Amusez vous jeunes fillettes. *Chansonnette.* [*Paris*, 1785?] 8°.
B. 362. g. (58.)

AMYNT. Amynts Freuden über die Wiederkehr der Lalage. Ein Singstück.
See SCHICHT (J. G.)

Amynts Klagen. Cantate.
See BENDA (G.)

AMYNTOR. Amyntor. [Song.]
See WHAT. What tho' the blooming genial Year, *etc.* [1760?] *s. sh.* fol.
G. 313. (222.)

Amyntor's Prayer. [Song.]
See FAIRBANK ( )

AMYOT (JOSEPH) Mémoire sur la Musique des Chinois, tant anciens que modernes, Avec des Notes, des Observations & une Table des Matieres, par M. l'Abbé Roussier...Faisant partie du Tome sixième des Mémoires concernant les Chinois. *Chez Nyon l'aîné: Paris*, 1779. 4°.
557.* f. 20.

AN. L'An passé, ma chère Jeannette. *Les Rubans de Jeannette.* [Song.] Air: Vous qui de l'amoureuse ivresse. [Written] Par M. Déduit. *Chez Camand: Paris*, [1785?] 8°.
B. 362. f. (23.)

AN. An thou wert my ain thing. *A Scotch Medley.* By the celebrated D^r Beattie. *Printed for J. Fielding: London*, [1782.] 8°.
2117. c.
The European Magazine, May, 1782.

ANACRÉON CHEZ POLYCRATE. Anacréon chez Polycrate. Opéra.
See GRÉTRY (A. E. M.)

ANACREONTIC. The Anacreontic Song.
See To. To Anacreon in Heav'n, *etc.* [1780?] *s. sh.* fol.
H. 1601. a. (40.)

Anacreontic to Bacchus. [Song.]
See BOLTON (T.)

ANCHORET. The Anchoret. Airs.
See HOOK (J.)

ANCHORS (WILLIAM) A Choice Collection of Psalm-Tunes, Hymns & Anthems...Taught by W. Anchors.
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ANCHORSMITHS. The Anchorsmiths. [Song.] *See* DIBDIN (C.) [*A Tour to the Land's End.*]

ANCIEN. Un ancien proverbe nous dit. Air. *See* SECRET.

ANCIENT. The Ancient Celts we know of old. *A Song: Sung at the Celtiberian Society.* Words by I. Austin. [*London*, 1770?] fol.
G. 312. (198.)

ANCINA (GIOVANNI GIOVENALE) *Bishop of Saluzzo.* Tempio Armonico della Beatissima Vergine N. S. fabricatoli per opra del R. P. Giouenale [Ancina] ... Prima Parte à Tre uoci. (Primo (Secondo) Soprano.) (Basso.) 3 pts.
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D. 38. a.

AND. And are all thy vows come to this. [Song.] *See* GAUDRY (R.)

And are ye sure the news is true. *There's nae Luck about the House.* A favorite Scotch Song. *R. B[remne]r: [London*, 1770?] *s. sh.* fol.
G. 306. (224.)

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And canst thou leave thy Nancy. *Nancy or the Parting Lovers.* [Song, words and music by H. Carey.] [*London*, 1740?] *s. sh.* fol.
G. 306. (69.)

And did you not hear of a Jolly young Waterman. *The Jolly Young Waterman.* Sung by Mr. Bannister. [By C. Dibdin.] [*London*, 1774.] *s. sh.* fol.
I. 530. (4.)

[Another edition.] And did you not hear of a jolly young Waterman, *etc. J. J[ohnston: London*, 1774.] *s. sh.* fol.
H. 1994. b. (3)

And do I live to hear the Tale. A New Ballad for the Voice & Piano Forte, the Words by a Lady. *Bland & Weller: London*, [1795?] fol.
G. 385. c. (2.)

AND. And does a fond Emotion. Duet. *See* STORACE (S.) [*The Cherokee.*]

And in each track of Glory since. [Duet.] *See* PURCELL (H.) [*The Yorkshire Feast Song.*]

And is there then a Lad so Smart. *Sally's new Answer*, Set to the tune of Mogey Lauther. [*London*, 1720?] *s. sh.* fol. **H. 1601. (36.)**

And little birds sing merrily. Air. *See* ARNOLD (S.) [*The Mountaineers.*]

And must we part for ever. [Duet.] *J. Bland : London*, [1790?] fol. **G. 808. f. (2.*)**

And say no. Ballad. *See* POOLE, afterwards DICKONS (M.)

And shall the Muse. *An Occasional Ode.* Sung...on the Fifth of December, 1760. Written by Mr. Boyce. [Adapted to Arne's "Rule, Britannia."] [*London*, 1760.] *s. sh.* fol. **G. 316. d. (9.)**

And still must beauty's fairy charm. Song. *See* CALLCOTT (J. W.)

And will he not come again. Glee. *See* STEVENSON (Sir J. A.)

ANDERMANN ( ) Ouverture de la Ruse d'Amour [by L. A. Chardiny]. Arrangée pour le Clavecin ou Forte-Piano; avec Accompagnement de Violon ad libitum. *Chez le S^r Frere : Paris*, [1786?] *obl.* fol. **e. 284. a. (1.)**

ANDERS (HENDRIK) *See* SWEERTS (C.) K. Sweerts Mengelzangen en Zinne Beelden...(Verscheide Zangen. Door H. Anders...en andere...Meesters op Muzyk gesteeld.) (1695.) 4°. **B. 586.**

ANDERSON (JOHN) A Collection of New Highland Strathspey Reels for the Violin or German Flute with a Harpsichord & Violoncello Bass, *etc.* *J. Anderson : Edinburgh*, [1795?] fol. **g. 229. b. (2.)**

A Selection of the most Approved Highland Strathspeys, Country Dances, English & French Dances; With a Harpsichord & Violoncello Bass, *etc.* (A Second Selection of...Highland-Strathspeys, *etc.*) 2 pts. *J. Anderson : Edinburgh*, [1790?] fol. **g. 229. b. (1.)**

A Second Selection of the most approved Highland-Strathspeys, Country Dances, English & French Dances; with a Harpsichord & Violoncello Bass. *Printed for the Author : Edinburgh*, [1795?] fol. **g. 542. (1.)**

ANDING (JOHANN GEORG) Sechszehn Lieder mit Begleitung des Claviers... Erste Sammlung. *Bey A. H. Bösendahl : Rinteln*, [1795.] fol. **G. 730.**

ANDLAW (JACOMO CHRISTOFORO AB) *See* KAPSBERGER (J. H.) Libro Primo di Arie ... Raccolto dal Sig^r: Cau: Fra Jacomo Christoforo Ab Andlaw, *etc.* 1612. fol. **K. 8. h. 10.**

ANDRÉ ( ) Mon amour près de vous. *Duo.* (Les paroles & la Musique...sont de la composition des sieurs Faviers & André, *etc.*) [*Paris*,] 1730. *s. sh.* 4°. **289. a. 9.**

Mercure de France, Jan., 1730.

ANDRÉ (ANTON) *See* ANDRÉ (Johann A.)

ANDRÉ (JOHANN) [Elmine.] Gesang zur Elmine, einem Singspiel in drey Aufzügen, vom Freyherrn von Drais, *etc.* [P. F. score.] *Bey F. Maurer : Berlin*, 1782. *obl.* fol. **E. 59. c.**

Gesænge beym Klavier aus den neusten deutschen, italienischen und französischen Operetten, mit willkührlicher Begleitung von einer Flöthe oder Violine, herausgegeben von J. André. 4^ter Theil. *Bey J. André : Offenbach am Mayn*, [1785?] fol. **F. 30.**

The composers of this collection are Guglielmi, Paisiello, J. André, Ditters von Dittersdorf, Millico and Desaides [*Dezèdes*].

Lenore, von G. A. Bürger; in Musik gesetzt von J. André. [Cantata.] *Bey I. André : Offenbach am Mayn*, [1775.] fol. **G. 235.**

Lenore. Von G. A. Bürger...Zweyte, verbesserte Auflage. *Bey F Maurer : Berlin*, 1782. 4°. **E. 59. d.**

Lieder am Clavier, *etc.* *Im Verlage der Rellstab'schen Musikhandlung : Berlin*, [1800?] *obl.* fol. **C. 580.**

Lieder, Arien und Duette beym Klavier. Herausgegeben von J. André. 2 Jahrg. *Bey C. S. Spener : Berlin*, 1780 (-2). 4°. **E. 59.**

Each Jahrgang is in 4 Hefte with separate title-pages, but the pagination is continuous.

Lieder und Gesänge beym Klavier, herausgegeben von J. André. Drittes (Viertes) Heft. 2 pts. *Bey C. F. Himburg : Berlin*, 1779 (-80). 4°. **E. 59. a.**

Neue Sammlung von Liedern, mit Melodien, *etc.* 2 Th. *Bey G. J. Decker : Berlin*, [1784.] 4°. **E. 59. e.**

Scherzhafte Lieder von Herrn Weisse, *etc.* *Auf Kosten des Verfassers : Offenbach am Mayn*, [1773.] *obl.* fol. **C. 580. a.**

Neue Theater-Gesaenge, herausgegeben von I. André. 1^r (-4^ter) Theil. *Bey J. André : Offenbach am Mayn*, [1797?] *obl.* fol. **E. 59. b.**

ANDRÉ (JOHANN) Der Tœpfer, eine Komische Oper in einem Aufzüge, verfertiget und in Musick gesetzt von I. André, *etc.* [Full Score.] *Auf Kosten des Verfassers: Offenbach am Mayn*, [1773,] fol. **H. 597.**

Willkührliche Begleitung von Flöthe, Brasche und Violonschell zu den Liedern in Musik gesetzt. Erster Theil. [Separate Parts.] *Bey dem Verfasser: Offenbach am Mayn*, [1790?] fol. **F. 30. a.**

See PLEYEL (I. J.) Petits Airs et Rondos . . . Livre 1 (-6) . . . arrangé par J. André. [1790?] *obl.* 4°. **b. 230.**

See PLEYEL (I. J.) [*Lieder beym Clavier zu singen.*] Melodien . . . herausgegeben von J. André. [1780?] fol. **G. 604.**

ANDRÉ (JOHANN ANTON) Der Friede Tuiskons, ein Gedicht von K. von Münchhausen, [Cantata] . . . Klavier - Auszug. *Bey J. André: Offenbach am Mayn*, [1795?] *obl.* fol. **E. 600. y. (2.)**

ANDRÉ (JOHN) *Major.* Return enraptured Hours, a Favorite Sonnet; composed by Major André during his Confinement. *Longman & Broderip: London*, [1785?] fol. **G. 296. (2.)**

ANDREA, *of Modena, Franciscan.* Canto Harmonico in cinque parti diuiso, col quale si può arriuare alla perfetta cognitione del Canto Fermo, *etc.* *Per gli Eredi Cassiani: Modana*, 1690. 4°. **E. 62.**

ANDREOZZI (GAETANO) Ah quell'anima che sdegna. Rondo with a Recitative, as Sung by Sig^r^ Lazzarini. *Printed for Corri, Dussek & C°: London*, [1795?] fol. **G. 805. d. (1.*)**

The recitative is ascribed in other editions to Mazzinghi. The air was sung in "Armida," a pasticcio (chiefly by Sacchini and Mazzinghi), performed at the Panthcon in 1791.

Descend some warring Angel, [Song,] as sung by M^r^ Kelly in the Opera of Lodoiska [a pasticcio, arranged by S. Storace]. *Longman and Broderip: London*, [1794.] fol. **G. 810. (1.)**

Nel lasciarti amato bene. The Favorite Rondo as sung . . . in the Comic Opera "I Traci Amanti" [by D. Cimarosa], *etc.* *Longman and Broderip: London*, [1796.] fol. **G. 199. (1.)**

ANDREWS ( ) Drink to me only with thine eyes. [Song. Words by B. Jonson.] [*London*, 1750?] *s. sh.* fol. **G. 316. c. (6.)**

The Dying Swan. [Song.] [*London*, 1750?] *s. sh.* fol. **G. 316. c. (5.)**

ANDREWS ( ) Go, happy Flower . . . Song. *H. Mountain: Dublin*, [1780?] *s. sh.* fol. **H. 1601. b. (86.)**

Spring renewing all things gay. [Song.] [*London*, 1750?] *s. sh.* fol. **G. 316. c. (7.)**

ANDREZ (BENOIT) *See* B, *F. M., Mr. de Rome.* Six Sonates . . . Mises au Jour par B. Andrez. [1760?] fol.

ANDROMACA. Songs in Andromaca. *See* JOMELLI (N.)

ANDROMAQUE. Andromaque. Tragédie Lyrique. *See* GRÉTRY (A. E. M.)

ANDROUX (GIOVANNI GIACOMO) Six Trios for Two German Flutes or two Violins with a Thorough Bass for the Harpsichord. [Separate Parts.] *George Terry: London*, [1790?] fol. **g. 222. a. (1.)**

ANERIO (FELICE) Canzonette a Quattro Voci . . . Nouuamente con ogni diligenza ristampate. Canto Primo (Secondo). (Alto.) (Basso.) 4 pts. *Appresso Giacomo Vincenti: Venetia*, 1607. *obl.* 4°. **A. 390.**

Di Felice Anerio...Il Primo Libro de Madrigali a Cinque Voci. Nouamente Composti, & dati in luce. Canto. (Alto.) (Tenore.) (Basso.) (Quinto.) 5 pts. *Presso Giacomo Vincenzi: Venetia*, 1587, 4°. **D. 8.**

See GIOIE. Le Gioie. Madrigali a Cinque Voci di diuersi eccel^mi^ Musici, *etc.* [With a dedication signed by F. Anerio.] 1589. 4°.

ANERIO (GIOVANNI FRANCESCO) Litaniae Deiparae Virginis, Septem, Octonisq; vocibus decantandæ, Vna cum quatuor illis Antiphonis, quæ . . . post Completorium cani solent...A Christophoro Margarina in vnum collectæ, & in lucem editæ. Cantus 2. Chori.

Apud Bartholomæum Zannettum: Romae, 1613. 4°. **D. 229.**

Io. Francisci Anerii...Motectorum Singulis, Binis, Ternis, Quaternis, Quinis, Senisque vocibus; unà cum litaniis Beatæ Virginis Quatuor vocibus, cùm Basso ad Organum. Liber Tertius. Cantus Primus. (Bassus.) (Bassus ad Organum.) 3 pts.

Apud Ioannem Baptistam Roblectum: Romæ, 1613. 4°. **D. 229. a.**

Recreatione Armonica. Madrigali a una et doi uoci, *etc.* Basso, e Tenore. *Appresso Angelo Gardano, & Fratelli: Venetia*, 1611. 4°. **D. 229. b.**

See PALESTRINA (G. P. da) Messe a Quattro Voci, le tre Prime del Palestina, cioè, Iste Confessor, Sine Nomine, & di Papa Marcello, ridotta à quattro da G. F. Anerio, e la Quarta della Battaglia, dell' istesso G. F. Anerio, *etc.* 1635. 4°. **D. 205. f.**

ANERIO (Giovanni Francesco)
See Palestrina (G. P. da) Messe a quattro Voci, le Tre Prime del Palestina... ridotte à quattro da G. F. Anerio, e la quarta della Battaglia, dell' istesso G. F. Anerio, *etc.* 1639. 4°. **D. 205. g.**

ANETTI ( ) *See* Zanni (G.) Six Sonatas for two Violins and a Violoncello with a thorough Bass... by... Sig^r Anetti, *etc.* [1770?] fol. **g. 409. a. (11.)**

ANFOSSI (Pasquale) [Antigono.] Parti Cantanti di tutte le Arie e Duetti dell' Antigono, *etc. Innocenti Alessandri e Pietro Scattaglia: Venezia*, 1773. fol. **H. 342. a.**

[Antigono.] Sinfonia, con Oboe e Corni di ripieno, *etc.* [Orchestral Parts.] *Innocente Alessandri, e Pietro Scataglia: Venezia*, [1773.] *obl.* fol. **e. 108. a. (1.)**

[Il Curioso Indiscreto.] The Favorite Duett for a Violin and Violoncello in the Overture to Il Curioso Indiscreto, *etc. J Preston: London*, [1785?] fol. **h. 3212. f. (1.)**

Dall' affanno ho il core. [Song. Full Score.] *Lewis, Houston & Hyde: London*, [1796?] fol. **G. 811. (3.)**
N° 18 *of* "*Periodical Italian Song.*"

Gentilles fillettes. *See* infra: [*L'Incognitata perseguitata.*]

[L' Incognita Perseguitata.] L'Inconnue persécutée, Comédie en trois Actes et en vers, mêlée d'Ariettes; [written] par M. Moline ... avec la Musique. *Chez J. F. Bastien: Paris*, 1781. 8°. **11738. k. 1. (3.)**
This edition contains only the voice-part of some of the songs, etc.

—— L'Inconnue Persécutée, Comédie-Opéra en Trois Actes, *etc.* [Full Score.] *Chez le Portier du N^o* 86, *Rue de Clery: Paris*, [1784.] fol. **H. 342.**

—— Gentilles fillettes. *Air* de l'Inconnue Persécutée, *etc.* (Paroles de M. du Rozoy.) [*Paris*,] 1781. 8°. **298. f. 20.**
Mercure de France, Oct. 1781, *p.* 60.

L'Inconnue persécutée.
See supra: [*L'Incognita perseguitata.*]

[Issipile.] The favorite Songs in the Opera, Issipile. 2 pt. *J. Preston: London*, [1784.] fol. **H. 345. (1.)**

Moriamo mia vita.
See infra: [*Zenobia in Palmira.*]

Negli elisi ombra onorata. *A favorite Song*, Sung at Venice by Sig^r Rauzzini, *etc.* [Full Score.] [*London*, 1775?] fol. **H. 2831. h. (4.)**

ANFOSSI (Pasquale) [Il Trionfo della Costanza.] The Favourite Songs in the Opera called "Il Trionfo della Costanza." [Words by Badini.]
R. Bremner: London, [1783.] fol. **H. 230. e. 3.**

[Le Tuteur Avare. Comic Opera, adapted by G. G. Cambini from P. Anfossi. For songs published separately:]
See Tuteur Avare.

[I Viaggiatori Felici.] The Favourite Songs in the Opera, I Viaggiatori Felici. *R. Bremner: London*, [1781.] fol. **G. 206. d. (4.)**

—— Overture. *See* Mezger (F.) Ouverture de I Viaggiatori Felici [by P. Anfossi?] arrangée pour Clavecin, *etc.* [1785?] fol. **g. 81. (7.)**

[Zenobia in Palmira.] Moriamo mia vita. A favorite Song sung by Madame Banti, *etc.* [Full Score.] *Longman and Broderip: London*, [1794.] fol. **G. 811. (2.)**
No. 79 *of* "*A Collection of Periodical Italian Songs,*" *etc.*

See Grétry (A. E. M.) Richard Cœur de Lion ... Composed by ... Grétry, Anfossi, *etc.* [1786?] *obl.* fol. **E. 108. e. (4.)**

See Sprigs of Laurel. Sprigs of Laurel. A Comic Opera,... consisting of... Airs... by... Handel, Anfossi, *etc.* [1793.] *obl.* fol. **D. 287. (5.)**

ANFRIT ( ) Que notre sort est rigoureux. *Chanson.* Dont les Paroles sont tirées du Pastor-Fido. [*Paris*,] 1744. *s. sh.* 4°. **298. b. 28.**
Mercure de France, Sept., 1744.

ANGELIC. Angelic fair, beneath yon pine. *Love and Innocence.* A New Song. [*London*, 1769.] 8°. **P.P. 5438. z.**
The Universal Magazine, Vol. XLIV., p. 319.

Angelic fair, beneath yon Pine. *Love and Innocence.* A Favourite Ballad. Sung by Mr. Du Bellamy. [*London*, 1770?] *s. sh.* fol. **G. 306. (147.)**

[Another edition.] Angelic fair, beneath yon Pine, *etc.* [*London*, 1770?] *s. sh.* fol. **H. 1994. a. (36.)**

ANGELICA E MEDORO. The Favourite Songs in... Angelica & Medoro. [Opera.] *See* Pescetti (G. B.)

ANGELINA. Angelina. Ballad. *See* Thorley (T.)

Angelina. A Song. *See* Turrell (W.)

ANGELINI ( ) A Favourite Solo for the Violin and Harpsicord. Book II. *Printed for C. & S. Tompson: London*, [1770?] fol. **g. 272. (5.)**

ANGELINI BONTEMPI (Giovanni Andrea) Historia Musica, Nella quale si ha piena cognitione della Teorica, e della Pratica Antica della Musica Harmonica; secondo la dottrina de' Greci, *etc.*
Pe'l Costantini: Perugia, 1695. fol.
785. l. 25.

Noua Quatuor Vocibus Componendi Methodus, quâ Musicæ artis planè nescius ad Compositionem accedere potest, *etc.*
Typis Seyffertinis: Dresdæ, 1660. 4°.
557.* d. 20.

ANGELS. Angels, ever bright and fair. Song.
See Haendel (G. F.) [*Theodora.*]

ANGIER (J. H.) Sweet Month of May. A...Pastoral Duet, *etc. Printed...for the Author, by Mr. Hodsoll: London*, [1800?] fol. **G. 354. (1.)**
The composer's autograph is on the title-page.

ANGKISTRO (G.) A Grand Sonata, for the Harpsichord or Piano-Forte, with an Accompaniment for a Violin & Violoncello. *Preston: London*, [1785?] fol.
g. 272. j. (1.)
The Harpsichord part only.

ANGLAIS À BORDEAUX. L'Anglois à Bordeaux; Comédie en un acte et en vers libres, *etc.* [With the voice-parts of the concluding Divertissement.]
Chez Duchesne: Paris, 1763. 8°.
164. a. 48.

ANGLEBERT (Jean Henry d') Pièces de Clavecin...Avec la manière de les jouer. Diverses Chaconnes, Ouvertures, et autres Airs de Monsieur de Lully mis sur cet Instrum^t. Quelques Fugues pour l'Orgue, et les Principes de l'Accompagnement. Livre Premier.
Chez l'Autheur: Paris, [1689.] *obl.* fol.
e. 382.

ANGLERIA (Camillo) La Regola del Contraponto, e della Musical Compositione. . . . Con due Ricercari l' vno à 4. e l' altro à 5. dell' Autore, & vn Ricercare, e Canoni à 2. 3. e 4. da cantarsi in vari modi del Signor G. P. Cima, *etc. Per Giorgio Rolla: Milano*, 1622. 4°.
557*. d. 14.
The title-page has the autograph of J. C. Pepusch.

ANGLOSINI ( ) Florella. [Song.]
W. Bailey: [*London*, 1780?] *s. sh.* fol.
G. 307. (250.)

The Milkmaid. [Song.] *W. Bailey:* [*London*, 1775?] *s. sh.* fol.
G. 306. (132.)

New Kissing Song. *W. Bailey:* [*London*, 1780?] *s. sh.* fol.
G. 310. (151.)

ANGLOSINI ( ) Whilst Strephon on fair Chloe hung. *A New Cantata.*
[*London* 1740?] fol. **G. 305. (121.)**
In Bickham's Musical Entertainer, the words and music of this cantata are said to be by Mr. Philips.

The Wretched Captive. [Song.]
Printed . . . at the Little A: London, [1775?] *s. sh.* fol. **G. 312. (133.)**

ANGUILLE. L'Anguille de Seine. [Song.]
See Je. J'étois au village d'Asnière, *etc.* [1785?] 8°. **B. 362. (59.)**

ANIMEZ. Animez vous Musette tendre. *Musette au Rondeau.* [Song, Words] Par M. de Villeneuve. [Paris,] 1733. *s. sh.* 4°. **297. b. 1.**
Mercure de France, Dec., 1733.

ANIMUCCIA (Giovanni) Canticum B. Mariae Virginis a Jo: Animuccia . . . ad omnes modos factum. *Apud Haeredes Valerii & Aloysii Doricorum Fratrum: Romæ*, 1568. fol. **K. 9. a. 15.**

Primo Libro di Madrigali a quatro a cinque & a sei uoci . . . nouamente uenuti in luce. Libro Primo. Cantus. (Altus.) (Tenor.) (Bassus.) (Quintus.) 5 pts. *Appresso di Antonio Gardane: Venetia*, 1547. *obl.* 4°. **K. 3. b. 1.**
The Sextus is printed with the Quintus.

Joannis Animuciæ . . . Missarum Liber Primus. *Apud Haeredes Valerij & Aloysij Doricorum Fratrum Brixiensium: Romæ*, 1567. fol. **K. 9. a. 14.**

ANN. Ann of the Vale. Ballad.
See Bingley (W.)

ANNA. Anna. [Song, begins: "When the sails catch the breeze"].
See Hook (J.)

Anna. Glee [begins: "Shepherds I have lost my Love"]. *See Knyvett* (W.)

Anna. [Song.] *See* Shepherds. Shepherds, I have lost my Love, *etc.* [1775?] *s. sh.* fol. **H. 1994. a. (121.)**

Anna. Song [begins: "Fare thee well, thou first and fairest"]. *See* Watlen (J.)

Anna's Bower. [Song.] *See* Hayes (P.)

ANNABEL. Annabel. Ballad.
See Major (J.)

ANNE HATHEAWAYE. Anne Hatheawaye. [Song.]
See Dibdin (C.) [*the General Election.*]

ANNEAU. L'Anneau. [Song.]
See De. D'un joli petit Anneau, *etc.* [1785?] 8°. **B. 362. a. (154.)**

L'Anneau Faussé. Romance.
See Jour. Un Jour Fête du Village, *etc.* [1780?] 8°. **B. 362. e. (126.)**

ANNETTE. Annette the Village Rose. Ballad.
See PURPLE. The purple vi'let crowns the hill, *etc.* [1795?] fol.
G. 356. (57.)

ANNETTE ET LUBIN. Annette et Lubin, Comédie en un Acte, en vers, mêlée d'Ariettes & de Vaudevilles; par Madame Favart, & M^r^ * * * [i.e. the Abbé C. H. Fusée de Voisenon]...avec la Musique [by A. Blaise]. 1770.
See RECUEIL. Recueil général des Opéra Bouffons, *etc.* Tom. 2. 1777. 8°.
11735. b. 2.

Annette à l'age de quinze ans. [Song.] *D'Annette et Lubin.* [By A. Blaise]. [*Paris*, 1762?] *s. sh.* 8°. **B. 362. (73.)**

Annette et Lubin. Pastorale.
See B..., D. L.

Annette et Lubin. Comédie.
See BLAISE (A.)

Annette et Lubin. Opéra Comique.
See MARTINI (G.) *il Tedesco.*

ANNIBALE, *Padovano.* Di Annibale Padouano...Il Primo Libro de Madrigali a Cinque Voci, Nouamente da lui composti, & per A. Gardano posti in luce. A Cinque Voci. Canto. (Alto.) (Tenore.) (Basso.) (Quinto.) 5 pts. *Appresso di Antonio Gardano: Venetia*, 1564. *obl.* 4°. **A. 306.**

Annibalis Patauini...Missarum Quinque Vocum nunc primum in lucem æditarum Liber Primus, *etc.* Bassus.
Apud Filios Antonij Gardani: Venetijs, 1573. *obl.* 4°. **B. 1. a.**

Annibalis Patauini Liber Motectorum Quinque et Sex Vocum...Liber Primus. Bassus. *Apud Antonium Gardanum: Venetijs*, 1567. *obl.* 4°. **B. 1.**
See DIALOGHI. Dialoghi Musicali de Diuersi Eccellentissimi Autori,...Con due Battaglie a Otto Voci per sonar de Istrumenti da Fiato, di Annibale Podoano [or rather Padovano], & di A. Gabrieli, *etc.* 1592. 4°. **E. 14.**
See GARDANO (Angelo) Musica di Tredici Autori...Nella quale si contengono... Madrigali...delli infrascritti Autori... Annibale Padoano, *etc.* 1589. 4°.
K. 3. g. 11.
See RORE (C. DE) and ANNIBALE, *Padovano.* Di Cipriano et Annibale Madrigali a Quattro Voci, *etc.* 1575. *obl.* 4°.
A. 70. n. (3.)

ANNIBALE IN CAPUA. The Favourite Songs in the Opera call'd Annibale in Capua. [A Pasticcio, words by F. Vanneschi.] *Printed for I. Walsh: London*, [1746.] fol. **G. 194. (2.)**
The composers named in this work are Hasse, Lampugnani, Cavalier Malegiac, Terradeglias and Paradies.

ANSELME (JEAN BAPTISTE) L'Amitié. Cantatille. *Tournelle:* [*Paris.*] 1756. *s. sh.* 8°. **298. c. 28.**
Mercure de France, April, 1756.

L'Heureux printems fait souffler les zéphirs. *Air de la Saison.* Les paroles sont de M. Verardy, *etc.* [*Paris,*] 1755. *s. sh.* 8°. **298. c. 23.**
Mercure de France, May, 1755.

Ques vous êtes heureux! *Air tendre, etc. Gravé par Labassée. Imprimé par Tournelle:* [*Paris,*] 1757. *s. sh.* 8°. **297. d. 8.**
Mercure de France, Sept., 1757.

Quittez vos houlettes. *Air sur la Vendange.* [*Paris,*] 1752. *s. sh.* 4°. **298. c. 11.**
Mercure de France, Nov., 1752.

Le Roi de la Fève. Chanson, *etc.* [*Paris,*] 1757. *s. sh.* 8°. **297. d. 5.**
Mercure de France, Jan., 1757.

ANSON. Anson and Warren. Song.
See GRANOM (L. C. A.)

ANSWER. An Answer to Collins Complaint. [Song.]
See HAENDEL (G. F.) [*Rinaldo. Al trionfo di nostro furore.*]

An Answer to Duke upon Duke. [Song.]
See THOU. Thou Pope, Oh Popery burning hot. [1725?] *s. sh.* fol.
11621. i. 1. (78.)

The Answer to J'aime la Liberté. [Song.]
See HOWARD (S.)

An Answer to Orpheus and Euridice. [Song.] *See* WHEN. When Orpheus went down to the Regions below, *etc.* [1740?] *s. sh.* fol. **G. 305. (128.)**

The Answer to Pinks and Lillies. [Song.]
See FORBID. Forbid me not enquire. [1720?] *s. sh.* fol. **H. 1601. (146.)**

An Answer to the Free Mason's Health. [Song.] *See* YOSLINGTON ( )

The Answer to the Jealous Swain. [Song.]
See O. Oh where's the plague in Love, *etc.* [1720?] *s. sh.* fol. **G. 305. (17.)**

Answer to the Song of the Confession. [Song.] *See* AMATEUR.

The Answer to the Wheedler. [Song.]
See WITH. With artfull Verse young Thirsis you, *etc.* [1735?] *s. sh.* fol.
G. 313. (170.)

The Answer to Turn Amaryllis. [Glee.]
See PAXTON (S.)

ANTEGNATI (COSTANZO) L'Antegnata. Intauolatura de Ricercari d' Organo... Con vna Nuoua Regola ch' insegna...di suonar, & registrar l' Organo ... Nuouamente Composti, & dati in luce. Opera Decimasesta. *Appresso Angelo Gardano et Fratelli: Venetia*, 1608. fol. **K. 4. i. 1.**
The title-page has a portrait of the composer. Imperfect, wanting the last leaf, containing the rules for tuning organs, etc.

ANTHEAUME ( ) Charmante Iris, lorsque je boi. *Chanson.* [*Paris,*] 1762. *s. sh.* 8°. **298. d. 2.**
Mercure de France, Feb., 1762.

Jeune et charmante Iris. *Air Sérieux, etc. Gravé par Labassée. Imprimé par Tournelle:* [*Paris,*] 1757. *s. sh.* 8°. **297. d. 7.**
Mercure de France, May, 1757.

Jeunes cœurs, qu'amour engage. *Romance Nouvelle, etc.* [Words] (Par M. Radet, *etc.*) [*Paris,*] 1779. 8°. **297. f. 37.**
Mercure de France, Sept., 1779.

Plaisirs ne troublez pas ma tristesse profonde. *Air tendre, etc.* [*Paris,*] 1749. *s. sh.* 4°. **297. c. 24.**
Mercure de France, Dec., 1749.

ANTHEMS. Six Easy Anthems for Two Voices, chiefly adapted for Ladies, by an Eminent Master. *Printed for the Author: London,* [1770?] fol. **G. 517. a. (1.)**

Ten full Anthems Collected from the Works of several Eminent Composers: Published ... for the use of Country Churches. *Printed for J. Johnson: London,* [1760?] fol. **H. 2832. h. (3.)**
The following names of composers have been added in MS.: Richardson, Dr. Aldrige [*Aldrich*], *Carter and Dr. Rogers.*

Six Select Anthems in Score...for two and three Voices with a thorough Bass for the Harpsichord or Organ. Composed by Dr. Croft, Dr. Blow, H. Purcell and J. Clarke. *Printed for W. Randall: London,* [1770?] fol. **G. 517. n. (1.)**
[Another copy.] **Add. MSS. 17,818.**

Six Select Anthems in Score, never before Printed, with a Thorough Bass, for the Organ, or Harpsichord, viz. Hear my Prayer...Dr. Green. I call with my whole Heart...do. I cried unto the Lord...Do. The Lord hath appeared... Dr. Croft. Hear my Crying, O God... do. The Lord is King...H. Purcel. *Printed for Birchall & Andrews: London,* [1785?] fol. **H. 3006.**

ANTHOLOGIE. Anthologie Françoise, ou Chansons choisies.
See MONNET (J.)

ANTIDOTE AGAINST MELANCHOLY. An Antidote against Melancholy. Being a Collection of Fourscore Merry Songs, wherein those on the same Subject and Key, are placed in an agreeable Succession, in Relation to the Different Measures of Time, after the Manner of Suits of Lessons. The Music of them all entirely new, *etc.*
Printed for D. Browne: London, 1749. 8°. **B. 360.**

ANTI-FÉDÉRALISTE. L'Anti-Fédéraliste. Chanson républicaine.
See DANS. Dans un Élan général, *etc.* [1792?] *s. sh.* 8°. **B. 362. d. (27.)**

ANTIGONE. Antigone. Opéra.
See ZINGARELLI (N. A.)

ANTIGONA. The Favourite Songs in the Opera call'd Antigona. [A Pasticcio.] *Printed for I. Walsh: London,* [1760.] fol. **G. 206. g. (2.)**
The composers named are: Galuppi, Dupuis, Comforto and Cocchi.

ANTIGONO. The Favourite Songs in the Opera Antigono. [A Pasticcio.] *R. Bremner: London,* [1776.] fol. **G. 760. c. (5.)**
The composers named are Traetta, Hasse and Vento.

Antigono. [Opera.] *See* ANFOSSI (P.)
Antigono. Opera. *See* CONFORTI (N.)
Antigono. Opera. *See* GALUPPI (B.)
Antigono. Opera. *See* GIORDANI (T.)
Overture. [P. F.] *See* TRAETTA (T.)

ANTIOCO. Songs in the Opera of Antiochus, *etc.* [Words by Apostolo Zeno, music by F. Gasparini.] *Printed for J. Walsh & J. Hare: London,* [1711?] fol. **H. 298.**

ANTIPHONS. [The Antiphons and Responsories of the Office of the Dead, with Plain-Chant.] *Begin.* [Sig. a1 *recto.*] Placebo dño in regione viuoꝝ. *End.* [Sig. c8 *verso.*] Kyrie leyson. G. L. ON VELLUM. MS. ADDITIONS.
[*J. Luschner: Montserrat*, 1500.] 8°. **K. 8. f. (18.)**
Twenty-four leaves, in black and red, three lines of music and text to a page. Sigs. a–c, in eights. Only 42 copies on vellum printed. The MS. additions, on 2 leaves of paper, contain the Antiphons for Palm Sunday Procession.

ANTIQUITY. The Antiquity of Bulls. [Song.]
See REEVE (W.) [*Mirth's Museum.*]

ANTONII (GIOVANNI BATTISTA DEGLI) Versetti per Tutti li Tuoni, tanto naturali, come trasportati per l' Organo...Opera Seconda. *Per Giacomo Monti: Bologna,* 1687. 4°. **d. 1.**

ANTONIOTTO (GIORGIO) L' Arte Armonica, or a Treatise on the Composition of Musick, in Three Books; with an Introduction,...Written in Italian, and translated into English. 2 vols. *J. Johnson: London,* 1760. fol. **558* e. 14.**
Pages 19, 20 *of Vol. II. are wanting.*

ANTONIUS (CHRISTOPH) Erster Theil Weltliche Liebes-Gesänge, mit einer Vocal Stimme benebenst dem General Bass darunter gesetzt. *Gedruckt... durch G. Beuthern: Freybergk in Meissen,* 1643. 4°. **B. 58.**

ANWEISUNG. Kurze Anweisung das Trommel-Spielen auf die leichteste Art zu erlernen, nebst sieben in Noten gesetzte Stücke und Märsche mit Anmerkungen, von einem Tonkünstler.
Gedruckt bey George Ludwig Winters Wittwe : Berlin, 1777. *obl.* 4°.
a. 247.

APOLLO. Apollo and Daphne. [Song.]
See infra : Apollo once finding fair Daphne alone.

Apollo and Daphne. [Song.]
See infra : Apollo's first Love as the sequel will prove.

Apollo and Daphne. [Song.]
See WHY. Why does my fairest Daphne fly. [1725?] *s. sh.* fol.
H. 1601. (501.)

Apollo once finding fair Daphne alone. *Apollo and Daphne.* [Song.]
Cross : [*London*, 1710?] *s. sh.* fol.
G. 315. (115.)

Apollo, straight my fancy warm. *A New Song, etc.* [*London*, 1753.] 8°.
P.P. 5438. z.
The Universal Magazine, Vol. XIII., p. 320.

Apollo's Advice. [Song.]
See PHILANDER. Philander roving void of care. [1750?] *s. sh.* fol.
G. 316. (113.)

Apollo's first Love as the Sequel will prove. *Apollo and Daphne.* [Song.]
Straight : [*London*, 1780?] *s. sh.* fol.
G. 306. (152.)

APOLLO AND DAPHNE. Hark, hark the Huntsman sounds his Horn. *The Hunting Song* sung in the New Entertainment of Apollo and Daphne at the Theatre Royal in Lincoln Inn Fields.
[*London*, 1726.] *s. sh.* fol.
G. 308. (46.)
This song is in the book of the words of Theobald and Galliard's "Apollo and Daphne," but not in the collection of songs printed by Walsh and Hare.

The Sun from the East tips the Mountains with Gold. *A Hunting Song.* Sung by Mr. Beard in Apollo & Daphne.
[*London*, 1765?] *s. sh.* fol. **I. 530. (5.)**
This song is not in Galliard's "Apollo and Daphne."

The sweet rosy Morning peeps over the Hills. *The 2d new Hunting Song* in Apollo and Daphne sung by Mr. Leveridge : Theatre Royall in Lincolns Inn Fields. [*London*, 1726?] *s. sh.* fol.
G. 315. (64.)
This song is only in the later editions of Theobald and Galliard's "Apollo and Daphne."

APOLLO AND DAPHNE. The sweet rosy Morn peeps over the Hills. *The Hunting Song, etc.* [*London*, 1735?] *s. sh.* fol. **G. 316. f. (39.)**

[Another edition.] The sweet rosy Morn peeps over the Hills. *The Hunting Song, etc.* [*London*, 1735?] *s. sh.* fol.
G. 316. e. (15.)

Tho' Envious Old Age seem in part to impair me. [Song.] By J. E. Galliard. *Sung by Mr. Leveridge* in Apollo and Daphne. [*Printed for I. Walsh and Ioseph Hare : London*, 1726.] *s. sh.* fol.
G. 312. (57.)
Fol. 9 *of Galliard's "Apollo and Daphne."*

Vain were Graces. [Song.] *Sung by Mrs. Barbier* in Apollo and Daphne. [By J. E. Galliard.] [*Printed for I. Walsh and Ioseph Hare : London*, 1726.] *s. sh.* fol.
G. 313. (2.)
Fol. 1 *of Galliard's "Apollo and Daphne."*

Apollo and Daphne. An Entertainment.
See GALLIARD (J. E.)

Apollo and Daphne. Cantata.
See WHICHELLO (A.)

APOLLO'S CABINET. Apollo's Cabinet : or the Muses Delight. An Accurate Collection of English and Italian Songs Cantatas and Duetts, Set to Music for the Harpsichord, Violin, German-Flute, &c. With Instructions for the Voice...Also, a Compleat Musical Dictionary, and several Hundred English, Irish and Scots Songs, without the Music. 2 vols.
J. Sadler : Liverpool, 1756. 8°. **D. 379.**
The composers named in this collection are : Oswald, Holcomb, Corfe, Orme, Broderip, Howard, Worgan, Arne, Vincent, Festing, Handel, Pasquali, Weideman, Russel, Boyce, Lampe, Stanley, Gladwin, Greene, St. Germain, Baildon, Purcel, Terradellis, Dunn, Barnard, D. Rizzio, Gouge, Kilburne, Carey, Harris, Eaton, Galliard, Sadler, Defesch, Monroe, Putti, Markwell, Tench, Fisher, M. Arne, Crome, Steemson, Langshaw and Savage. The pagination in the two vols. is continuous.

Apollo's Cabinet, *etc.* 2 vols. *J. Sadler : Liverpool*, 1757. 8°. **D. 379. a. (1.)**
Imperfect, wanting pp. 135–6 *of Vol. I. and the title-page and pp.* 175–6 *and* 217–8 *of Vol. II.*

APOLLO'S BANQUET. Apollo's Banquet. A Collection of Favourite Song Tunes, Comic Dances, &c....Collected for the Improvement of Young Practitioners on the German Flute, Violin, or Harpsicord. By the best Masters. Vol. I.
Printed for I. Walsh : London, [1752?] 4°.
e. 24.
The composers named in this volume are : Dr. Boyce and Arne.

APOLLO'S BANQUET. Apollo's Banquet. [Tunes for Violin.]
See PLAYFORD (H.)

APOLLONIAN HARMONY. Apollonian Harmony: a Collection of...Glees, Catches, Madrigals, Canzonetts, Rounds & Canons ... by Aldrich, Arne, Atterbury, Battishall [*sic*], Boyce, Brewer, Dibdin, Eccles, Est, Giardini, Green, Handel, Harrington, Hayes, Hook, Morley, Nares, Purcell, Ravenscroft, Travers, Webbe and other...Masters...The Words consistent with Female Delicacy. 6 vols.
Printed for S. A. & P. Thompson: London, [1790?] 8°. **E. 255.**
Besides the composers named on the title-page this collection contains compositions by Hilton, Linley, Giordani, Baildon, Cocchi, Willaert, Jenner, Hayden, Vento, Rogers, Bates, Berg, Cranford, Ives, Playford, Carter, Carey, Taylor, Carissimi, Leach, Weedon, Wilson, Lawes, Geminiani, Blow, Alcock, Marella, Cuzens, White, Pepusch, Mornington, Ireland, Overend, Lampe, Clark, Weldon, Gregory, Scottland, Tallis, Locke, Byrd, King, Freeman, Pasquali, Valton, Burney, Steffani, Holmes, Smith, Coleman, Ridley, Gerard, Thomas, Jackson, Smart, Arnold, Cæsar, Warren, Weelkes, Hasse, Holcombe, Broderip, Edwards, Rameau and Howard.

[Another edition.] Apollonian Harmony, *etc.* Vol. 1. (2). 2 vols. *Published at Thompson's Music Warehouse, London:* [1795?] 8°. **E. 255. a.**

APOLOGIE. L'Apologie des Abbés. [Song.] *See* ON. On se permet sur les Abbés, *etc.* [1785?] 8°. **B. 362. (141.)**

APOTHEKE. Die Apotheke. Comische Oper. *See* NEEFE (C. G.)

APOTHEKER UND DOKTOR. Der Apotheker und Doktor. Komische Oper. *See* DITTERSDORF (C. DITTERS VON)

APPARITION. The Apparition. Musical Entertainment. *See* REEVE (W.)

APPLAUDISSEZ. Applaudissez à mon projet. *La Bonne Femme.* [Song.] Air: Ce fut par la faute du Sort. *Chez Camand: Paris*, [1785?] 8°. **B. 362. (241.)**

APPREHENSION. The Apprehension. Song. *See* B., I.

APPROACHING. The Approaching Season. [Song.] *See* SHIELD (J.)

APRÈS. Après avoir tant bû. Air.
See LEMAIRE (L.)

Après la chûte des tyrans. Air.
See PAUVRE FEMME.

APRILE (GIUSEPPE) Six Canzonets with an Accompaniment for the Great or Small Harp, Piano-Forte or Harpsichord.
Longman and Broderip: London [1790?] *obl.* 4°. **B. 397.**

Twelve Favorite Canzonets ... Set with Accompanyments for the Piano-Forte or Pedal Harp ... by P. Seybold. Op. IV. *Printed for the Author: Brighthelmstone*, [1785?] *obl.* fol. **E. 600. l. (3.)**
The title-page bears Seybold's autograph.

[Another copy.] **E. 600. s. (1.)**

See PUGNANI (G.) Six Divertimentos for two Violins and a Bass ... by Pugnani, Vachon...& Aprile. [1780?] fol. **g. 409. b. (2.)**

APRILE (GIUSEPPE) and **SARTI** (GIUSEPPE) Five ... Italian Duettos for two Voices. Composed by Sig^r G. Aprile and One by Sig^r G. Sarti. *S. Babb: London*, [1780?] *obl.* 4°. **A. 795.**

APRILI (D. G.) The Modern Italian Method of Singing, with...Thirty-Six Solfeggi. *R. Birchall: London*, [1795?] *obl.* fol. **D. 405.**
Imperfect, wanting the last leaf.

À PROPOS. Les À Propos de Societé. Chansons.
See L * * * *, M.

AQUILIO. The favourite Songs in the Opera called Aquilio. [A Pasticcio.] *Printed for I. Walsh ... & Ino. & Ioseph Hare: London*, [1724.] fol. **G. 195. (1.)**

ARABEL. Arabel. [Song.]
See GRIFFES (E.)

ARABELLA. Arabella; or, the Sisters. [Song.]
See YOUNG. Young Arabella, Mamma's Care, *etc.* [1767.] 8°. **P.P. 5441.**

[Another edition.] Arabella, or the Sisters. [Song.]
See YOUNG. Young Arabella, Mamma's Care, *etc.* [1770?] *s. sh.* fol. **G. 314. (64.)**

ARAGONI *See* ZANNI (G.) Six Sonatas for two Violins and a Violoncello with a thorough Bass...by Sig^r Zanni...& Sig^r Aragoni. [1770?] fol. **g. 409. a. (11).**

ARAH. Arah ma Judey. [Song.]
See OCH. Och, Arah ma Judey. [1753?] *s. sh.* fol. **G. 316. e. (114.)**
Arah ma Judey. [Song.]
See OCH. Och, Arah ma Judey, *etc.* [1760?] *s. sh.* fol. **G. 305. (125.)**

ARANDA (MATHEO DE)
See MATHEO, *de Aranda.*

ARASCIONE (Giovanni) Nuoue Laudi Ariose della Beat^ma^ Vergine scelte da diuersi Autori à Quattro Voci per . . . D. Giouanni Arascione, *etc.* Canto (Tenore) (Basso). 3 pts. *Per Nicolò Mutij: Roma*, 1600. 4°. **D. 27.**

The following composers are named in this collection: Fra Marino da Corigliano, Abbate Pitigliano, Scipione Dentice, Pietro Taglia, C. Montemayor, Gio. Macque, Villanova, P. Soto, Horatio Vecchi, Orlando Lasso, Prospero Santini, Gio. Nasco, Ruggiero Giovanelli, Bald. Donato, Paolo Papini, Scipion Calabrese, Mico Montelli, Fulvio Novilli, Vicenzo Ferro, Ferabosco, Paolo Animuccia, M. Antonio Ingegnieri, Gio. da Todi, Gogl. Testori Francese, Michel'Angelo Cancino, G. M^a^ Trabacci and F. Paolo Papini.

ARBEAU (Thoinot) *pseud.* [i.e. Jehan Tabourot] Orchesographie. Et Traicté en Forme de Dialogue, par lequel toutes Personnes peuuent facilement apprendre & practiquer l'honneste exercice des dances. *Imprimé . . . par Iehan des preyz: Lengres*, [1589.] 4°.

C. 31. b. 45.

[Another copy.] **C. 31. b. 40.**

Imperfect, wanting the title page and fol. 8. *The last leaf is mutilated.*

ARBITRE. L'Arbitre, ou les Consultations de l'An Sept, Comédie en un Acte, en prose, mêlée de Vaudevilles, par les CC. Dejouy et Longchamps . . . avec des Airs notés. *Chez le Libraire au Théâtre du Vaudeville: Paris*, An VII [1799]. 8°.

11738. h. 37. (6.)

ARBORE DI DIANA. L' Arbore di Diana. Opera.
See Martin y Solar (V.)

ARBRE ENCHANTÉ. L'Arbre Enchanté. Opéra Comique.
See Gluck (C. W. von)

ARCADELT (Jacques) *See* Archadelt.

ARCADET (Jacques) *See* Archadelt.

ARCADIA. Arcadia and Cecælia. Cantatas and Airs in Various Numbers. N° 1. *R. Birchall: London*, [1783?] fol.

G. 808. c. (2.)

ARCHADELT (Jacob) Archadelt Primo Cinquanta et Sei Madrigali A quatro uoci . . . Ultimamente Ristampati & corretti. Libro Primo, *etc.* Cantus. *Apresso di Antonio Gardane: Venetia*, 1550. *obl.* 4°. **A. 220. a.**

This collection contains madrigals by Archadelt, Giachet Berchem, Corteccia, Const. Festa and F. Layole.

ARCHADELT (Jacob) Il Primo Libro di Madrigali d' Archadelt a quatro con nuoua gionta impressi. Cantus. (Altus.) (Tenor.) (Bassus.) 4 pts.

Apud Antonium Gardane: Venetiis, 1541. *obl.* 4°. **K. 2. h. 3.**

The title-page of the Bassus part is different to that of the other parts, consisting of the word Bassus followed by a dedication from A. Gardane to Monsignor Leone Orsino.

Archadelt. Il Primo Libro di Madrigali d' Archadelt a Quatro Voci con Nuoua Gionta ultimamente impressi. Cantus. (Altus.) (Tenor.) (Bassus.) 4 pts. [*Damiano Zenario?:*] *Venetiis*, 1546. *obl.* 4°.

K. 2. h. 7.

Without printer's name. The Cantus, Altus and Bassus parts have the device of a salamander, which was used by Zenario.

Il Primo Libro de Madrigali a Quattro Voci Nouamente ristampato, & con ogni diligenza corretto. Canto. (Alto.) (Basso.) 3 pts. *Appresso Giamo Vincenti: Venetia*, 1597. 4°. **K. 2. h. 8.**

Il Secondo Libro di Madrigali d' Arcadelt nouamente ristampato. Cantus. (Altus.) (Tenor.) (Bassus.) 4 pts.
Excudebat . . . Apud Antonium Gardane: Venetiis, 1541. *obl.* 4°. **K. 2. h. 4.**

Il Terzo Libro dei Madrigali nouissimi di archadelt a quattro voci insieme con alchuni di constantio festa & altri dieci bellissimi a voci mudate. Nouamente ristampati con noua gionta & noua corretione, Cantus. (Altus.) (Tenor.) (Bassus.) 4 pts. *Apud Antonium Gardane: Venetiis*, 1541. *obl.* 4°. **K. 2. h. 5.**

The title-page of the Cantus part is dated in error 1561. *This collection also contains a Madrigal by J. Berchem.*

Il Quarto Libro di Madrigali d' Archadelt, a Quattro Voci, Composti vltimamente insieme con alcuni Madrigali d' altri auttori, Nouamente . . . ristampati, & corretti. Cantus. (Altus.) (Tenor.) (Bassus.) 4 pts.
Excudebat . . . apud Antonium Gardane: Venetiis, 1541. *obl.* 4°. **K. 2. h. 6.**

This collection contains madrigals by J. Berchem, F. Corteccia, Layole, Morales, Petrus Organista, Yvo, and C. Festa.

Liure des Trios d'Arcadet. Imprimé en trois volumes. Dessus. *Par la veufue R. Ballard & son fils Pierre Ballard: Paris*, 1601. *obl.* 16°. **A. 220.**

See Chansons. Tiers Liure de Chansons . . . à quatre parties, par M. Arcadet & autres autheurs, *etc.* 1567. *obl.* 16°.

K. 2. b. 4. (2.)

ARCHADELT (Jacob)
See Chansons. Quatrieme Liure de Chansons . . . à quatre parties, par M. Arcadet & autres Autheurs, *etc.* 1567. *obl.* 16°. **K. 2. b. 4. (3.)**

See Chansons. (Cinqieme Livre de Chansons...à quatre parties par M. Archadet & autres autheurs *etc.* 1567. *obl.* 16°. **K. 2. b. 4. (4.)**

See Chansons. Sisieme Livre de Chansons à quatre & cinq parties, de I. Arcadet & autres, *etc.* 1569. *obl.* 16°. **K. 2. b. 4 (5.)**

See Chansons. Neufieme Livre de Chansons à quatre cinq & six parties de I. Arcadet & autres, *etc.* 1569. *obl.* 16°. **K. 2. b. 4. (8.)**

ARCHILEI (Ferdinando) *See* Nenna (P.) Di Pomponio Nenna...L' Ottauo Libro de Madrigali a Cinque...dati in luce da F. Archilei, *etc.* 1618. 4°. **C. 297.**

ARCIS (Francois Joseph d')
See Darcis.

ARDEN. Arden's Banks. [Song.]
See Hook (J.)

ARE. Are ye fair, as op'ning roses. Song
See Storace (S.) [*My Grandmother.*]

ARETHUSA. [Song.] *See* See. See! the radiant Queen of Night. [1730?] *s. sh.* fol. **G. 316. f. (14.)**

ARETINUS (Paulus)
See Paulus, *Aretinus.*

ARETUSA. L'Aretusa. Favola in Musica. *See* Vitali (F.)

ARIADNE AUF NAXOS. Ariadne auf Naxos. Duodrama. *See* Benda (G.)

Ariadne auf Naxos. Cantate.
See Reichardt (J. F.)

Ariadne auf Naxos. [Cantata.]
See Scheibe (J. A.)

ARIANE. Ariane. Cantatille.
See Lemaire (L.)

Ariane. Tragédie en Musique.
See Mouret (J. J.)

ARIANE DANS L'ISLE DE NAXOS. Ariane dans l'Isle de Naxos. Drame Lirique. *See* Edelmann (J. F.)

ARIANE ET BACCHUS. Ariane et Bacchus. Tragédie. *See* Marais (M.)

ARIANNA. How is it possible. [Song.] *A Favourite Minuet* in Ariadne. [By G. F. Handel.] [*London*, 1740?] *s. sh.* fol. **G. 316. e. (12.)**

Minuet in Ariadne [By G. F. Handel] with Variations for the Harpsichord or Piano Forte, also for the Violin, German Flute or Guittar. *Printed for C. and S. Thompson: London*, [1770?] fol. **g. 271. (4.)**

ARIANNA. Ariadne. Opera.
See Haendel (G. F.)

The Favourite Songs in ... Ariadne. [Opera.] *See* Porpora (N. A.)

ARIANNA E TESEO. The Favourite Songs in the Opera call'd Arianna e Teseo. [A Pasticcio] *Printed for I. Walsh: London*, [1760.] fol. **G. 760. g. (2.)**
The Composers named are: Galuppi, Cocchi, Jomelli and Scarlatti.

[Another edition.] Arianna e Teseo. [A Pasticcio. Songs.] *See* Delizie. Le Delizie dell' Opere, *etc.* Vol. 11. [1776.] fol. **G. 159.**

[Another copy.] Arianna e Teseo.
See Delizie. Le Delizie dell' Opere, *etc.* Vol 12. [1776.] fol. **G. 159.**

ARIANNA IN NAXOS. Arianna in Naxos. Cantata. *See* Haydn (F. J.)

ARICIE. Aricie. Ballet.
See Lacoste ( )

ARIE. Arie nove da Battelo, for the Harpsichord or Guitar. *B. Sherwood: [London*, 1760?] *obl.* fol. **E. 1766. b. (1.)**
Engraved throughout.

ARIEL. Ariel's Song in the Tempest.
See Tempest.

ARIODANT. Ariodant. Opéra.
See Méhul (E. N.)

ARIOSTE GOUVERNEUR. Arioste Gouverneur, ou le Triomphe du Génie. Comédie en un Acte, mêlée de Vaudevilles ...avec la musique. *Chez le Libraire au Théâtre du Vaudeville: Paris*, An VIII. [1800.] 8°. **11738. d. 16. (2.)**
Containing songs by G. Jadin, Lélu, Doche and Wieht.

ARIOSTI (Attilio) Artaserse. [For editions and excerpts published anonymously:] *See* Artaserse.

Il Coriolano. Opera, rapresentata nel Regio Teatro d' Haymarket ... Publisht by the Author. *Richard Meares: [London*, 1723.] fol. **H. 319.**
Engraved by T Cross. The title-page bears the composer's autograph.

—— Piu benigno par che arrida, *etc.* [1723.] *s. sh.* fol. *See* Coriolano. **H. 1601. (96.)**

[Dario.] S' ho lasso il pie, *etc.* [1725.] *s. sh.* fol. *See* Dario. **H. 1601. (472.)**

[Diana on Mount Latmos.] The first (last) Air of the ... Cantata Diana on Mount Latmos ... sung by Mrs. Robinson at the Hay Market and Drury Lane Theatres. 2 Nos. [*London*, 1720? *s. sh.* fol. **H. 1601. (365-6.)**

[Lucio Vero.] The Favourite Songs in the Opera call'd Lucius Verus. [Music by A. Ariosti.] [1727.] fol. *See* Lucio Vero. **G. 206. c. (3.)**

ARIOSTI (Attilio) Vespasian, an Opera as it was Perform'd at the King's Theatre for the Royal Academy... Publish'd by the Author. *Printed... by I. Walsh... and Ino. & Ioseph Hare: London*, [1725?] fol. **I. 350. a.**

—— [Act I.] *See* Delizie. Le Delizie dell' Opere, *etc.* Vol. 1. [1776.] fol. **G. 159.**

—— [For songs, *etc.*, published anonymously:] *See* Vespasiano.

See A., A. Alla Maestà di Giorgio Ré della Gran Britagna, &c, &c., *etc.* [Six Cantatas and six lessons for the Viola d' Amore, by A. A., i.e. Attilio Ariosti.] [1728.] fol. **K. 10. b. 14.**

See Bolton ( ) The Opera Miscellany ... Consisting of... Songs of M^r^ A. Ariosti, *etc.* [1730?] 8°. **A. 416.**

See Delightful Musical Companion. The Delightful Musical Companion... being a Choice Collection out of the latest Operas composed by... Sig^r^ Attilio, *etc.* [1725.] 8°. **C. 370.**

See Pocket Companion. A Pocket Companion for Gentlemen and Ladies, *etc.* (A Pocket Companion for Gentlemen and Ladies. Being a Collection of... Songs ... out of... Opera's ... by ... Attilio [Ariosti] ... Vol. II., *etc.*) [1725?] 8°. **C. 491.**

ARISE. Arise and hail the sacred day. Hymn. *See* Wright (T.)

Arise, arise, thou blushing Rose. *The Rose.* A Favorite Ballad, sung at Ranelagh by Mr. Meredith 1778. *S[amuel and] A[nn] T[hompson: London*, 1778.] *s. sh.* fol. **G. 306. (144.)**

Arise brave Britons all. *A Loyal Song* [words] by Mr. Webb. [Music by J. Atfield.] [*London*, 1756.] *s. sh.* 8°. **P.P. 5439. ab.**

New Universal Magazine, Vol. IX., Supplement.

Arise brave Britons all. Song. *See* Atfield (J.)

Arise, Britannia, smiling rise. Song. *See* Hook (J.)

Arise, Britannia's sons, arise. *The Battle of the Nile* ... Song. The Words by J. W. Fielding. *Bland & Weller: London*, [1798.] fol. **G. 808. f. (3.)**

Arise from your Slumbers. Song. *See* Warne (G.)

Arise my Flavia, let us haste. *The Morning Invocation.* A Favorite Song. *Birchall & Andrew: London*, [1790?] fol. **G. 808. f. (4.)**

Arise, my sleeping Fair. *The New Serenade.* [Song.] *J. M^c^Calley: Dublin*, [1785?] *s. sh.* fol. **H. 1601. b. (91.)**

ARISE. Arise, my soul, survey the morn. [Song.] *See* Hawkins ( ) *of Wolverhampton.*

Arise ye subtle Forms. [Song.] *See* Doctor Faustus.

ARISTIDES QUINTILIANUS. *See* Quintilianus (Aristides)

ARISTOTLE. [De Audibilibus.] *See* Aristoxenus. Aristoxeni ... Harmonicorum Elementorum Libri III. ... Aristotelis de obiecto Auditus fragmentum ex Porphyrij commentarijs, *etc.* 1562. 4°. **557.* c. 16.**

ARISTOXENUS. Aristoxenus. Nicomachus. Alypius. Auctores Musices antiquissimi, hactenus non editi. Ioannes Meursius nunc primus vulgavit, & Notas addidit. *Ex Officinâ Ludovici Elzeviri. Typis Godefridi Basson: Lugduni Batavorum*, 1616. 4°. **519. b. 27.**

[Another copy.] **52. d. 29.**

Aristoxenus, Nicomachus, Alypius. Auctores Musices Antiquissimi, *etc.* *Sacræ Cæsareæ Maiestatis Typis: Florentiæ*, 1645. fol. **586. l. 6.**

Pp. 335–528 *of Vol. VI. of the works of Joannes Meursius the Elder*

Aristoxeni Musici Antiquiss. Harmonicorum Elementorum Libri III. Cl. Ptolemæi Harmonicorum, seu de Musica lib. III. Aristotelis de obiecto Auditus fragmentum ex Porphyrij commentarijs. Omnia nunc primum latine conscripta & edita ab Ant. Gogauino Grauiensi, *etc.* *Apud Vincentium Valgrisium: Venetijs*, 1562. 4°. **557.* c. 16.**

Ἀριστοξένου Ἁρμονικῶν στοιχείων Βιβλία γ'. Aristoxeni Harmonicorum Elementorum Libri III. Marc. Meibomius vertit, ac Notis explicavit. *See* Meibomius (M.) Antiquæ Musicæ Auctores Septem, *etc.* Vol. I. 1652. 4°. **55. b. 18, 19.**

See Bottrigari (E.) Il Patricio, overo De' Tetracordi Armonici di Aristosseno, *etc.* 1593. 4°. **557.* c. 18. (1.)**

ARISTOXENUS, *der juengere. pseud.* *See* Mattheson (J.)

ARITHMÉTIQUE. L'Arithmétique. [Song.] *See* Lise. Lise par fantaisie un jour, *etc.* [1790?] 8°. **B. 362. a. (138.)**

L'Arithmétique à la mode. [Song.] *See* Pour. Pour atteindre à la fortune, *etc.* [1785?] 8°. **B. 362. (197.)**

ARLEQUIN AFFICHEUR. Arlequin Afficheur. Comédie-Parade, en un Acte, et en Prose mêlée de Vaudevilles... [Words] Par les CC. Radet, Desfontaines et Barré... Seconde Edition... avec la Musique. *Chez les Libraires: Paris*, An III^e^. [1795.] 8°. **11738. b. 37. (1.)**

ARLEQUIN CRUELLO. Arlequin Cruello, Parodie d'Othello, en deux Actes, et en prose, mêlée de Vaudevilles; par les Auteurs d'Arlequin Afficheur [Radet, Desfontaines and Barré] ...avec la Musique. *Chez le Libraire au Théâtre du Vaudeville : Paris, An troisième* [1795]. 8°. **11738. b. 37. (3.)**

ARLEQUIN DÉCORATEUR. Arlequin Décorateur, Comédie-Parade en un acte et en prose, mêlée de Vaudevilles. Par les CC. Année, Gersin et Ferrière... avec la Musique. *Chez le Libraire au Théâtre du Vaudeville : Paris, An VI^e.* [1798]. 8°. **11738. f. 28. (12.)**

ARLEQUIN-JOSEPH. Arlequin-Joseph, Comédie-Parade, en un Acte et en Vaudevilles, mêlés de Prose ; Par le Citoyen B. Demautort...avec la Musique. *Chez le Libraire, au Théâtre de la Vaudeville : Paris, An deuxième.* [1794]. 8°. **11738. bbb. 8. (9.)**

Containing songs by F. G. Ducray-Duminil and P. D. A. Chapelle..

ARLEQUIN JOURNALISTE. Arlequin Journaliste, Comédie en un Acte, en Prose, mêlée de Vaudevilles. Par les CC. D***, E. Dupaty et Chazet...avec la Musique [of the concluding Vaudeville]. *Chez le Libraire au Théâtre du Vaudeville : Paris, An VI^e.* [1797]. 8°. **11738. e. 1. (4.)**

ARLEQUIN-SENTINELLE. Arlequin-Sentinelle, Comédie-Parade, en un Acte et en Prose, mêlée de Vaudevilles, par E. Dupaty, *etc.* [With the music of a Vaudeville by — Laporte.] *Chez C. Tutot : Paris, An VI.* [1798]. 8°. **11738. e. 1. (2.)**

ARLEQUIN TAILLEUR. Arlequin Tailleur, Comédie en un Acte et en Vaudevilles, avec les Airs notés à la fin, *etc.* *Chez le Libraire du Théâtre du Vaudeville : Paris*, 1793. 8°. **11738. h. 16. (1.)**

ARLEQUIN TOUT SEUL. Arlequin tout seul, Comédie-Monologue en prose et Vaudevilles. Par E. Dupaty...avec figure et des Airs notés. *Chez le Libraire au Th. du Vaudeville : Paris, An VII.* [1798.] 8°. **11738. e. 1. (8.)**

ARM. Arm, arm my heart. Song. *See* BERENCLOW (B. M.)

Arm, arm, ye brave. Song. *See* HAENDEL (G. F.) [*Judas Maccabæus.*]

ARMED. The Armed Yeoman. Song. *See* WYVILL (Z.)

ARMIDA. The Favourite Songs in the Opera Armida. [A Pasticcio.] *R. Bremner : London*, [1774.] fol. **G. 808. c. (3.)**

ARMIDA. [Another copy.] **H. 348. (3.)**

Armida. Opera. *See* MORTELLARI (M.)

Armida. Dramma con Musica. *See* RIGHINI (V.)

Armida. Oper. *See* SALIERI (A.)

ARMIDE. [Au printems de votre âge.] Air d'Armide. Avec Accompagnement de Harpe. [By C. W. von Gluck.] *Chez Frère :* [*Paris*, 1790 ?] fol. **G. 557. (35.)**

Part of a Collection.

Armide. Drame Héroique. *See* GLUCK (C. W. von)

Armide. Tragédie. *See* LULLI (G. B.)

ARMINIO. Songs in the Opera of Arminius, as they are Perform'd at the Queens Theatre. *Printed for J. Walsh... & J. Hare : London*, [1714.] fol. **H. 322.**

The authorship of this opera is unknown. One air ("Io sembro appunto quell' augelletto") is ascribed in a MS. in the Fitzwilliam Museum, Cambridge, to A. Scarlatti, and another ("Pur dicesti") has frequently been printed under the name of A. Lotti.

Lusinghe vezzo si di speme. [Song.] Sung by Sig^ra Galerati in the Opera of Arminius. [*London*, 1714.] fol. **G. 315. (85.)**

Pages 46 and 47 from "Songs in the Opera of Arminius."

The Favourite Songs in the opera call'd Arminio. [A Pasticcio, by D. Perez, *etc.*] *Printed for I. Walsh : London*, [1760.] fol. **G. 206. a. (1.)**

Arminius. Opera. *See* HAENDEL (G. F.)

ARMOIRE. L'Armoire, ou la précaution inutile. [Song.] *See* AH. Ah ! cher Alain, &c. [1780 ?] 8°. **B. 362. e. (28.)**

ARNAUD (FRANÇOIS) Lettre sur la Musique a Monsieur le comte De Caylus, *etc.* [*Paris,*] 1754. 8°. **1042. k. 14. (4.)**

[Another copy.] 8° **557. d. 30. (5.)**

[Another copy.] **557. d. 31. (2.)**

[Another copy.] **1103. b. 23. (4.)**

See REFLEXIONS. Reflexions sur la Musique, *etc.* [By the Abbé Arnaud.] 1754. 8°. **557. d. 30. (6.)**

ARNE (MICHAEL)

ARRANGEMENT.

1. Operas; including Songs and Glees in Plays.
2. Songs and Duets.
   a. Collections.
   b. Single Numbers.
3. Index.

ARNE (Michael)

1. Operas, including Songs and Glees in Plays.

[Almena]. The Overture, Songs and Duets in the Opera of Almena...adapted for the Voice & Harpsichord. [The Words by R. Rolt.] *Printed & sold by the Author: London*, [1764.] *obl.* fol. **D. 268. (2.)**
Bound up between pp. 30 *and* 31 (*both blanks*) *is a MS. copy of the Song "Now Peace shall claim."*

[The Belle's Stratagem.] Wake thou son of dulness. *The Favorite Air* sung by Miss Young in the Belle's Stratagem. To which is added the...Minuet perform'd at the Masquerade Scene, in the above Comedy. *Longman & Broderip: London*, [1780.] fol. **G. 227. (17.)**

[The Capricious Lady.] Now jolly we're met. *A New Favourite Glee*, in the Comedy of the Capricious lady, *etc. Printed for the Author...by Longman and Broderip: London*, [1783.] fol. **G. 227. (11.)**
The first page is signed with the composer's initials.

[The Choice of Harlequin.] The Overture, Songs, Duetts, Catch, Choruses & Comic-Tunes, with the Marches, and Dances in the Procession of the New Pantomime called the Choice of Harlequin or the Indian Chief ... adapted for the Harpsichord, and a Violin Accompanyment added to the Overture and some of the Tunes. *Longman & Broderip: London*, [1782.] *obl.* fol. **D. 268. (1.)**
The title-page is signed with the composer's initials.

—— As you mean to set sail. *The Favorite Song...*.Sung by Mr Darley, *etc. Longman & Broderip: London*, [1782.] fol. **G. 808. f. (5.)**

—— As you mean to set Sail. *See* As. As you mean to set sail. [1785?] *s. sh.* fol. **H. 1601. b. (26.)**

—— Ye Scamps, ye Pads. *See* Choice of Harlequin. Mr Edwin's favorite Song, *etc.* [By M. Arne.] [1782.] fol. **H. 1601. a. (22.)**

Cymon. A Dramatic Romance, *etc.* [Words by D. Garrick. P. F. Score.] *Sold by the Author: Printed by J. Johnston: London*, [1767.] *obl.* fol. **D. 267. (1.)**

—— Three Additional Songs in Cymon... by M. Arne & C. Dibdin.
Printed for I. Johnston: London [1767.] *obl.* fol. **D. 267. (2.)**

—— If pure are the Springs of the Fountain. A favorite Song, *etc.*
Longman and Broderip: [London, 1783?] fol. **H. 131. (1.)**

ARNE (Michael) Cymon. These Flow'rs like our Hearts. *A Favourite Song, etc.* [*London*, 1772.] *s. sh.* 4°. **159. n. 4.**
The London Magazine, Dec., 1772.

—— [For Songs, *etc.*, published anonymously.] *See* Cymon.

[The Fairy Tale.] The Favourite New Songs & Duet in the Fairy Tale [words by G. Colman Senr]...with the Favourite Airs & Duets of the late Occasional Interlude call'd Hymen [words by Mr Allen,] *etc. Printed for C. and S. Thompson: London*, [1764.] *obl.* fol. **D. 268. (3.)**

[The Fathers.] While the sweet blushing Spring. *The Favorite Song* in the new Comedy of the Fathers, *etc.* [Words by H. Fielding. Score and Wind Parts.] *Longman and Broderip: London* [1778.] fol. **G. 227. (12.)**

[Harlequin's Invasion.] The Old Woman's Song, *etc.* [1760?] *s. sh.* fol.
See Harlequin's Invasion. **G. 310. (281.)**

—— The Old Woman's Song, *etc.* *See* Thalia. Thalia. A Collection of Six ... Songs ... by ... M. Arne, *etc.* [N° 4.] [1767?] fol. **G. 320. (3.)**

Hymen. *See* supra: The Favourite New Songs...in the Fairy Tale...with the Favourite Airs & Duets of...Hymen, *etc.*

Linco's Travels.
See Arne (M.) and Vernon (J.)

[The Maid of the Mill.] I am young and I am friendless. [Song.] Sung by Mrs Kennedy in the Maid of the Mill.
Longman and Broderip: [London, 1783?] fol. **G. 805. m. (4.)**
The first page is signed with the composer's initials.

[The Positive Man.] Cupid's Drum. [Song.] Sung by Mrs Martyr in the Positive Man. [Words by J. O'Keefe.] *Printed for Longman and Broderip: London*, [1782?] fol. **G. 297. (13.)**

—— Sweet Poll of Plymouth, [Song,] sung by Mrs Kennedy, *etc. Longman and Broderip: London*, [1782.] fol. **G. 383. h. (3.)**

—— [Another edition.] Sweet Poll of Plymouth. ...The words by Mr. O'Keefe. *Longman & Broderip: London*, [1783?] fol. **G. 806. (11.)**

—— [Another edition.] Sweet Poll of Plymouth. *See* Sweet. Sweet Polly of Plymouth, *etc.* [By M. Arne.] [1785?] *s. sh.* fol. **H. 1601. a. (46.)**

[Tristram Shandy.] Let Eloquence boast of her Pow'r. *The favorite Epilogue Song*, sung by Mrs Kennedy in Tristram Shandy. *Longman and Broderip: [London*, 1783.] fol. **G. 310. (45.)**

ARNE (Michael) [Tristram Shandy.] What tho' my Tongue did never move. *A favorite Song.* Sung by Mrs. Kennedy in Tristram Shandy. *Longman and Broderip:* [*London*, 1783.] fol. **G. 227. (14.)**

The first page is signed with the composer's initials.

Another copy. **G. 313. (175.)**

[The Winter's Tale.] Come, come my good Shepherds. *The new Sheep-Shearing Song in the Winter's Tale.* Sung by Mrs. Cibber, the words by Garrick. [*London*, 1756.] 8°. **158. l. 1.**

The London Magazine, 1756, *p.* 84.

—— Come, come, my good shepherds. *The new Sheep-Shearing Song, etc.* [*London*, 1756.] 8°. **P.P. 5438. z.**

The Universal Magazine, Vol. XVIII., p. 126.

—— Come come my good Shepherds. [Song.] Sung in the Winter's Tale, *etc. Sk*[*illern : London*, 1780?] *s. sh.* fol. **G. 307. (114.)**

2. Songs and Duets.

A. Collections.

A favourite Collection of English Songs. Sung by Mr. Beard & Miss Young &c., at the Publick Gardens and both Theatres ... Book III. *Printed for I. Walsh : London*, [1758.] fol. **G. 234. a.**

A Collection of Favourite Songs which were Sung by Mrs. Arne at Ranelagh and Vauxhall...with the New Scots Ballad, Pitty Patty, *etc. Printed for the Author ...by C. and S. Thompson : London*, [1775?] fol. **G. 227. (4.)**

The title-page bears the composer's autograph.

The Flow'ret. A New Collection of English Songs sung at the Publick Gardens. Compos'd by Master Arne. *Printed for I. Walsh : London*, [1755?] fol. **G. 234.**

Ranelagh Songs, 1780. Sung by Miss Morris, *etc. Printed for A. Portal : London*, [1780.] fol. **G. 227. (5.)**

The New Songs and Ballads sung by Miss Brent, Miss Wright & Mr. Vernon, at Vaux-Hall. Containing the...Song of Thro' the Wood Laddie &c. *Printed for and sold by the Author...& by Messrs. Thompson's : London*, [1765?] *obl.* fol. **D. 267. (3.)**

The Violet. A Collection of XII. English Ballads. Compos'd by M^r^ Arne Jun^r^. Book II. *Printed for I. Walsh : London*, [1760?] *obl.* fol. **D. 267. (4.)**

B. Single Numbers.

All the blessings of mankind. *A Dialogue*, between a Gypsie Boy and Girl. Set by M^r^ Arne Jun^r^ and Sung at the Publick Gardens. *H. Waylett :* [*London*, 1760?] fol. **G. 306. (219.)**

ARNE (Michael) [Another copy.] **G. 305. (75.)**

The Amazon. [Song.] Sung by Mrs. Kennedy. At Vauxhall, 1783...The Words by Mr. Oakman, *etc. Longman and Broderip :* [*London*, 1783.] fol. **G. 227. (13.)**

The first page is signed with the composer's initials.

[Another copy.] **G. 313. (180.)**

The Balloon. A favorite Song, sung by Mr. Arrowsmith at Vauxhall Gardens, the Words by Mr. Pillon. *Longman and Broderip : London*, [1784?] fol. **H. 131. (5.)**

The Bonny Scotman. A New...Scotch Song, *etc. J. Lee :* [*Dublin*, 1780?] *s. sh.* fol. **H. 1601. a. (66.)**

The Brink of the Riv'let. [Song.] *E. Rhames : Dublin*, [1780?] *s. sh.* fol. **H. 1601. a. (53.)**

The Cottage on the Lawn. [Song.] As Sung by M^rs^ Farrell, *etc.* [Full Score]. *Longman & Broderip : London.* [1780?] fol. **G. 805. i. (1.)**

[Another copy.] **G. 807. d. (1.)**

The Cottage on the Lawn. A very favourite New Song, *etc. J. Lee : Dublin*, [1780?] *s. sh.* fol. **H. 1601. a. (49.)**

Cupid Confin'd. [Song.] Set by M^r^ Arne Jun^r^ and Sung by M^r^ Vernon. *H. Waylett :* [*London*, 1760?] fol. **G. 316. a. (3.)**

The Delusions of Hope. [Song.] Sung by M^r^ Arrowsmith, at Vauxhall. *Printed for Harrison and C^o^ : London*, [1795?] fol. **G. 807. b. (7.)**

Every One's Liking. [Song.] Sung by M^r^ Arrowsmith, at Vauxhall...The Words by Mr. Harrison. The Accompanyment adapted for the Harpsichord. *Printed for Harrison & C^o^ : London*, [1790?] fol. **G. 807. b. (8.)**

The Female Tyrant. [Song, the words by J. Smith.] Set by M^r^ Arne Jun^r^ and sung at the Publick Gardens. *H. Waylett :* [*London*, 1760?] *s. sh.* fol. **G. 308. (94.)**

The Gift of the Gods. [Song.] Sung by M^r^ Arrowsmith at Vauxhall...The Words by M^r^ Harrison. *Longman and Broderip : London*, [1783?] fol. **G. 227. (16.)**

The Highland Laddie. [Song, words by A. Ramsay.] Set by Ma^r^ Arne and Sung by M^r^ Mattocks at the Theatre R^l^ in Drury Lane. [*London*, 1755?] *s. sh.* fol. **I. 530. (7.)**

[Another copy.] **H. 1994. c. (6.)**

The Highland Laddie. [For editions published anonymously:] *See* Lowland.

The Lowland Lads think they are fine, *etc.*

ARNE (Michael) Homeward bound. [Song.] Sung by Mr Arrowsmith.
John Lee: Dublin, [1780?] *s. sh.* fol.
H. 1601. b. (29.)

Homeward Bound. [Song.] Sung by Mr Arrowsmith, at Vauxhall... The Words by Captn Thompson. *Printed for Harrison & Co: London*, [1795?] fol.
G. 807. b. (10.)

Jamie gay. [Song:] Sung by Mrs Kennedy at Vauxhall. *Printed for Harrison and Co: London*, [1790?] fol.
G. 807. b. (9.)

The Lass with the delicate Air. [Song.] Sung by Mr Corry.
[*London*, 1790?] fol. **G. 295. (18.)**

The Lass with the delicate Air.
See Young. Young Molly who lives at the foot of the hill, *etc.* [By M. Arne.] [1762.] 8°. **P.P. 5438. z.**

The Mid-Watch. A favorite Song, sung by Mr Arrowsmith at Vauxhall Gardens. *Longman and Broderip: London* [1784?] fol. **H. 131. (3.)**

The Mistress, or the Force of Beauty. [Song, words by J. Smith.] Set by Mr Arne Junr and Sung at the Publick Gardens. *H. Waylett: [London*, 1760?] *s. sh.* fol. **G. 307. (116.)**

[Another copy.] **G. 303. (8.)**

My Grandmother's Cot. A new Ballad. Sung by Mrs Yates at Sadler's Wells.
[*London*, 1780?] *s. sh.* fol.
G. 313. (100.)

[Another copy.] **I. 530. (8.)**

[Another copy.]
Add. MSS. 29, 370. fol. 2.

Pitty-Patty [Song.]... sung by Mrs. Weichsell at Vauxhall. [*London*, 1774.] *s. sh.* fol.
159. n. 6.
The London Magazine, Jan., 1774.
A different setting from that arranged by T. A. Arne from the tune "The Yellow-hair'd Laddie."

The Roses. [Song.] Set by Mr. Arne, Junr. Sung by Mr. Vernon.
[*H. Waylett: London*, 1760?] fol.
G. 316. a. (4.)

[Another copy.] **G. 316. d. (152.)**

The Silent Fair. [Song.] Set by Mr. Arne, Junr. [*London*, 1760?] fol.
G. 316. a. (5.)

[Another copy.] **G. 316. (8.)**

Tax on Old Maids. A favourite Song, sung by Mrs. Kennedy at Vauxhall Gardens. *Longman and Broderip: London*, [1784?] fol. **H. 131. (6.)**

Through the Wood, Laddie. [For editions published anonymously:] *See* O. O Sandy why leav'st thou thy Nelly to mourn.

ARNE (Michael) The Thrush. [Song.] Sung by Miss Wright at Vauxhall.
Printed for J. Simpson: [London, 1765?] fol. **H. 1994. c. (11.)**

The Topsails shiver in the Wind. [Song.] Sung by Mr Arrowsmith at Vauxhall, *etc.* *Longman and Broderip: London*, [1783?] fol. **H. 2818. (19.)**
The first page is signed with the composer's initials.

[Another copy.] **G. 800. m. (4.)**

[Another copy.] **G. 296 (27.)**

Twelve of the one and a Dozen of t'other, *etc.* [Song.] Sung by Mr Arrowsmith at the Rotunda.
Printed for Mr Arrowsmith by J. Lee: Dublin, [1780?] fol.
H. 1601. b. (108.)

What tender Passions. A favorite Song sung at Vauxhall by Mr Incledon, *etc.* *Longman & Broderip: London*, [1786?] fol. **H. 131. (2.)**

When join'd in the Chace. *A New Hunting Song.* Sung by Mr. Arrowsmith at Vauxhall.
Longman and Broderip: London, [1783?] fol. **G. 227. (18.)**

With consent of one's Friends. A favorite Song sung by Miss Newman at Vauxhall, *etc.* [Full Score.]
Longman & Broderip: London, [1785?] fol. **H. 131. (4.)**

3. Index.

As you mean to set Sail.
See [*The Choice of Harlequin.*]

Come come my good Shepherds.
See [*The Winter's Tale.*]

Cupid's Drum. *See* [*The Positive Man.*]

I am young and I am friendless.
See [*The Maid of the Mill.*]

If pure are the Springs of the Fountain.
See [*Cymon.*]

Let Eloquence boast of her Pow'r.
See [*Tristram Shandy.*]

Now jolly we're met.
See [*The Capricious Lady.*]

The Old Woman's Song.
See Harlequin's Invasion.

Sweet Poll of Plymouth.
See [*The Positive Man.*]

These Flow'rs like our Hearts.
See [*Cymon.*]

Wake thou Son of dulness.
See [*The Belle's Stratagem.*]

What tho' my Tongue did never move.
See [*Tristram Shandy.*]

While the sweet blushing Spring.
See [*The Fathers.*]

ARNE (Michael) Ye Scamps, ye Pads.
See Choice of Harlequin.

ARNE (Michael) and **VERNON** (Joseph) Linco's Travels. [Songs.] As perform'd by Mr. King...The Words by D. Garrick. The Music by Mr. Arne & Mr. Vernon. [*London*, 1767.] fol. **G. 808. c. (4.)**

Linco's Travels. [For songs published anonymously:]
See Linco's Travels.

ARNE (Thomas Augustine)

Arrangement.

1. Sacred Music.
2. Operas, Cantatas and Dramatic Music.
   a. Collections.
   b. Single Works.
3. Songs, glees &c.
   a. Collections.
   b. Single Works.
4. Instrumental Works.
5. Doubtful and Spurious Works.
6. Appendix.
7. Index of Vocal Numbers.

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1. Sacred Music.

[Abel.] How chearful along the gay mead. A *Pastoral* Hymn, *etc.* [*London.* 1756.] 8°. **P.P. 5438.**
Literary Magazine, *Vol. I.*, *p.* 102.

—— [For songs, &c. published anonymously:]
See Abel.

Judith, an Oratorio, *etc.* [Words by I. Bickerstaff. Full Score.]
Printed for I. Walsh: London, [1764.] fol. **G. 231. (1.)**

—— Overture. [Separate Parts.]
See Abel (C. F.) Abel, Arne and Smith's Six...Overtures, *etc.* No. 3. [1765?] fol. **g. 30. c.**

—— Vain is beauty. [Song.] Sung by Mrs. Pinto, *etc.* [*London*, 1764?] fol. **G. 322. (9.)**

—— [Another edition.] Vain is Beauty, *etc.* [*London*, 1765?] fol. **H. 1994. d. (2.)**

A Second Collection of Psalms and Hymns used at the Magdalen Chapel, the words by Dr. Watts, Dr. Doddridge, Dr. Dodd, Mr. Dryden, and Mr. Lockman. The musick...by Dr. Arne, Mr. W. Selby and Mr. A. Smith...Set for the Organ, Harpsichord, Voice, Violin, German Flute and Guittar.
Printed for H. Thorowgood: London, [1765.] 8°. **E. 602. y. (1.)**

When Israel wept. Anthem.
See Chorister's Companion. No. 3 [b]. [1800?] *obl.* 4°. **B. 511. i. (3.)**

ARNE (Thomas Augustine)

2. Operas, Cantatas, and Dramatic Music.

a. Collections.

The Songs in As you like it, with the Duet in the Rival Queens [words by N. Lee]. To which are added, the Songs in Twelfth Night, with a Song in the Fall of Phæton and the Tender Husband [words by Sir R. Steele], *etc.* *Printed for J. Cox: London*, [1750?] fol. **G. 322. (4.)**

The Songs and Duetto in the Blind Beggar of Bethnal-Green [written by R. Dodsley] ...with the Favourite Songs...in the Merchant of Venice...To which are added, a Collection of Songs, the Words...selected from the best Poets, *etc.* *Printed for J. Cox: London*, [1750?] fol. **G. 322. (5.)**

Six Cantatas, for a Voice, and Instruments. [Full Score.] *Printed for...J. Walsh: London*, [1755?] fol. **G. 321. (1.)**
[Another copy.] **G. 323. (1.)**

Six Cantatas...for the Voice, Harpsichord, and Violin. *Printed for Harrison and Co.: London*, [1785?] *obl.* fol. **E. 1766. j. (1.)**

The Music in the Judgment of Paris, [words by W. Congreve,] Consisting of All the Songs, Duettos and Trio, with the Overture, in Score...To which...are added The celebrated Ode...call'd Rule Britannia, and Sawney & Jenney, a favourite Dialogne, in y^e^ Scotch Stile... Opera Sesta. *Printed for H. Waylett: London*, [1741.] fol. **G. 230. (1.)**
[Another copy.] **G. 228. (2.)**
[Another copy.] **G. 226. b. (2.)**
The last leaf, containing 'Sawney and Jenney,' is wanting.

b. Single Works.

[Achilles in Petticoats.] The Overture, Songs, &c. in the Opera of Achilles in Petticoats, *etc.* [Words by J. Gay, with alterations by G. Colman.]
Printed for...Welcker: London, [1774.] *obl.* fol. **D. 261. (1.)**

—— [Overture. Scotch Air.] The Shepherd's Invitation. A favorite Scotch Air. Sung by Miss Catley, *etc.*
Printed for Longman and Broderip: London, [1780?] fol. **G. 800. m. (3.)**
This vocal arrangement of the air appeared in Arne's 'Vocal Grove,' in 1774.

Alfred.

Songs in the Masque of Alfred. [Full Score.] *Printed for I. Walsh: London*, [1751?] fol. **G. 229. (1.)**
This does not appear to be an original edition. The greater portion of the words are neither in the first edition of the Masque by Thomson and Mallet (1740) *nor in the reprint by Mallet in* 1751.

ARNE (Thomas Augustine) Alfred; a Masque...For the Voice, Harpsichord and Violin. *Printed for Harrison & Co.: London*, [1785?] *obl.* fol. **D. 263. (4.)**

If those who live in Shepherd's Bower. *A favourite Song, etc.* [*London*,] 1789. *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, July, 1789.

Rule Britannia, *etc.* [Song.] [*London*, 1755?] *s. sh.* fol. **G. 316. (4.)**

[Another edition.] Rule Britannia, *etc.* [*London*, 1755?] *s. sh.* fol. **H. 1994. a. (195.)**

Rule Britannia. Verse and Chorus, *etc.* [*London*, 1790?] fol. **H. 2824. (3.)**

Rule Britannia! A Favorite Song...with Variations for the Piano Forte or Harpsichord, by J. Casson. *Printed for the Author: London*, [1795?] fol. **G. 139. (9.)**

—— Tippoo's Defeat, Duet and Chorus sung at the Aniversary Meeting of the Gentlemen of the East India House... 1792. Written by E. Epigram. The Music [from "Alfred"] by Dr. Arne. *Printed...for J. Dale:* [1792.] fol. **G. 360. (4.)**

—— [For editions published anonymously:] *See* When. When Britain first, *etc.*

—— *See* And. And shall the Muse. *An Occasional Ode, etc.* [Adapted to Arne's "Rule, Britannia."] [1760.] *s. sh.* fol. **G. 316. d. (9.)**

—— *See* Hail. Hail, Britain, hail. *England's Guardian.* [Song, to the tune of "Rule, Britannia," *etc.*] [1780.] *s. sh.* fol. **G. 308. (39.)**

—— *See* While. While Gallia's Sons their Shores regain. *Song* . . . Tune, Britannia [from Arne's Alfred]. [1778?] fol. **G. 313. (271.)**

[The Arcadian Nuptials. Colin and Phillis.] *See* infra: [*Vocal Melody. Book XIV.*] A Favourite Collection of Songs with the Dialogue in the Arcadian Nuptials, *etc.*

Artaxerxes.

Artaxerxes. An English Opera, *etc.* [Words translated from Metastasio by the Composer. Full Score.] *Printed for J. Johnson: London*, [1762.] fol. **G. 226. (2.)**

A New Edition of Artaxerxes... for the Voice Harpsichord and Violin. *Printed for S. A. and P. Thompson: London*, [1780?] *obl.* fol. **D. 262. (1.)**

Dale's New Edition of Artaxerxes, *etc.* *J. Dale: London*, [1796?] *obl.* fol. **E. 100. b (1.)**

ARNE (Thomas Augustine) The Overture in Artaxerxes... with all its Parts. [Orchestral Parts.] *Printed for J. Longman & Co.: London*, [1770?] fol. **g. 474. b. (26.)**

Overture, *etc.* [P. F.] *London*, [1790?] fol. **G. 271. (5.)**

[Overture.] O be joyful unto the Lord. *Anthem...*for Trebles, Contratenor, Tenor & Bass Voices...with a part for the Organ, Piano-Forte &c. adapted to the... Overture of Artaxerxes, by Dr. Arnold, *etc.* *The Editor: London*, [1785] fol. **G. 226. (1.)**

[Overture. Larghetto.] A Masonic Hymn to a favorite Movement of Dr. Arne's, performed...in honour of the Birth Day of ...the Prince of Wales, 1781. The Words by Brother Dunkerly, *etc.* *J. Fentum: London*, [1781.] fol. **G. 306. (159.)**

Fair Aurora...A Favorite Duet ... with an Accompaniment for the Piano Forte. *H. Hime: Liverpool*, [1795?] fol. **H. 1650 f. (2.)**

For thee I live my dearest...Duet, *etc.* *Printed for R. Birchall: London*, [1795?] fol. **H. 1650. f. (3.)**

[In Infancy our hopes and fears.] Infancy. [Song.] [*London*, 1770?] *s. sh.* fol. **G. 309. (135.)**

—— [For editions published anonymously.] *See* In. In Infancy, *etc.*

—— *See* In. In rip'ning age, the female Breast. *The Progress of Love.* A Parody, *etc.* [Music from Arne's Artaxerxes.] **G. 309. (159.)**

—— *See* Queen. The Queen of Hearts she made some Tarts. [Song, adapted to the air of "In Infancy our hopes and fears," from Arne's "Artaxerxes."] [1775?] *s. sh.* fol. **G. 312. (153.)**

Water parted from the Sea.
See Smith (T.) Water parted from the Sea, with Variations for the Harpsichord, *&c.* [1775?] fol. **g. 271. b. (38.)**

[For Songs, *etc.* printed anonymously:] *See* Artaxerxes.

As you like it.

The Musick in the Comedy of As you like it; in Score. Composed by Dr Arne, &c. *Printed for Harrison & Co: London*, [1785?] *obl.* fol. **F. 1. a. (1.)**

See supra: [*Collections.*] The Songs in As you like it, *etc.*

Blow, blow thou winter wind. *A Song* in Shakespear's As you like it: Set by... Mr. Arne, now in Dublin, *etc.* [*London*, 1774.] 8°. **294. c. 14.**
The Gentleman's Magazine, Vol. XIV., p. 98.

ARNE (Thomas Augustine) Blow, blow, thou Winter Wind. [1750?] *s. sh.* fol. *See* Blow. **H. 1601. b. (110.)**

Blow, blow, thou Winter's Wind, *etc.* [*London*, 1765?] *s. sh.* fol. **H. 1994. c. (3.)**

Blow, blow, thou Winter's Wind. *R. Falkener: London*, [1780?] *s. sh.* fol. **H. 1994. a. (155.)**

The Cuckow . . . [Song] Sung by Mrs. Clive. [*London*, 1745?] *s. sh.* fol. **H. 1994. a. (67.)**

The Cuckow. [Song] Sung by Mrs. Baddely in As you like it. [*London*, 1780?] *s. sh.* fol. **I. 530. (6.)**

[The Beggar's Opera.] Overture to the Beggar's Opera. [P. F.] *Printed for G. Walker: London*, [1790?] fol. **g. 272. (6.)**

The Blind Beggar of Bethnal-Green. *See* supra: [*Collections.*] The Songs and Duetto in the Blind Beggar of Bethnal-Green, *etc.*

Britannia. A Masque [words by D. Mallet], *etc.* *Printed for I. Walsh: London*, [1755.] fol. **G. 229. (2.)**
According to an advertisement on "British Melody" this work was issued as No. X of the series beginning with "Vocal Melody."

Comus.

The Musick in the Masque of Comus. Written by Milton...Opera Prima. [Full Score.] *William Smith: London*, [1740?] fol. **F. 1.**
The title-page is signed by the composer.

The Musick in the Masque of Comus... Opera Prima. [Full Score.] *Printed for J. Simpson: London*, [1750?] fol. **G. 227. (2.)**

The Songs, Duetto and Trio in the Masque of Comus ... dispos'd properly for a Harpsicord & Voice, and may be accompanied with a Violin or German Flute & Violoncello. *Printed for ... J. Cox: London*, [1752?] *obl.* fol. **D. 262. (4.)**

Comus...for the Voice, Harpsichord, and Violin. *Printed for Harrison & Co.: London*, [1785?] *obl.* fol. **D. 262. (3.)**

By dimpl'd brook. [1740?] *s. sh.* fol. *See* By. **H. 1994. a. (10.)**

By the gayly circling glass. [1740?] *s. sh.* fol. *See* By. **G. 306. (233.)**

ARNE (Thomas Augustine) By the gayly circling glass. *A Bacchanalian Song, etc. R. Falkener: London*, [1770?] *s. sh.* fol. **H. 1994. a. (94.)**

By the gayly-circling Glass. [Song.] Sung by Mr. Reinhold, *etc.* [*London*, 1774.] *s. sh.* 4°. **159. n. 6.**
The London Magazine, Nov., 1774.

Fly swiftly ye Minutes. [1740?] *s. sh.* fol. *See* Fly. **G. 307. (206.)**

How gentle was my Damon's Air. [For editions published anonymously:] *See* How.

Now Phœbus sinketh in the West. [1740?] *s. sh.* fol. *See* Now. **G. 305. (112.)**

Preach not me your musty Rules. [1745?] *s. sh.* fol. *See* Preach. **G. 316. a. (39.)**

The wanton God who pierces Hearts. [For editions published anonymously:] *See* Wanton.

Wou'd you taste the noontide air. Sung by Mrs. Pinto in...Comus, with Graces. [*London*, 1770?] fol. **H. 1994. a. (98.)**

[Wou'd you taste] The Noontide Air. As sung by Miss Catley...Newly set by Dr. Arne. *Str[aight] & Sk[illern: London*, 1770?] fol. **H. 1994. c. (8.)**

[For songs, &c., published anonymously:] *See* Comus.

The Cooper, a Comic Opera...[written and] composed by Dr. Arne. *Printed for W. Napier: London*, [1772.] *obl.* fol. **D. 261. (3.)**

The Country Wake. *See* infra: [*Songs, etc. a. Collections.*] The Syren...with ...the New Final Piece at Vaux-hall Gardens called the Country Wake, *etc.*

Cymon and Iphigenia. A Cantata...sung by Mr. Lowe at Vaux Hall Gardens. [London, 1750?] fol. **G. 323. (2.)**

[Another copy.] **G. 295. (17.)**

Cymon and Iphigenia. A Cantata. *Printed for C. and S. Thompson: [London*, 1770?] fol. **H. 1994. a. (117.)**

[Elfrida.] The Songs Duets and Chorusses in Elfrida, [Opera, words by W. Mason]... with the Overture adapted for the Harpsi[d]. *John Johnston...and Longman Lukey & Co.: London*, [1772.] *obl.* fol. **D. 263. (2.)**

Eliza.

Eliza; an English Opera, *etc.* [Words by R. Rolt. Full Score.] *Printed for I. Walsh: London*, [1755.] fol. **G. 228. (1.)**

ARNE (Thomas Augustine) Overture. [Separate Parts.] *See* Abel (C. F.) Abel, Arne and Smith's Six . . . Overtures, *etc.* No. 4. [1765?] fol. **g. 30. c.**

Come Britannia shake thy lance, *etc.* [Song.] [1770?] *s. sh.* fol. *See* Come. **H. 1994. (10.)**

Come Britannia shake thy lance. *Song, etc.* [*London,*] 1789. *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, Aug., 1789.

My fond shepherds of late were so blest. [For editions published anonymously:] *See* My.

We've fought, we have conquer'd. [Song.] *Sung by Mr. Beard in Eliza, etc.* [*London?* 1745?] *s. sh.* fol. **H. 1601. a. (104.)**

[For songs, &c., published anonymously:] *See* Eliza.

The Fairy Prince, a Masque, [words by G. Colman], *etc.* *Welcker: London,* [1771.] *obl.* fol. **D. 263. (3.)**

—— [For editions and detached numbers published anonymously:] *See* Fairy Prince.

[The Fall of Phæton. O come, o come, my dearest.] *See* supra: [*Collections.*] The Songs in As you like it...with a Song in the Fall of Phæton, *etc.*

[The Foundling.] For a Shape, and a Bloom. *The new Song in the Foundling.* Sung by Mrs. Cibber. *S. Philips sculpt. J. Oswald:* [*London,* 1750?] *s. sh.* fol. **G. 227. (6.)**

—— For a Shape, and a Bloom, *etc.* *See* Chloe. Chloe, or the Musical Magazine, *etc.* No. 91. [1760?] fol. **G. 433.**

—— For a Shape, and a Bloom. [For editions published anonymously:] *See* Foundling.

[The Guardian outwitted.] The Overture, Songs and Duets in the Opera call'd The Guardian outwitted, for the Voice and Harpsichord, *etc.* [Words and music by T. A. Arne.] *Printed for R. Bremner: London,* [1764.] fol. **G. 230. (2.)**
The title-page is signed by the composer.

[Another copy.] **H. 130. (1.)**
Imperfect, wanting pp. 1–5 and 21–54. *The title-page is signed by the Composer.*

—— [Overture.] The Periodical Overture, in 8 Parts. No. XXVII. [Orchestral Parts.] *R. Bremner: London,* [1790?] fol. **h. 3210. (31.)**

[Harlequin Mercury.] The Beer Drinking Briton...[Song,] Sung by Mr. Beard in the New Pantomime call'd Harlequin Mercury. [*London,* 1756.] *s. sh.* fol. **G. 314. (30.)**

ARNE (Thomas Augustine) [Harlequin Mercury.] The Beer Drinking Briton. A New Song . . . Sung by Mr. Beard, *etc.* [*London,* 1757.] 8°. **P.P. 5438.**
Literary Magazine, Vol. II., p. 45.

—— The Beer-drinking Briton. [For editions published anonymously:] *See* Harlequin Mercury.

Harlequin Restored.
See infra: [*Doubtful and Spurious Works.*]

[Harlequin Sorcerer.] *See* infra: [*Songs, etc. a. Collections.*] Vocal Melody, *etc.* (Vocal Melody Book iv....with the Songs in Harlequin Sorcerer, *etc.*)

—— [Damon and Florella.] *See* infra: [*Songs, etc. a. Collections. Vocal Melody.*] Numb. v. The Agreeable Musical Choice. An Entire New Collection of English Songs with the Duet in Harlequin Sorcerer.

—— [For songs, &c., published anonymously:] *See* Harlequin Sorcerer.

An Hospital for Fools. A Dramatic Fable. [Words by J. Miller,]...To which is added the Songs with their Basses and Symphonies, and Transposed for the Flute, *etc.* *Printed for J. Watts: London,* [1739.] 8°. **80. c. 18. (3.)**

[Another copy.] **841. f. 55. (3.)**

The Jovial Crew. *See* infra: [*Songs, etc. a. Collections. Vocal Melody.*] N° ix. A Collection of Songs...in which are the New Songs sung by Miss Brent in the Jovial Crew.

The Judgment of Paris. *See* supra: [*a. Collections.*] The Music in the Judgment of Paris in Score, *etc.*

—— Distracted I turn. [Song.] *Sung by Mr. Beard in the Judgement of Paris, etc.* [*London,* 1740?] fol. **G. 316. d. (101.)**

—— [For songs published anonymously:] *See* Judgment of Paris.

[King Arthur.] Overture...Adapted for the Harpsichord by the Author.
[*Longman, Lukey and Co.: London,* 1773?] fol. **g. 272. t. (2.)**
Pp. 1–4 *of Purcell's "King Arthur" with Arne's additions.*

—— *See* Purcell (H.) [*King Arthur.*] The Songs Airs Duetts and Chorusses, in...King Arthur...compos'd by Purcell and Dr. Arne. [1773?] fol. **G. 231. (2.)**

The Ladies' Frolick. A Comic Opera... by Mr. Bates and Dr. Arne. [1770.] *obl.* fol. *See* Bates (W.) and Arne (T. A.) **D. 261. (2.)**

Love and Resentment. [Cantata.] *See* infra: [*Songs, etc. a. Collections.*] Summer Amusement ... with the New Cantata call'd Love & Resentment, *etc.*

ARNE (Thomas Augustine) Love in a Village. [For Songs &c. in Love in a Village, set by T. A. Arne:]
See Love in a Village.

May Day, or The Little Gypsy, [Musical Farce, words by D. Garrick,] with the... Overture and Dance Tune, disposed for the Voice, Organ, Harpsichord and Piano Forte, *etc.* *Printed for Hodgson: London*, [1775.] *obl.* fol. **D. 260.**

—— [For Songs &c. published anonymously:]
See May Day.

The Merchant of Venice. *See* supra: [*a. Collections.*] The Songs...in the Blind Beggar of Bethnal-Green...with the Favourite Songs...in the Merchant of Venice, *etc.*

—— To keep my gentle Jessy. *Quartetto* from a Favorite Song of Dr. Arne's, harmonized by R. Langdon, *etc.*
Broderip and Wilkinson: London [1800?] fol. **G. 353. (21.)**

—— [For Songs, &c. published anonymously:]
See Merchant of Venice.

The Miller of Mansfield. [For songs in the Opera published anonymously:]
See Miller of Mansfield.

[Miss in her Teens.] No Ice so hard, so cold as I. [Words by D. Garrick.]
See Thalia. Thalia. A Collection of Six...Songs . . . by...Dr Arne, *etc.* [N° 2.] [1767?] fol. **G. 320. (3.)**

The Oracle. *See* infra: [*Songs, etc. a. Collections.*] Vocal Melody, *etc.* (Vocal Melody Book IV . . . with the Songs in . . . the Oracle, *etc.*)

Reffley Spring, a Cantata. Composed for the Dedication of the Water to the Deities of Love and Social Enjoyment, *etc.*
Printed for C. and S. Thompson, [1764.] fol. **G. 227. (1.)**

[The Rival Queens.] Is Innocence so void of care.
See supra: [*a. Collections.*] The Songs in As you like it, with the Duet in the Rival Queens, *etc.*

[Romeo and Juliet.] A Compleat Score of the Solemn Dirge in Romeo and Juliet as perform'd at the Theatre Royal in Covent Garden. *Printed for H. Thorowgood: London*, [1765?] fol. **G. 322. (3.)**

[Rosamond.] Rise, Glory, rise. [Song.] Sung by Mrs Vincent at Marybone. [*London*, 1770?] fol. **G. 227. (7.)**

—— Was ever Nymph like Rosamond so fair. [1734?] *s. sh.* fol.
See Rosamond. **G. 305. (132.)**

ARNE (Thomas Augustine) [The Sacrifice of Iphigenia.] How sweet are the Flowers. *A Song* in the sacrifice of Iphigenia . . . Within Compass of the German Flute. [*London*, 1750?] *s. sh.* fol. **G. 308. (59.)**

—— [For Songs, &c., published anonymously:]
See Sacrifice of Iphigenia.

[The Tempest.] Where the Bee sucks, *etc.* [1770?] *s. sh.* fol. *See* Where. **H. 1994. b. (101.)**

—— [For Songs &c. published anonymously:] *See* Tempest.

[The Tender Husband.] When gentle Parthenissa walks. *See* supra: [*a. Collections.*] The Songs in As you like it . . . with a Song in . . . the Tender Husband, *etc.*

Thomas and Sally.

Thomas and Sally, or the Sailor's Return, a Dramatic Pastoral, with the Overture in Score, Songs, Dialogues, Duettos and Dance-tunes, *etc.* [Words by I. Bickerstaff.] *Printed for...the Author: London*, 1761. fol. **H. 130. (2.)**
Engraved by J. Phillips.

Thomas and Sally...with the Overture in Score, *etc.* *Printed for I. Walsh: London*, [1765?] fol. **G. 230. (3.)**

Thomas and Sally,...For the Harpsicord, Voice, German Flute, or Violin. *Printed for I. Walsh: London*, [1765?] *obl.* fol. **D. 262. (5.)**

Thomas and Sally. A Musical Entertainment set for a German Flute, Violin or Guitar, *etc*, *John Phillips: London*, [1765?] 4°. **d. 17.**

The Overture (The Scotch Air) in Thomas and Sally, *etc.* *W. Gawler:* [*London*, 1795?] fol. **G. 295 (15.)**

Overture, [Orchestral Parts.]
See Abel (C. F.) Abel, Arne and Smith's six Favourite Overtures, etc. No. 2. [1765?] fol. **g. 30. c.**

[For Songs &c. published anonymously:]
See Thomas and Sally.

[Tom Thumb.] The Most Celebrated Aires in the Opera of Tom Thumb. [By T. A. Arne.] [1733.] fol.
See Tom Thumb. **G. 226. c.**

—— 'Tis not in Sinew nor in Bone.
See Markordt (J.) The Overture, Songs . . . & Choruses, in Tom Thumb... In which is Printed...the...Song sung by Mrs. Kennedy; composed by Dr. Arne. [1780.] *obl.* fol. **D. 282. (7.)**

—— [For Songs, &c. published anonymously:] *See* Tom Thumb.

ARNE (Thomas Augustine) The Trip to Portsmouth.
See Arne (T. A.) and Dibdin (C.)

Twelfth Night. *See* supra: [*Collections.*] The Songs in As you like it...To which are added, the Songs in Twelfth Night, *etc.*

—— The Musick in the Comedy of Twelfth Night; in score. *Printed for Harrison & Co.: London*, [1785?] *obl.* fol. **F. 1. a. (2.)**

[The Way to keep him.] Ye fair marri'd Dames. *The New Song*, sung by Mrs. Cibber in The Way to keep him, *etc.* [Words by D. Garrick.] *London*, 1760.] *s. sh.* fol. **G. 316. j. (8.)**

—— Ye fair marri'd Dames. The new Song, sung by Mrs. Cibber, in the Way to keep him. [Full Score.] [*London*, 1761. fol.] **H. 130. (3.)**

—— Ye fair marri'd Dames. *A Song*, sung by Mrs. Cibber in the Way to keep Him, *etc.* [*London*, 1765?] *s. sh.* fol. **H. 1994. a. (175.)**

3. Songs, Glees, &c.

a. Collections.

The Agreeable Musical Choice, a... collection of English songs.
See infra. [*Vocal Melody. Books V-VIII.*]

British Amusement. A Favourite Collection of Songs sung at the Publick Gardens...Book II. *Printed for Thompson and Sons: London*, [1762?] fol. **G. 323. (6.)**
Many of the plates in this collection were previously used in "The Monthly Melody."

British Melody.
See infra: [*Vocal Melody.*] *No. XI.*

A Collection of Songs...in which are the New Songs sung...in the Jovial Crew, &c.
See infra: [*Vocal Melody.*] *No. IX.*

A Choice Collection of Songs sung at Vaux-Hall Gardens, *etc.*
See infra: [*Vocal Melody.*] *Book XII.*

A Favourite Collection of Songs with the Dialogue in the Arcadian Nuptials, *etc.*
See infra: [*Vocal Melody.*] *Book XIV.*

Lyric Harmony, consisting of Eighteen entire new Ballads, with Colin and Phæbe, in Score...Opera Quarta.
Printed for the Author by W. Smith: London, [1745?] fol. **G. 320. a. (1.)**

[Another copy.] **G. 322. (7.)**
Imperfect, wanting the last four pages.

[Lyric Harmony. Op. 4.] The Fond Appeal. Quartetto [begins: "Gentle youth, o tell me, why."]...Harmonized by R. Langdon. *Broderip and Wilkinson: London*, [1800?] fol. **G. 353. (22.)**

ARNE (Thomas Augustine) [Lyric Harmony. Op. 5.] The Second Volume of Lyric Harmony, consisting of Eighteen entire new Songs and Ballads . . . with Damon and Cloe in Score...Opera Quinta.
Printed for...I. Simpson: London, [1746?] fol. **G. 322. (6.)**

The Monthly Melody: or Polite Amusement for Gentlemen and Ladies. Being a Collection of Vocal and Instrumental Music composed by Dr. Arne. *Printed for G. Kearsly: London*, 1760. fol. **G. 324.**
This work consists of single sheet songs &c. by various composers, prefixed to which is a Treatise, "The Compleat Musician." The only composers named are Arne, Cocchi, Geminiani, and Giardini.

New Favourite Songs as sung by Mrs. Arne at Ranelagh House, *etc.* *The Author:* [*London*, 1762?] *obl.* fol. **D. 262. (2.)**

The New Songs sung at Vaux-Hall by Mr. Gilson, with the Favorite Scots Air sung by Miss Brent. *R. Bremner: London*, [1765.] fol. **G. 320. a. (2.)**

[Another copy.] **G. 323. (8.)**
Imperfect, wanting pp. 9 and 10.

Summer Amusement. A Collection of Lyric Poems, with the Favourite Airs set to them, as perform'd ... at Vaux-Hall, with the New Cantata call'd Love & Resentment, *etc.* *Printed for the Author:* [*London*, 1760?] fol. **G. 322. (1.)**

The Syren. A New Collection of Favorite Songs sung by Mrs. Farrell at the Theatre Royal, Covent Garden and at Ranelagh. Particularly the...Cottilion & Scotch Air with the concluding Hunting Piece as sung at Ranelagh ... Likewise the New Final Piece at Vaux-hall Gardens called The Country Wake, *etc.* *Printed for Longman and Broderip: London*, [1778?] fol. **G. 320. (1.)**

The Vocal Grove, being a Collection of Favorite Songs sung ... at Vaux-Hall Gardens. *Longman, Lukey and Co.: London*, 1774. fol. **G. 320. (2.)**

Vocal Melody. [Books I–IV.] An Entire New Collection of English Songs and a Cantata...Sung...at Vaux-Hall, Ranelagh, and Marybon-Gardens. (Vocal Melody. Book II, *etc.*) (Vocal Melody Book III. A Favourite Collection of Songs and Dialogues sung at Marybon-Gardens...and at Vaux-Hall-Gardens, *etc.*) (Vocal Melody Book IV. A Favourite Collection of English Songs ... with the Songs in Harlequin Sorcerer, and the Oracle, *etc.*) 4 pts. *Printed for I Walsh: London*, [1746-52.] fol. **G. 321. (2.)**

ARNE (Thomas Augustine) [Vocal Melody. Books V–VIII.] The Agreeable Musical Choice. An Entire New Collection of English Songs with the Duet in Harlequin Sorcerer, *etc.* (Numb. VI. The Agreeable Musical Choice. A Favourite Collection of English Songs, *etc.*) (Numb. VII. The Agreeable Musical Choice. A Pastoral Collection of Songs, *etc.*) (Numb. VIII. The Agreeable Musical Choice. A Favourite Collection of English Songs, *etc.*) 4 pts. *Printed for I. Walsh: London,* [1752–7.] fol. **G. 321. (3.)**

—— [Book VII.] Hebe. [For editions of this song published anonymously:] *See* When. When forc'd from dear Hebe to go.

—— [Book VII. To Delia.] Soft pleasing Pains. [Song.] [*London,* 1770?] *s. sh.* fol. **H. 1994. c. (10.)**

—— [To Delia.] Soft pleasing Pains. [Song.] *R. Falkener: London,* [1775.] *s. sh.* fol. **G. 806. f. (3.)**

—— [Another copy.] **H. 1994. a. (17.)**

—— [To Delia.] Trio from a favorite Song of Dr. Arne's. Harmonized by R. Langdon, *etc.* *Broderip & Wilkinson: London,* [1800?] fol. **G. 352. (28.)**

—— N° IX. A Collection of Songs...in which are the New Songs Sung by Miss Brent in the Jovial Crew &c. *Printed for I. Walsh: London,* [1760?] fol. **G. 323. (7.)**

—— [Another copy.] **G. 321. (4.)**

—— [Book X.] *See* supra: [*Operas, etc. b. Single Works.*] Britannia, *etc.*

—— N° XI. British Melody. A Favourite Collection of English Songs and a Cantata ... Sung by Miss Brent & M^r^ Lowe at Vaux-hall Gardens. *Printed for I. Walsh: London,* [1760?] fol. **G. 323. (4.)**

—— [Book XII.] A Choice Collection of Songs sung at Vaux-Hall Gardens, *etc.* *Printed for I. Walsh: London,* [1761?] fol. **G. 323. (5.)**

—— [Book XIV.] A Favourite Collection of Songs with the Dialogue in the Arcadian Nuptials, *etc.* *Printed for I. Walsh: London,* [1765?] fol. **G. 322. (2.)**

The Winter's Amusement. Consisting of Favourite Songs and Cantatas Performed ...at the Theatre Royal in Covent Garden Vaux-Hall and Ranelagh. *Printed for the Author: London,* [1762?] fol. **G. 320. (4.)**

b. Single works.

Advice. [Song.] Sung by Mr. Morgan. [*London,* 1750?] *s. sh.* fol. **G. 308. (101.)**

ARNE (Thomas Augustine) Blith Jockey, *etc.* [Song.] *Printed for J. and S. Exshaw: Dublin,* 1752. *s. sh.* 8°. **P.P. 5108.**

The London Magazine, Jan. 1752.

The Bonny Broom, *etc.* [Song.] *Printed for J. and S. Exshaw: Dublin,* 1752. *s. sh.* 8°. **P.P. 5108.**

The London Magazine, Feb. 1752.

[Another edition.] The Bonny Broom. *See* How. How blest was I each morn to see, *etc.* [By T. A. Arne.] [1752.] 8°. **249. c. 22.**

The Caution. [Song, begins: "Philira's charms."] [*London,* 1770?] *s. sh.* fol. **Add. MSS. 29, 370, fol. 2 b.**

Colin & Phillis. A Pastoral Dialogue, *etc.* [*London,* 1760?] fol. **H. 1994. a. (97.)**

Colinet. [Song.] [*London,* 1759?] *s. sh.* fol. **G. 310. (145.)**

Colinet. [For editions published anonymously:] *See* Now. Now the happy knot is ty'd, *etc.*

The Comparison. [Song, begins: "Parting to Death we well compare."] [*London,* 1765?] *s. sh.* fol. **G. 316. (6.)**

Printed from one of the plates of "British Amusement."

A Dawn of Hope my Soul revives. *A Favourite Song, etc.* [*London,* 1752?] *s. sh.* fol. **G. 306. (66.)**

A dawn of hope my soul revives. *A New Song, etc.* [*London,* 1755.] 8°. **P.P. 5438. z.**

The Universal Magazine, Vol. XVII., p. 33.

A Dawn of Hope my Soul revives. [For editions published anonymously:] *See* Dawn.

Excuse for a Love Slip. [Song.] [*London,* 1760?] *s. sh.* fol. **G. 313. (223.)**

[Another edition.] Excuse for a Love Slip, *etc.* [Song.] [*London,* 1760?] *s. sh.* fol. **H. 1994. c. (5.)**

The Fickle Fair. [For editions published anonymously:] *See* My. My dear Mistress had a heart.

Heigh Ho. A Song. [*London,* 1750?] *s. sh.* fol. **G. 309. (6.)**

Heigh-Ho. *See* I. I sing of a Damsel, *etc.* [By T. A. Arne.] [1754.] 8°. **P.P. 5438. z.**

Ianthe and Iphis. [Song.] [*London,* 1750?] *s. sh.* fol. **G. 316. c. (8.)**

Ianthe and Iphis. Song. *See* Ianthe. Ianthe the lovely, *etc.* [By T. A. Arne.] [1753.] 8°. **157. l. (15.)**

ARNE (Thomas Augustine) Jemmy and Nanny. [Song.] Sung by M^rs^ Arne . . . at Ranelagh and Master Brown at Marybone Gardens, *etc.* [*London*, 1770?] *s. sh.* fol. **H. 1994. a. (185.)**

Jemmy and Nanny, *etc.* [By T. A. Arne.] [1770?] *s. sh.* fol.
See When. When Innocent Pastime our Pleasure did Crown, *etc.* [Song, by T. A. Arne.] **H. 2818. (34.)**

Jemmy and Nanny. [Song.] [*London*, 1772.] *s. sh.* 4°. **159. n. (4.)**
The London Magazine, Jan., 1772.

The Inconstant. [Song.] *L[ongman,] L[ukey and Co.: London*, 1775?] fol. **G. 314. (74.)**

Let others to London go roam. [Song.] *J. Lee: Dublin*, [1775?] *s. sh.* fol. **H. 1601. b. (60.)**

Long time I serv'd young Rosalind. [*Song.*] *Sung by M^r^ Jagger at Vauxhall.* [*London*, 1762?] *s. sh.* fol. **G. 227. (15.)**

Long time I serv'd young Rosalind. [For editions published anonymously:] *See* Long.
Lotharia. [Song.] [*London*, 1749.] 8°. **P.P. 5438. z.**
The Universal Magazine, Vol. V., p. 222.

Lotharia. [Song.] [*London*, 1755?] *s. sh.* fol. **G. 305. (163.)**

[Another copy.] **G. 313. (8.)**

Lotharia. [Song.] *See* Chloe. Chloe, or the Musical Magazine, *etc.* N° 65. [1760?] fol. **G. 433.**

Lotharia. *See* Vainly. Vainly now ye strive to charm me, *etc.* [By T. A. Arne.] [1754.] 8°. **157. l. 16.**

Love relaps'd. [Song.] [*London*, 1750?] *s. sh.* fol. **G. 316. e. (40.)**

Love's true Object. [Song.] [*London*, 1760?] *s. sh.* fol. **G. 313. (202.)**

The Lover's Petition. [Song.] [*London*, 1770?] fol. **Add MSS. 29,370. fol. 3-4.**

The Medium of Life. [Glee for three voices.] [*London*, 1780?] fol. **H. 2830. f. (7.)**

Miss in her Teens. A Ballad. Sung by Miss Jameson at Vauxhall. *Printed for J. Bland:* [*London*, 1780?] *s. sh.* fol. **G. 313. (182.)**

The Morning Conversation.
See Vainly. Vainly now you strive to charm me, *etc.* [By T. A. Arne.] [1750.] 8°. **P.P. 5438. z.**

ARNE (Thomas Augustine) My Banks they are furnish'd. [Song.] The Words by W. Shenstone. [Music by T. A. Arne.] [1775?] *s. sh.* fol.
See My. **H. 1994. a. (78.)**

My Banks. [Song, words by Shenstone.] [*London*, 1790?] *s. sh.* fol. **H. 2818. (27.)**

Nan of the Vale. [Song.] [*London*, 1750?] *s. sh.* fol. **G. 227. (10.)**

[Another copy.] **G. 305. (290.)**
In this copy the arrangement for German Flute is wanting.

[Another copy.] **G. 309. (8.)**

Nan of the Vale. *See* In. In a small pleasant Village. *Sweet Nan of the Vale.* [Song.] Sung at the new Spring Gardens Greenwich. [Music by T. A. Arne.] [1751?] *s. sh.* fol. **G. 303. (25.)**

New Blessings new Life, a Favorite Air, *etc.* *Bland & Weller: London*, [1795?] fol. **G. 424. a. (1.)**

The Norwich Toast, *etc.* [Song.] [*London*,] 1764. 8°. **P.P. 5441.**
Royal Magazine, Vol. XI., p. 321.

The Norwich Toast. *See* Charming. The Charming Object of my Care, *etc.* [By T. A. Arne.] [1764.] 8°. **P.P. 5438. z.**

Nymphs and Shepherds. [Song.] Sung by Miss Brent, at Ranelagh, *etc.* *London*, [1765?] fol. **G. 805. m. (5.)**

Nymphs and Shepherds. [Song.] *R. Falkener: London*, [1770?] fol. **H. 1994. a. (129.)**

O Peace, &c. [Song.] *J. Phillips:* [*London*, 1760?] fol. **G. 305. (74.)**

O Peace! *etc.* [Song.] [*London*, 1765?] *s. sh.* fol. **G. 806. f. (4.)**

[Another edition.] O Peace! *etc.* [*London*, 1765?] *s. sh.* fol. **H. 1994. c. (9.)**

An Ode to Love. [Begins: "Parent divine."] [*London*, 1770?] *s. sh.* fol. **Add MSS. 29,370. fol. 1 b.**

An Ode upon dedicating a Building to Shakespeare which was erected . . . in the Neighbourhood of Stratford upon Avon. [Words by D. Garrick.] *John Johnston: London*, [1769.] *obl.* fol. **D. 261. (4.)**

Oh—the same is intitled Strephron and Molly, an excellent new Bawl-it as sung by Bess Tatter at the Corner of Blowbladder-Street. [*London*, 1750?] *s. sh.* fol. **G. 305. (287.)**

[Another copy.] **G. 314. (28.)**

[Another copy.] [*London*, 1750?] *s. sh.* fol. **Add MSS. 29,370. fol. 1.**

One Morning young Roger. A Ballad [*London*, 1760?] *s. sh.* fol. **G. 310. (277.)**

ARNE (Thomas Augustine) One morning young Roger. *A Ballad in the modern Taste.* [*London*, 1763.] 8°. **P.P. 5438. z.**

The Universal Magazine, Vol. XXXII., p. 96.

Phillis, a Pastoral. The Words by Mr. Pott. Sung by Mr Vernon, at Vauxhall. *I. F*[*entum : London*, 1775 ?] fol. **G. 314. (66.)**

Pitty Paty. Sung by Mr Lowe at Marybon Gardens. A Favourite Scotch Song as alter'd from the Tune of the Yellow-hair'd Laddie, with the Addition of Instrumental Parts, by T. A. Arne. *Printed for H. Waylett :* [*London*, 1750 ?] *s. sh.* fol. **G. 315. (53.)**

Pitty Patty. *See* One. One morn e'er sweet Peggy arose...A...Scotch Song, as altered [by T. A. Arne] *etc.* 1750. 8°. **157. l. 12.**

Pitty Patty ; a favourite Scotch Song, as alter'd from the Tune of the Yellow-Hair'd Laddie, *etc.* [*London*, 1751.] 8°. **249. c. 21.**

The Gentleman's Magazine, Vol. XXI., p. 83.

[Another edition.] Pitty Patty . . . A Favourite Scotch Song...With the Addition of Instrumental Parts by Mr Arne. [*London*, 1755 ?] *s. sh.* fol. **H. 1994. b. (63.)**

Pitty Patty, [Song,] *etc.* [*London*, 1760 ?] *s. sh.* fol. **G. 310. (282.)**

Punch. An Emblem of the Medium of Life. [Glee.] *See* You. You ask me dear Jack, *etc.* [By T. A. Arne.] [1780 ?] fol. **G. 314. (41.)**

The Retort. [Song]...Sung by Mr. Lowe at Vauxhall. [*London*, 1750 ?] fol. **G. 322. (8.)**

[Another copy.] **G. 314. (65.)**

The Retort. [Song.] *See* Ye. Ye Fair, from Man's insidious Love, *etc.* [By T. A. Arne.] [1753.] 8°. **157. l. 15.**

Sawney and Jenney. *See supra :* [*Operas, etc. a. Collections.*] The Music in the Judgment of Paris . . . To which . . . are added...Rule Britannia, and Sawney and Jenney, *etc.*

Spring. An Ode. [Song.] [*London*,] 1763. 8°. **158. l. 8.**

The London Magazine, 1763, *p.* 269.

The Street Intrigue. Catch. A 3 Voci. Adapted for the Piano Forte or Harpsichord. *S. B*[*abb : London*, 1775 ?] fol. **G. 308. (152.)**

Strephon and Phœbe. [Song.] *L*[*ongman*] *L*[*ukey and Co. : London*, 1775 ?] *s. sh.* fol. **G. 314. (97.)**

The Sussex Toast. A Ballad. [*London*, 1740 ?] *s. sh.* fol. **G. 306. (75.)**

[Another copy.] **Add. MSS. 29, 370, fol. 3.**

ARNE (Thomas Augustine) Sweet Nan of the Vale. [For editions published anonymously :]

See In. In a small pleasant Village.

The Sycamore Shade. [Song.] Sung at Vauxhall. [*London*, 1765 ?] fol. **G. 312. (204.)**

Take me Jenny. [Song.] Sung by Mrs Arne at Ranelagh, *etc.* [*London*, 1760 ?] *s. sh.* fol. **G. 316. (5.)**

Take me Jenny. [Song.] Sung by Mrs Hutton at the new Garden & Ranelagh. [*London ?* 1770 ?] *s. sh.* fol. **H. 1601. a. (56.)**

Timely Caution. [Song,] Sung by Mr Fawcett at Ranelagh. *J. Bland : London* [1780 ?] *s. sh.* fol. **H. 1601. b. (97.)**

The tinkling Guitar, *etc.* [Song.] *Printed only for Henry Waylett : London*, [1750 ?] fol. **G. 227. (8.)**

To fair Fidele's grassy Tomb. *Dirge in Cimbeline, etc.* [Song.] *Sk*[*illern : London*, 1780 ?] *s. sh.* fol. **H. 1994. c. (4.)**

—— Dirge in Cymbelin. *See* Billington (T.) A Second Set of Glees...to which is added Airs by Handel and Arne, harmonized by T. Billington, *etc.* [1740 ?] fol. **G. 805. (5.)**

To the Words that I sing. *The New Subscription Song* [words by T. Mozeen] ...Sung by Mr Lowe at the Theatre Royal in Drury Lane. [*London*, 1745 ?] fol. **G. 312. (18.)**

[Another copy.] **G. 305. (164.)**

The Way to keep him. A New Song, *etc.* [begins : "Ye fair possess'd of ev'ry charm."] [*London*, 1763.] 8°. **P.P. 5441.**

Royal Magazine, Vol. VIII., p. 100.

[Another edition.] The Way to keep him [Song.] [*London*, 1770 ?] *s. sh.* fol. **G. 316. (7.)**

[Another edition.] The Way to keep him. [Song.] [*London*, 1775 ?] *s. sh.* fol. **H. 1994. a. (170.)**

—— [For editions published anonymously :] *See* Ye. Ye Fair, possess'd of ev'ry charm.

Which is the properest day to drink. *A Favorite Glee. S. B*[*abb : London*, 1770 ?] fol. **G. 313. (248.)**

Which is the properest day to drink. *A Favourite Glee* for Four Voices, *etc. R. Falkener : London*, [1770 ?] fol. **H. 1994. a. (110.)**

Why Cælia this constant upbraiding. [Song.] Sung by Mr Jagger at Vauxhall. [*London*, 1760 ?] *s. sh.* fol. **G. 313. (238.)**

ARNE (Thomas Augustine)

4. Instrumental Works.

Six Favourite Concertos, for the Organ, Harpsichord, or Piano Forte: with Instrumental Parts, *etc.* [Separate Parts.] *Printed for Harrison & Co.: London,* [1787?] fol. **g. 116. (1.)**

Six Medley or Comic Overtures in Seven Parts, for Violins and Hoboys with a Bass for the Harpsicord and Violoncello. Compos'd by Dr Arne, Lampe, Charke, &c. [Separate Parts.] *Printed for I. Walsh: London,* [1760?] fol. **g. 100. c.**

This collection also contains Howard's Overture to the Amorous Goddess and two Overtures by Prelleur.

Eight Overtures in 8 Parts, Four for Violins, Hoboys or German Flutes, and Four for Violins, French Horns, &c. with a Bass for the Violoncello and Harpsicord. [Separate Parts.] *Printed for I. Walsh: London,* [1741.] fol. **g. 100.**

Four New Overtures or Symphonies in Eight and Ten Parts for Violins, Tenors, Oboes, Horns, Flutes, &c. Calculated for Public or Private Concerts. [Separate Parts.] *Printed for John Johnston: London,* [1767?] fol. **g. 100. d.**

Eight Sonatas or Lessons for the Harpsichord. *Printed for I. Walsh: London* [1743?] *obl.* fol. **D. 263. (1.)**

vii. Sonatas for Two Violins, with a Thorough Bass for the Harpsicord or Violoncello . . . Opera Terza. [Separate Parts.] *Printed for I. Walsh: London,* [1750?] fol. **g. 100. (a.)**

5. Doubtful and Spurious Works.

Harlequin Restored.

See Harlequin Restored. The Tunes in Harlequin Restor'd, *etc.* [Attributed to T. A. Arne.] [1736.] *obl.* fol. **e. 5. k. (2.)**

My Lord and my Lady. [By T. A. Arne?] [1750?] *s. sh.* fol. *See* My. **I. 530. (105.)**

The Seasons. [Song.] Compos'd by Dr. Arne [or rather by B. Galuppi]. *P. H[odgson: London,* 1775?] *s. sh.* fol. **G. 313. (239.)**

6. Appendix.

See Amusement for the Ladies. Amusement for the Ladies, being a Selection of...Glees and Madrigals...by Lord Mornington, Doctors Arne, Arnold, *etc.* [1791–93.] *obl.* fol. **E. 61.**

See Apollonian Harmony. Apollonian Harmony: a Collection of...Glees...by ...Arne, *etc.* [1790?] 8°. **E. 255.**

See Arnold (S.) The Castle of Andalusia. A Comic Opera, the Selected Airs by... Dr. Arne, *etc.* [1782.] *obl.* fol. **E. 111. c. (2.)**

ARNE (Thomas Augustine)

See Arnold (S.) Summer Amusement... a Comic Opera...The Music by Dr. Arne, *etc.* [1780?] *obl.* fol. **E. 111. a.**

See Beggar's Opera. A New Edition of the Beggar's Opera...the Basses entirely new with the additional Alterations by Dr. Arne. [1800?] fol. **H. 145. b.**

See Bottarelli (G. G.) Del Canzoniere d' Orazio...Ode xii., messe in Musica da' più rinomati Professori Inglesi [i.e. T. A. Arne, *etc.*] 1757. fol. **G. 242. (3.)**

See Catches. A Collection of Catches by ...Dr. Arne, *etc.* [1764?] *obl.* 4°. **A. 756. a. (1.)**

See Catches. A Second Collection of Catches by...Dr. Arne, *etc.* [1766?] *obl.* 4°. **A. 756. a. (2.)**

See Harmonia Anglicana. Harmonia Anglicana....A Collection of...Songs... by...Dr. Arne, *etc.* [1765?] fol. **G. 103. b.**

See Hartley (J.) Six Sonatas...Revised, corrected and approved of by T. A. Arne. [1755?] fol. **g. 100. b.**

See Love in a Village. Love in a Village. A Comic Opera...the Music by Handel,...Arne, *etc.* [1763.] *obl.* fol. **D. 269.**

See Modern Catch-Club. The Modern Catch-Club...A Collection of Catches... by Dr. Arne, *etc.* [1770?] *obl.* 4°. **A. 756.**

See Shield (W.) [*The Crusade.*] The Songs...in the...Crusade, [a Pasticcio,] composed by Dr. Arne, *etc.* [1790.] *obl.* fol. **D. 293. b.**

See Summer's Tale. The Summer's Tale. A Musical Comedy...the Music by Abel, Arne, *etc.* [1765.] *obl.* fol. **D. 273. (1.)**

7. Index of Vocal Numbers.

The Beer-drinking Briton.
See [*Harlequin Mercury.*]

Blow, blow, thou Winter Wind.
See [*As you like it.*]

By dimpl'd Brook. *See* [*Comus.*]

By the gayly circling Glass.
See [*Comus.*]

Colin and Phæbe. *See* Lyric Harmony ...with Colin and Phæbe, in Score, *etc.*

Come Britannia shake thy lance.
See [*Eliza.*]

The Country Wake.
See The Syren...with...the New Final Piece...called the Country Wake, *etc.*

The Cuckow. *See* [*As you like it.*]

Damon and Cloe.
See [*Lyric Harmony. Op.* 5.] The Second Volume...with Damon and Cloe in Score *etc.*

ARNE (Thomas Augustine)
Distracted I turn.
See [*The Judgment of Paris.*]

Fair Aurora. *See* [*Artaxerxes.*]

Fly swiftly ye Minutes. [*See Comus.*]

The Fond Appeal.
See [*Lyric Harmony. Op.* 4.]

For a Shape, and a Bloom.
See [*The Foundling.*]

For thee I live my dearest.
See [*Artaxerxes.*]

Hebe.
See [*Vocal Melody. Book VII.*]

How gentle was my Damon's Air.
See [*Comus.*]

How sweet are the Flowers.
See [*The Sacrifice of Iphigenia.*]

If those who live in Shepherd's Bower.
See [*Alfred.*]

In Infancy our hopes and fears.
See [*Artaxerxes.*]

Love and Resentment. *See* Summer Amusement ... with the New Cantata call'd Love and Resentment, *etc.*

A Masonic Hymn.
See [*Artaxerxes. Overture. Larghetto.*]

My Lord and my Lady.
See Doubtful and Spurious Works.

No ice so hard, so cold as I.
See [*Miss in her Teens.*]

Now Phoebus sinketh in the West.
See [*Comus.*]

O be joyful unto the Lord.
See [*Artaxerxes. Overture.*]

Rise, Glory, rise. *See* [*Rosamond.*]

Rule Britannia. *See* [*Alfred.*]

The Seasons.
See Doubtful and Spurious Works.

The Shepherd's Invitation.
See [*Achilles in Petticoats. Overture. Scotch Air.*]

Soft pleasing Pains. [Song.]
See [*Vocal Melody. Book VII. To Delia.*]

Tippoo's Defeat. *See* [*Alfred.*]

'Tis not in Sinew nor in Bone.
See [*Tom Thumb.*]

To Delia.
See [*Vocal Melody. Book VII.*]

To keep my gentle Jessy.
See [*The Merchant of Venice.*]

Vain is Beauty. *See* [*Judith.*]

Under the Rose. *See* [*Love in a Village.*]

The wanton God who pierces Hearts.
See [*Comus.*]

Water parted from the Sea.
See [*Artaxerxes.*]

ARNE (Thomas Augustine)
We've fought, we have conquer'd.
See [*Eliza.*]

When gentle Parthenissa walks.
See [*The Tender Husband.*]

Would you taste the noontide air.
See [*Comus.*]

Ye fair marri'd Dames.
See [*The Way to keep him.*]

ARNE (Thomas Augustine) and **DIBDIN** (Charles) The Music in the Trip to Portsmouth, [words by G. A. Stevens]... The Overture and Dances composed by Dr. Arne and the Songs by C. Dibdin, with Transpositions for the German Flute & Guitar. *Longman, Lukey and Co.: London*, [1773.] *obl.* fol. **D. 275. (3.)**

ARNO. Arno's Vale. [Song.]
See Holcombe (H.)

ARNOLD ( ) *See* Cimarosa (D.) Gli Orazi, ed I Curiazi. Opera seria, ... Aggiustata per il Piano Forte par Arnold. [1800?] *obl.* fol. **F. 72. (1.)**

ARNOLD (Georg) Canzoni, Ariæ, et Sonatæ una, duabus, tribus & quatuor Violis, cum Basso Generali ... Opus Tertium. Viola. *Typis... Michaelis Wagneri: Oeniponti*, 1659. fol. **g. 9.**

Operis Secundi Liber I. Missarum: Psalmorum: et Magnificat. A quinque Vocibus & Duobus Violinis, è Viola in Concerto: Trombonis aut Violis pro libitu ad Concertantes voces quatuor... Cum speciali Basso pro Organo, *etc.* Altus. (Tenor I.) (Tenor II. Ripieno e Trombone III.) (Bassus I.) (Bassus II. Ripieno e Trombone IV.) (Violino I.) (Violone ò Trombone Ripieno. 7 pts. *Typis Michaelis Wagner: Oeniponti*, 1656. 4°. **B. 60.**

Mottetæ Tredecim Selectissimae deNomine Jesu, Ejusque Sacratissima Virgine Matre Maria,... Olim unâ & solâ voce, nunc verò duobus aut quatuor Instrumentis ad libitum exornatæ, *etc.* Violetta. (Braccia.) 2 pts. *Per Rudolphum Dreher: Ex typographia Ducalis Monasterij Campidonensis.* 1672. 4°. **B. 60. b.**

Psalmi de Beata Maria Virgine cum Salve Regina, Ave Regina, Alma Redemptoris Mater, et Regina Coeli. À 5. vel 6. 3. Vocibus & 2. Violinis concertantibus, cum Viola ad libitum... Opus Secundum. Cantus I. (Bassus.) (Bassus Generalis.) 3 pts. *Typis Michaelis Wagneri: Oeniponti*, 1662. 4°. **B. 60. a.**

ARNOLD (Johann Georg) Deux Concerts pour le Clavessin avec le Violon, *etc.* [Separate Parts.] *Aux depens de la Veuve du feu Balthasar Schmid: Nuremberg.* [1760?] fol. **i. 14.**

ARNOLD (JOHANN GOTTFRIED) Premier Concerto (Op. 1) pour Violoncelle, avec accompagnement de grand Orchestre, *etc.* [Separate Parts.] *Chez J. André: Offenbach s/M.*; [1795?] fol. **g. 514. g. (1.)**

Second Concerto (Op. 2) pour Violoncelle, *etc.* [Separate Parts.] *Chez Vernay: Charenton*, [1800?] fol. **g. 514. g. (2.)**

Troisième Concerts (Op. 3) pour Violoncelle, *etc.* [Separate Parts.] *Chez Vernay: Charenton*, [1800?] fol. **g. 514. g. (3.)**

Six Themes avec Variations pour Deux Violoncelles. Oeuvre 9. [Separate Parts.] *Chez N. Simrock: Bonn*, [1800?] fol. **h. 1865. (1.)**

ARNOLD (JOHN) Blooming Bacchus ever young. *A Song for Two Voices, etc.* [*London*, 1752.] 8°. **249. c. 22.**

The Gentleman's Magazine, Vol. XXII., p. 424.

Church Music Reformed: or the Art of Psalmody Universally explained unto all People. Containing, I. A New Introduction to the Grounds of Music...To which is prefixed a prefatory Discourse on the present Use of Psalmody... II. Select Portions of the Psalms of David, properly adapted to a Set of grave and solemn Psalm-Tunes, both ancient and modern... with three...Hymns, *etc.* *R. Brown, for the Author: London*, 1765. 8°. **C. 380. j.**

The Compleat Psalmodist. In Four Books. Containing I. An Introduction to...Musick ...II. Great Variety of Chanting-Tunes, together with Eighteen Anthems,...III. The Whole Book of Psalms, containing near Two Hundred... Tunes, collected from the best Authors...with above Fifty New Tunes never before in Print...IV. A Select Number of Divine Hymns...with several Canons...The Whole is Composed in Four Parts...for either Voice or Organ. 4 pts. *A. Pearson, for the Author: London*, 1741. 8°. **C. 380. h.**

Each Book has a separate title-page and pagination. Books II. and III. are dated 1740.

The Compleat Psalmodist... Containing I. An Introduction to...Music. II. A Set of Services, commonly called Chanting-Tunes; together with Four and Twenty ... Anthems... III. The whole Book of Psalm-Tunes...with several new Tunes... IV. A Set of Divine Hymns...with several Canons...The whole is composed for One, Two, Three, Four, and Five Voices...The Second Edition, with large Additions. *R. Brown, for the Author: London:* 1750. 8°. **C. 380. b.**

Books II. and IV. are dated 1749.

ARNOLD (JOHN) The Complete Psalmodist...Containing I. A new and complete Introduction to...Music...II. A Set of Services, commonly called Chanting-Tunes; together with five and thirty...Anthems ...III. A Set of...Psalm-Tunes...IV. A Set of Divine Hymns... with several Canons... The Sixth Edition, corrected, with large Additions. *D. Leach: London*, 1769. 4°. **C. 380. c.**

The Complete Psalmodist...containing I. A new... Introduction to Psalmody ... II. Five and Thirty... Anthems ...III. A Complete Set of ... Psalm Tunes... IV. A Set of Divine Hymns... The Seventh Edition, with large and new Additions. *G. Bigg: London*, 1779. 8°. **C. 380. (d.)**

The Essex Harmony: Being a Choice Collection of... Songs and Catches, for Two, Three, Four and Five Voices: from the Works of the most eminent Masters. [Vol. I.]... The Third Edition, with large Additions. *R. Brown: London*, 1767. 8°. **C. 380. g.**

The composers named in this collection are: W. Lawes, Purcell, J. Alcock, Dr Greene, G. F. Handel, J. Arnold, Hayden, Cannington, Wise, Cook, Leveridge, Lampe, J. Eccles, Hicks, Travers, Howard, H. Carey, J. Blow, Aldrich, Battishill, J. Hilton, Dr Hayes, White, C. King, Dr Harrington, Berg, Dr Boyce, Marella, Warren, Dr Arne, J. Baildon, Giardini, Dr Nares, Yates and S. Ives.

The Essex Harmony... Vol. I. The Fourth Edition, with large Additions. *R. and M. Brown: London*, 1774. 8°. **C. 380. (1.)**

In this edition the following additional names of composers appear: Atterbury and Bates.

The Essex Harmony... Vol. II. *R. and M. Brown: London*, 1769. 8°. **C. 380. (2.)**

The composers named in this volume are: Dr Rogers, Freeman, P. Henley, T. Morley, Holcombe, Dr Hayes, J. Eccles, Travers, Dr Arne, Battishill, Fletcher, Olive, Arnold, Ives, J. Baildon, Palma, Corelli, Morgan, Webbe, Berg, E. Mulso, T. Wood, C. Lampe, R. Woodward, Atterbury, Holmes, Dennis, C. Burney, Dr Boyce, J. B. Marella, Clark, P. Hayes, Brewer and Hilton.

The Essex Harmony... Vol. II. The Second Edition with large Additions. *G. Bigg: London*, 1778. 8°. **C. 380. a.**

In this edition the following additional names of composers occur: Carey, Galliard, Smart, Playford, R. Taylor, Harrington and Bates.

ARNOLD (John) Essex Harmony, *etc.* [Vol. II. A reprint of the 1st Edition.] [1795?] 8°.
See Essex Harmony. **C. 380. e.**

The Friendly Advice. A New Song. The Words by Mr Bloss. *L[ongman,] L[ukey] & B[roderip: London,* 1775?] *s. sh.* fol. **G. 314. (50.)**

In a full flowing Bowl. *A New Two Part Song, etc. L[ongman,] L[ukey] & B[roderip: London,* 1775?] *s. sh.* fol. **G. 309. (153.)**

The Leicestershire Harmony. Containing a Set of . . . Psalm-Tunes and Anthems . . . Also, Two . . . Chanting-Tunes . . . The whole composed, . . . for Four Voices, by an Eminent Master of the County of Leicester; and now first published . . . by Arnold, *etc.*
R. Brown, for the Author: London, 1759. 8°. **C. 380. f.**

The Leicestershire Harmony . . . The Second Edition, with Additions, *etc.*
J. Purser: London, 1767. 8°. **C. 380. i.**

ARNOLD (Samuel)

Arrangement.

1. Sacred Music.
2. Operas & Dramatic Music.
3. Odes, Glees, &c.
4. Songs.
   a. Collections.
   b. Single works.
5. Instrumental Music.
6. Appendix.
7. Index of Songs.

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1. Sacred Music.

Cathedral Music; being a Collection in Score, of the most valuable & useful Compositions for that Service by the Several English Masters of the last Two Hundred Years. The whole Selected, & . . . Revis'd by Dr S. Arnold, *etc.* (Cathedral Music: Organ Part, *etc.*) 4 vols.
Printed for the Editor: London, 1790. fol. **I. 121.**

This collection contains compositions by (Vol. I.) Patrick, Child, Clark, Kent, Croft, King, Aldrich, Purcell, Tallis, Goldwin. Weldon; (Vol. II.) Greene, Croft, King, Tudway, Weldon, Bryan, Travers; (Vol. III.) Boyce, Tallis, Aldrich, Travers, Nares, King, Greene, Hall and Hine, Ayrton and Dupuis.

A Collection of Hymn Tunes, for Three & Four Voices composed for the use of Surr[e]y Chapel, by Dr Arnold, Messrs. Breillat & Dixon, *etc.*; ms. Additions. *B. Jacobs:* [*London,* 1790?] *obl.* fol. **E. 1340.**

ARNOLD (Samuel)

2. Operas and Dramatic Music.

The Agreeable Surprise, a Comic Opera . . . for the Voice, Harpsichord or Violin. [The words by J. O'Keefe.] Op. xvi.
Printed for J. Bland: London, [1781.] *obl.* fol. **E. 111. c. (1.)**

—— [For songs in the Agreeable Surprise published anonymously:]
See Agreeable Surprise.

Auld Robin Gray, a Pastoral Entertainment . . . written by S. Arnold Junr. The Music . . . Selected & Composed by Dr Arnold . . . Opera 36. *Preston & Son: London,* [1794.] *obl.* fol. **D. 285. (1.)**

Bannian Day. [A Musical Entertainment, the words by G. Brewer.] . . . Op 39. *Longman & Broderip: London,* [1796.] *obl.* fol. **D. 285. (2.)**

[The Battle of Hexham.] The Overture, Songs, Chorusses &c in the Battle of Hexham or Days of Old . . . The words by G. Colman Junr . . . Opera xxxii. *Longman and Broderip: London,* [1789.] *obl.* fol. **E. 100. b. (4.)**

[A Beggar on Horseback.] Who wou'd not up to London come. *The Favourite Song* in A Beggar on Horseback. Sung by Mr. Edwin . . . the Words by Mr. O'Keefe. *Printed for Harrison and Co.: London,* [1785.] fol. **G. 807. b. (11.)**

Cambro Britons. An Historical Play. [The words by J. Boaden.] Op. 45. *Longman & Broderip: London,* [1798.] fol. **H. 129. (2.)**

The Castle of Andalusia. A Comic Opera [words by J. O'Keefe]...the Selected Airs by Handel, Vento, Giordani, Bertoni, Giardini, Dr Arne, & Carolan the Irish Bard. The Overture, Chorusses, New Airs &c. composed, by Dr Arnold. Op. xx. *Printed for J. Bland: London,* [1782.] *obl.* fol. **E. 111. c. (2.)**

—— The Hardy Sailor...A favorite Song, *etc. J. Bland: London* [1785?] fol. **G. 296. (22.)**

—— [For songs &c. published anonymously:] *See* Castle of Andalusia.

The Children in the Wood. A Comic Opera in two Acts for the Piano-Forte, Harpsichord, Violin &c...Op. 35. [Words by T. Morton.] *Longman & Broderip: London,* [1793.] *obl.* fol. **D. 285. (3.)**

[The Dead Alive. See a Nymph so brisk.] *See* Dead Alive. Motley's Song, *etc.* [By S. Arnold.] [1781?] *s. sh.* fol. **H. 1601. a. (17.)**

The Enchanted Wood...[Drama, written by ... Francis] Op. 35. *Printed ... At Smart's: London* [1792.] *obl.* fol. **E. 100. b. (2.)**

ARNOLD (Samuel) The Enraged Musician, a Musical entertainment founded on Hogarth...written by G. Colman ... Op. xxxi. *Longman and Broderip: London*, [1788.] *obl.* fol.
E. 100. b. (3.)

False and True [Musical Comedy, written by — Moulton], for the Voice, Piano Forte, Harpsichord, Violin &c....Opera 46. *The Author: London*, [1798.] fol.
G. 185. (a.)

[Fatal Curiosity.] Cease, cease heart-easing tears. *Air* in Fatal Curiosity. Sung by Miss Leak, *etc.* *Longman and Broderip: London*, [1797.] fol.
G. 806. (13.)

[Fire and Water. Sure t'would make a dismal story.] *See* Fire and Water. Sure t'would make, *etc.* [By S. Arnold.] [1780?] fol. **H. 1601. a. (3.)**

The Genius of Nonsense; An Original, Whimsical, Operatical, Pantomimical, Farcical, Electrical, Naval and Military Extravaganza ... for the Voice, Harpsichord and Violin. *Harrison & Co., for the Author: London*, 1784. *obl.* fol.
E. 111. c. (4.)

—— Oh follow then where Nonsense points, *etc.* [Song.] *Printed for J. Fielding: London*, [1782.] 8°. **2117. c.**
The European Magazine, Aug., 1782.

[The Gnome.] Smiling Nan. A Favourite Sea Song, sung...in the Entertainment of the Gnome ... The Words by J. O'Keefe. *Printed for Harrison & C°: London*, [1785?] fol. **H. 2818. a. (8.)**

Gretna Green, A Comic Opera [words by C. Stuart]...Consisting of Italian, French, Irish, English and Scotch Music. The Overture by Dr Arnold. Opera xxii. *J. Preston: London*, [1782.] *obl.* fol.
E. 111. c. (3.)

[Harlequin Dr Faustus.] The Songs, Tunes, and Dances in Harlequin Dr Faustus, [Pantomime, altered by H. Woodward from "The Necromancers,"] for the Harpsichord, German-Flute or Violin. *Welcker: London*, [1766.] fol.
G. 185. c.

—— *See* Harlequin Sorcerer. The Comic Tunes in ... Harlequin Sorcerer, *etc.* (Comic Tunes in Dr Faustus [by S. Arnold].) [1766?] *obl.* fol

[Harlequin Teague.] The Overture, Songs, Duet, Choruses, Comic-Tunes & Glee in the Speaking Pantomime of Harlequin Teague, or the Giant's Causeway ... Opera xix. *Printed for S. A. & P. Thompson: London*, [1782.] fol. **H. 104. b.**

—— [For songs in Harlequin Teague published anonymously:]
See Harlequin Teague.

ARNOLD (Samuel) Hunt the Slipper; a Musical Farce...for the Voice, Harpsichord, and Violin.—Opera xxvi.—[Words by H. Knapp.] *Harrison & Co., for the Author: London*, 1784. *obl.* fol.
E. 111. c. (5.)

Inkle and Yarico. A Comick Opera...The Words by G. Colman Junr...Adapted for the Voice, Harpsichord, Piano Forte &c. Opera xxxth. *Longman & Broderip: London*, [1787.] *obl.* fol.
E. 111. c. (6.)

Inkle and Yarico, A Comic Opera... Adapted for the Guitar. *Longman and Broderip: London*, [1787.] *obl.* 4°.
B. 385. (2.)

—— Oh say, simple Maid, have you form'd any notion...Ballad, *etc.* *Longman, Clementi & Co.: London*, [1798?] fol.
G. 805. h. (5.)

—— Simplicity, thou fav'rite Child. An additional Song in Inkle and Yarico, *etc.* [Full Score.] *Longman and Broderip: [London*, 1790?] fol. **G. 377. (3.)**

—— What Citadel so proud can say. An additional Song in Inkle and Yarico, *etc.* [Full Score.] *Longman and Broderip: [London*, 1790?] fol.
G. 377. (2.)

—— When the chace of day is done, [Song,] sung by Mrs. Kemble, *etc.*
Longman and Broderip: [London, 1790?] fol. **G. 383. h. (9.)**

[The Italian Monk.] The Overture to [and Songs in] The Italian Monk... adapted for the Piano Forte and the Harpsichord, Op. 43. [Words by J. Boaden.] *The Author: Westminster*, [1797.] fol. **H. 230. (1.)**

Love and Money, or The Fair Caledonian, [Musical Farce by — Benson]. Composed and Selected by Dr Arnold. Op. 38.
Preston & Son: London, [1795.] fol.
H. 129. (1.)

[Macbeth.] The Favourite Scotch Airs in Score. For two Violins, two Hautboys, two French-Horns, a Viola & Violoncello with a Thorough Bass for the Harpsichord or the Piano Forte. As they are perform'd in...Macbeth...To which is added, the March in Bonduca. *Printed for W. Warrell: London*, [1785?] fol.
G. 805. j. 6.

[Mother Shipton.] The Overture, Songs and Comic Tunes in the Pantomime Entertainment call'd Mother Shipton, *etc.* *Welcker: London*, [1770.] fol.
G. 185. e.

The Mountaineers [Musical Play]... written by G. Colman Junr the Music selected and composed by Dr Arnold, *etc.*
Preston & Son: London, [1795.] *obl.* fol. **D. 285. (4.)**

ARNOLD (Samuel) The Mountaineers. And little Birds sing cheerily, the favorite Air sung by Mrs Bland in the Mountaineers, the words by J. Rannie, adapted by Dr Arnold. *Printed for G. Goulding: London*, [1795.] fol.
G. 806. (14.)

—— Faint and wearily the way-worn Traveller. [Duet.] Sung by Mrs Bland and Mr Bannister Junr, *etc. Preston & Son: London*, [1795?] fol.
G. 798. (2.)

—— Faint and wearily. *See* Hale (S.) Faint & Wearily...Air in...the Mountaineers [by S. Arnold], arranged as a Rondo for the Piano Forte, *etc.* [1795?] fol. **g. 272. b. (11.)**

—— Oh happy tawny Moor. *See* Haigh (T.) The Favorite Air "Oh happy tawney Moor"...[by S. Arnold], arranged as a Rondo for the Piano Forte, *etc.* [1800?] fol. **g. 272. h. (12.)**

—— When the hollow drum. [Song.] Sung by Mrs Bland in the Mountaineers, *etc. Preston & Son: London*, [1795?] fol.
G. 796. (1.)

New Spain, or Love in Mexico, an Opera. [Written by J. Scawen]...The Music intirely New...adapted for the Harpsichord, Piano-Forte or Violin.. Op. xxxiii. *Longman and Broderip: London*, [1790.] *obl.* fol
E. 100. b. (5.)

[Obi.] The Overture, Songs, Chorusses & Appropriate Music in the Grand Pantomimical Drama call'd Obi; or Three Finger'd Jack...Composed & Adapted to the Action by S. Arnold...with Selections from the most Eminent Masters, arranged for the Voice & Piano Forte. Op. 48. *J. Longman, Clementi & Co.: London*, [1800.] fol. **H. 104.**

—— The Spanish Guitar. *See* Obi. The Spanish Guitar, *etc.* [Song, composed and adapted by S. Arnold.] [1800.] fol. **G. 808. j. (22.)**

Peeping Tom of Coventry; a Comic Opera [words by J. O'Keefe,]...for the Voice, Harpsichord and Violin.—Opera xxv.—*Harrison & Co, for the Author: London*, 1784. *obl.* fol. **E. 111. b. (1.)**

—— The Rush-Light, an Additional Song, introduced...in Peeping Tom, the Words by G. Colman, Junr, *etc. Printed for B. Wood: London*, [1785?] fol.
G. 363. (3.)

—— The Rush Light, *etc. Printed for G. Walker: London*, [1800?] fol.
G. 383. h. (7.)

The Portrait, a Burletta, *etc.* [An adaptation from the French, by G. Colman.] *Welcker: London*, [1770.] *obl.* fol.
E. 111. d.

ARNOLD (Samuel) The Shipwreck, a Comic Opera...written by S. Arnold Junr ...Op. 40. *Longman and Broderip: London*, [1796.] *obl.* fol. **D. 285. (5.)**

The Siege of Curzola, a Comic Opera...Adapted for the Voice & Harpsichord. The Words by Mr. O'Keefe, Opera xxix. *Longman & Broderip: London*, [1786.] *obl.* fol. **E. 111. b. 3.**

—— The "Je ne sçai quoi." [Song.] Sung by Miss George in the Siege of Curzola. [Full Score.] *Longman and Broderip:* [*London*, 1786.] fol.
H. 131. (10.)

[The Spanish Barber.] The Fandango Overture, Airs, &c. in the Spanish Barber [Musical Comedy, translated from Beaumarchais' "Barbier de Seville" by G. Colman,], Op. xvii. *Printed for J. Bland: London*, [1778.] *Obl.* fol.
F. 111. b. (2.)

In this work Arnold used some of the original songs in Beaumarchais's play, attributed to Monsigny.

—— Tell-tale Eyes can ne'er dissemble. *Air, etc. Printed for J. Fielding: London*, [1782.] 8°. **2117. c.**
The European Magazine, June, 1782.

—— [For songs, &c. published anonymously:] *See* Spanish Barber.

Summer Amusement or an Adventure at Margate, a Comic Opera [written by M. P. Andrews and W. A. Miles]...The Music by Dr Arne, Giordani, Dibdin, and Dr Arnold, for the Voice, Harpsichord, or Violin. *Printed for S. A. & P. Thompson: London*, [1780?] *obl.* fol.
E. 111. a.

—— In the prattling hours of Youth...a Favourite Song, *etc. Printed for S. A. & P. Thompson: London*, [1780?] fol.
G. 309. (100.)

—— The Wand'ring Sailor, [Song,] *etc.* [*London*, 1780?] fol. **I. 600. c. (2.)**

—— [For songs, *etc.* published anonymously:] *See* Summer Amusement.

Turk, and no Turk. A Comic Opera...for the Voice, Harpsichord, Violin or German Flute. [Words by G. Colman Junr] Opera xxviii. *Printed for T. Skillern: London*, 1785. *obl.* fol.
E. 111. b. (5.)

Two to One; a Comic Opera. [Written by G. Colman Junr]...for the Voice, Harpsichord and Violin.—Opera xxiv.—*Printed for Harrison & Co: London.* 1784. *obl.* fol. **E. 111. b. (4.)**

Two to One; a New Comic Opera...for the German Flute. *Printed for Harrison & Co: London*, 1784. *obl.* 4°.
b. 23. (2.)

ARNOLD (Samuel) Zorinski [Musical Play] . . . the Words by the Author of the Children in the Wood [i.e. T. Morton], the Music Selected & Composed by Dr Arnold . . . Op. 37.
Preston & Son: London, [1795.] *obl.* fol. **D. 285. (6.)**

—— An Address to Sleep . . . Air, Sung by Mrs Bland . . . in . . . Zorinski, adapted by Dr Arnold. The Words by Mr Rannie. *G. Goulding: London*, [1795?] fol. **G. 806. (15.)**

3. Odes, Glees, &c.

Ode for the Anniversary of the London-Hospital MDCCLXXXV. The words by a Gentleman, a friend to the Hospital... Original Score, presented to the Hospital by the Stewards of the Anniversary Dinner *etc.* [*London*,] 1785. *obl.* fol. **G. 501. a.**

From Earth to Heaven. *Music* [for four voices] . . . Performed at the Ceremony of Depositing the Heart of the late Paul Whitehead in the Mausoleum...at High Wycombe, *etc.* [*London*, 1784.] 8°. **2117. c.**
The European Magazine, *Vol. V.*, *p.* 373.

In Summer's cool Shade. A glee for four voices, *etc.* *The Author: Westminster*, [1775?] *obl.* fol. **E. 318. c. (1.)**

4. Songs.

a. Collections.

A Collection of the Favourite Songs sung at Vaux-Hall by Mrs. Pinto, Mrs. Weichsell and Mr. Vernon. [Full Score.] *Welcker: London*, [1770?] fol. **G. 378. a. (1.)**

A Collection of Songs and a Cantata sung at Vaux-Hall by Mrs. Pinto, and Mr. Vernon. Book II. *Welcker: London*, [1770?] fol. **G. 185. d.**

A Third Collection of Songs sung at Vauxhall & Marybone Gardens with the favorite Cantata call'd the Milk Maid...Opera IX. [Full Score.] *Printed for ... Welcker: London*, 1774.] fol. **G. 800. m. 5.**

b. Single Works

Absence. A Favourite Pastoral Song, sung by Mr. Wilson, at Ranelagh. *Printed for S. A. & P. Thompson: London*, [1786?] fol. **H. 131. (9.)**
[Another copy.] **G. 297. (20.)**

Advice, [Song, begins: "Shepherd, would'st thou here obtain"] the Words by W. Shenston. *G. S[mart: London*, 1775?] *s. sh.* fol. **G. 311. (106.)**

Blithsome Cherry...Ballad, Sung by Mrs. Bland at Vauxhall Gardens, the Words by Dr. Houlton. *Preston: London*, [1790?] fol. **H. 2830. f. (8.)**

ARNOLD (Samuel) The Blue Bells of England. A Favorite Ballad, sung by Mrs. Bland, at Vauxhall Gardens, the Words by Dr. Houlton.
Preston, for the Proprietor: London, [1795?] fol. **G. 798. (3.)**

Come Hope, thou Queen of endless Smiles, *etc.* [Song.] *J. Ricc: Dublin*, [1780?] *s. sh.* fol. **H. 1601. a. (60.)**

Festivity, a Favourite Song. Sung by Mr. Wilson at Ranelagh. *Printed for S. A. & P. Thompson: London*, [1785?] fol. **H. 131. (7.)**

Jockey was a braw young lad. *A Favorite Scotch Ballad.* Sung by Mrs. Iliff at Vauxhall Gardens. [Full Score.] *Longman and Broderip: London*, [1785?] fol. **G. 363. (2.)**

Little Bess the Ballad Singer. A favourite Song, *etc.* *Hime: Dublin*, [1794?] *s. sh.* fol. **G. 383. h. (10.)**

No Sport to the Chace can compare. A Favorite Hunting Song, *etc.* [Full Score.] *Longman and Broderip: London*, [1780?] fol. **G. 424. o. (1.)**

No Sport to the Chace can compare... Hunting Song. *Elizth. Rhames: Dublin*, [1780?] fol. **H. 1601. a. (95.)**

The Prince of Arcadia. A Pastoral Elegy. Occasioned by the King's Melancholly Indisposition . . . The Words by Mr Harrison. *Printed for Harrison and C°: London*, [1788.] fol. **G. 377. (1.)**

The Royal British Tar. [Song.] Sung by Mr Arrowsmith at Vauxhall. The Words by M. P. Andrews, *etc.* [Full Score.] *Birchall & Beardmore, for the Author: London*, [1783.] fol. **H. 131. (8.)**

Silent I tread. A Celebrated New Song. *H. Mountain: Dublin*, [1790?] *s. sh.* fol. **H. 1601. b. (104.)**

When Chloe was by Damon seen. *A Song for Two Voices.* *R. Falkener: London*, [1770?] *s. sh.* fol. **H. 1994. a. 60*.**

The Woodland Laddie, a Favorite Scotch Song, sung by Mrs Martyr, at Vauxhall Gardens. *Printed for T. Skillern: London, etc.* [1790?] fol. **G. 363. (1.)**

5. Instrumental Music.

Dr Arnold's New Instructions for the German-Flute . . .To which is added, a Variety of Favourite Tunes and other Easy Lessons, *etc.* *Printed for Harrison & C°: London*, 1787. *obl.* 4°. **b. 23. (1.)**

A Favourite Lesson for the Harpsichord or Forte Piano. *Welcker: London*, [1770?] *obl.* fol. **e. 5. f. (1.)**

Eight Lessons for the Harpsichord or Piano Forte...Opera VII. *Longman and Broderip: London*, [1785?] *obl.* fol. **e. 240. (2.)**

ARNOLD (Samuel) A Second Sett of Eight Lessons for the Harpsichord or Piano Forte ... Opera x. *Welcker: London*, [1775.] *obl.* fol. **f. 38.**

A Set of Progressive Lessons for the Harpsichord, or the Piano Forte, *etc.* Op. xii. 2 Books. *Longman & Broderip, for the Author: [London*, 1780–5.] *obl.* fol. **e. 240. (1.)**

Book I. is probably a reprint, issued about 1785. *Book II. is 'Printed for the Author, to be had ... at Mr. Welcker's in the Hay Market, etc.'*

Twelve Minuets ... for the Harpsichord, Violin, or German Flute. *Welcker: London*, [1775?] *obl.* 4°. **b. 57. b. (1.)**

Six Overtures in Eight Parts...Opera 8th. [Separate Parts.] *Longman and Broderip: London*, [1780?] fol. **h. 2770. (2.)**

Six Overtures for the Harpsichord or Piano Forte ... Opera viii. *Welcker: London*, [1775?] fol. **g. 137. a. (1.)**

A third Sett of Eight Sonatas for the Harpsichord or Piano Forte, with an Accompaniment for a Violin ... Opera xi. *Longman and Broderip: London*, [1785?] *obl.* fol. **e. 240. (3.)**

Three Grand Sonatas for the Harpsichord or the Piano-Forte ... Opera xxiii. *The Author: London*, [1783.] *obl.* fol. **e. 105. (1.)**

6. Appendix.

Anacreontic Songs for 1, 2, 3 & 4 Voices. Composed and Selected by Doct^r^ Arnold, *etc. Printed for I. Bland: London*, 1785. fol. **H. 1652. (1.)**

This collection is printed from plates engraved at different times. The composers named are: Baildon, Leveridge, Arnold, Greed[e], Boyce, Eccles, Croft, Handel, Dyne, Arne, Hayes, Giardini and Danby.

See Amintas. Amintas. An English Opera, *etc.* [Music by ... S. Arnold, *etc.*] [1769?] *obl.* fol. **E. 899.**

See Amusement for the Ladies. Amusement for the Ladies, being a Selection of ... Glees and Madrigals ... by ... Doctors Arne, Arnold, *etc.* [1791, 93.] *obl.* fol. **E. 61.**

See Arne (T. A.) [*Artaxerxes. Overture.*] ... O be joyful unto the Lord ... *Anthem.* Adapted to the ... Overture of Artaxerxes by D^r^ Arnold, *etc.* [1785?] fol. **G. 226. (1.)**

See Haendel (G. F.) [The Works of G. F. Handel, edited in score by S. Arnold.] 1789–1797. fol. **I. 50.**

See Haendel (G. F.) [*Alexander's Feast and Ode on St. Cecilia's Day.*] The Overture and Songs...Corrected by Dr. Arnold. [1785?] *obl.* fol. **E. 146. c. (10.)**

ARNOLD (Samuel) *See* Haendel (G. F.) [*L'Allegro.*] The Overture and Songs in L' Allegro, il Penseroso, ed il Moderato... Corrected by Dr. Arnold. [1785?] *obl.* fol. **E. 146. c. (5.)**

See Haendel (G. F.) [*Athalia.*] The Overture and Songs...Corrected by D^r^ Arnold. [1785?] *obl.* fol. **E. 146. c. (4.)**

See Haendel (G. F.) [*Belshazzar.*] The Overture and Songs ... Corrected by Dr. Arnold. [1785?] *obl.* fol. **E. 146. b. (3.)**

See Haendel (G. F.) [*Deborah.*] The Overture and Songs...Corrected by Dr. Arnold. [1785?] *obl.* fol. **E. 146. b. (1.)**

See Haendel (G. F.) [*Esther.*] The Overture and Songs...Corrected by Dr. Arnold. [1785?] *obl.* fol. **E. 146. b. (7.)**

See Haendel (G. F.) [*Hercules.*] The Overture and Songs ... Corrected by Dr. Arnold. [1785?] *obl.* fol. **E. 146. c. (8.)**

See Haendel (G. F.) [*Jephthah.*] The Overture and Songs ... Corrected by Dr. Arnold. [1785?] *obl.* fol. **E. 146. b. (8.)**

See Haendel (G. F.) [*Joseph.*] The Overture and Songs ... Corrected by Dr. Arnold. [1785?] *obl.* fol. **E. 146. b. (4.)**

See Haendel (G. F.) [*Joshua.*] The Overture and Songs ... Corrected by Dr. Arnold. [1785?] *obl.* fol. **E. 146. b. (2.)**

See Haendel (G. F.) [*Judas Maccabeus.*] The Overture and Songs ... Corrected by Dr. Arnold. [1785?] *obl.* fol. **E. 146. c. (3.)**

See Haendel (G. F.) [*Samson.*] The Overture and Songs ... Corrected by Dr. Arnold. [1785?] *obl.* fol. **E. 146. b. (6.)**

See Haendel (G. F.) [*Saul.*] The Overture and Songs ... Corrected by Dr. Arnold. [1785?] *obl.* fol. **E. 146. b. (9.)**

See Haendel (G. F.) [*Semele.*] The Overture and Songs ... Corrected by Dr. Arnold. [1785?] *obl.* fol. **E. 146. c. (7.)**

See Haendel (G. F.) [*Solomon.*] The Overture and Songs ... Corrected by Dr. Arnold. [1785?] *obl.* fol. **E. 146. b. (5.)**

See Haendel (G. F.) [*Susanna.*] The Overture and Songs ... Corrected by Dr. Arnold. [1790?] *obl.* fol. **E. 146. c. (1.)**

See Haendel (G. F.) [*Theodora.*] The Overture and Songs ... Corrected by Dr. Arnold. [1785?] *obl.* fol. **E. 146. c. (9.)**

ARNOLD (Samuel) *See* Haendel (G. F.) [*The Triumph of Time and Truth.*] The Overture and Songs . . . Corrected by Dr. Arnold. [1785?] *obl.* fol. **E. 146. c. (6.)**

See Haendel (G. F.) [*2. Arrangements and Selections. a. Vocal.*] Redemption. A Sacred Oratorio . . . selected from the Favorite Works of G. F. Handel, and formed into a Regular Drama by S. Arnold, *etc.* [1786.] fol. **H. 991. r.**

See Harlequin's Museum. The Overture, Songs, Dances, &c. in . . . Harlequin's Museum . . . Compiled . . . from the Works of . . . Dr. Arnold. [1792.] *obl.* fol. **E. 108. d.**

See Haydn (F. J.) [*2. Vocal Works. b.*] Twelve English Ballads . . . The Words selected and adapted . . . by Dr Arnold. [1788?] *obl.* fol. **E. 271. (5.)**

See Haydn (F. J.) [*3. Instrumental Works. e. Sonata for P. F. in D. Major. Pohl, N° 22. Finale.*] Absence. [Song.] The Words selected by Dr Arnold. [1780?] *s. sh.* fol. **H. 1601. b. (72.)**

See Haydn (F. J.) [*3. Instrumental Works. f. Symphonies. B. & H. N° 53. Andante.*] Morning. [Song] . . . Adapted by Dr Arnold. [1790?] *s. sh.* fol. **H. 1601. b. (67.)**

See Riley (W.) Psalms and Hymns, for the Use of the Chapel of the Asylum . . . for Female Orphans . . . The Music by S. Arnold, *etc.* [1765?] 4°. **E. 482.**

See Sale (J.) A Collection of New Glees . . . To which are added Four others composed . . . by Dr Arnold, *etc.* [1800?] *obl.* fol. **E. 600. r. (6.)**

See Summer's Tale. The Summer's Tale. A Musical Comedy . . . The Music by Abel . . . Arnold, *etc.* [1765.] *obl.* fol. **D. 273. (1.)**

7. Index of Songs.

An Address to Sleep. *See* [*Zorinski.*]

And little Birds sing merrily.
See [*The Mountaineers.*]

Cease, cease heart-easing tears.
See [*Fatal Curiosity.*]

Faint and wearily the way-worn Traveller.
See [*The Mountaineers.*]

The Hardy Sailor.
See [*The Castle of Andalusia.*]

The "Je ne sçai quoi."
See [*The Siege of Curzola.*]

In the prattling hours of Youth.
See [*Summer Amusement.*]

The Leaves so green.
See [*The Castle of Andalusia.*]

The Milkmaid.
See A Third Collection of Songs sung at Vauxhall . . . with the . . . Cantata call'd the Milk Maid, *etc.*

ARNOLD (Samuel) Oh follow then where Nonsense points.
See [*The Genius of Nonsense.*]

Oh happy tawny Moor.
See [*The Mountaineers.*]

Oh say, simple Maid, have you form'd any Notion.
See [*Inkle and Yarico.*]

The Rush-Light.
See [*Peeping Tom of Coventry.*]

See a Nymph so brisk.
See [*The Dead Alive.*]

Simplicity, thou fav'rite Child.
See [*Inkle and Yarico.*]

Smiling Nan.
See [*The Gnome.*]

The Spanish Guitar.
See [*Obi.*]

Sure t'would make a dismal story.
See [*Fire and Water.*]

Tell-tale eyes can ne'er dissemble.
See [*The Spanish Barber.*]

The Wand'ring Sailor.
See [*Summer Amusement.*]

What Citadel so proud can say.
See [*Inkle and Yarico.*]

When the chace of day is done.
See [*Inkle and Yarico.*]

When the hollow Drum.
See [*The Mountaineers.*]

Who wou'd not up to London come.
See [*A Beggar on Horseback.*]

ARNOLD (Samuel) **and CALLCOTT** (John Wall) The Psalms of David for the Use of Parish Churches. The Words selected by the Rev^d^ Sir A. Gordon, Bart. The Music selected, adapted, and composed, by Dr. Arnold . . . Assisted by J. W. Callcott, *etc.* *Printed for J. Stockdale and G. Goulding: London*, 1791. fol. **H. 1174.**

ARNOLDUS, *Flandrus.* Missa Solenne a Sette Voci intitulata, Si Fortuna fauet, nouamente composta, et data in luce . . . Basso. *Typis Adami Meltzeri: Dilingæ*, 1608. 4°. **C. 10.**

ARNSCHWANGER (Johann Christoph) M. J. C. Arnschwangers Neue Geistliche Lieder, nach bekannten Singweisen verfasset, und von den fürnemsten Nürnbergischen Musicis, mit neuen . . . Melodeien gezieret. 2 pts. *Bey C. Gerhard: Nürnberg*, 1659. 8°. **3438. g. 7.**

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Per Io. Antonio da Castelliono: Milano, [1545?] 4°. **557*. d. 3.**
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Libri Tres de Institutione Harmonica editi a Petro Aaron...interprete Io. Antonio Flam. Foro Cornelite. *Impressum ...in Aedibus Benedicti Hectoris: Bononiæ*, 1516. 4°. **557*. d. 2.**
The last two leaves are unnumbered. The title-page bears the autograph of J. C. Pepusch.

Lucidario in Musica di Alcune Oppenioni Antiche, et Moderne con le loro Oppositioni, & Resolutioni. Con molti altri secreti appresso, & questioni da altrui anchora non dichiarati, *etc.* *Appresso Girolamo Scotto: Vinegia*, 1545. 4°. **557*. d. 4.**
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Appresso D. Nicolino: Venetia, 1562. fol. **7895. f. 4.**

AROUND. Around her see Cupid flying. Song. *See* Camilla.

Around my Fair. Terzetto.
See Webbe (S.) *the Elder.*

AROUSED. Aroused by threats of Gallic foe. Song. *See* Russell (R.)

ARRAH. Arrah fait but the Poet's a fool here. Song.
See Moorehead (J.) [*The Horse and the Widow.*]

Arrah! Paddy's my name. Song.
See Sanderson (J.)

Arrah who can stand still.
See Sanderson (J.) [*Harlequin Mariner.*]

ARRESTI (Giulio Cesare) *See* Cazzati (M.) Risposta alle Oppositioni fatte dal. Signor G. C. Arresti nella Lettera al Lettore posta nell' Opera sua Musicale. 1663. 4°. **557*. 26.**

ARRIA. Arria to Pætus. [Song.]
See Shield (W.)

ARRIGONI (Carlo) Cantate da Camera, *etc.* *Londra*, 1732. *obl.* fol. **E. 232.**
Engraved throughout by T. Atkins.

ARRIGONI (Giovanni Giacomo) Concerti di Camera a 2. 3. 4. 5. 6. 7. 8. 9. Canto. (Quinto.) (Sesto.) (Basso.) (Basso Continuo.) 5 pts. *Appesso Bartholomeo Magni: Venetia*, 1635. 4°. **D. 29.**

ARRIVANT. Arrivant au prochain village. Romance. *See* Heureuse Décade.

ARROWSMITH (D.) The British Sailor. A Favourite New Song, written, composed and sung by Mr. Arrowsmith, *etc.* *Printed for Harrison & Cº: London*, [1785?] fol. **G. 807. b. (12.)**

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ARSACE. [Figurati estinte.] My charmer! come bless me! *A Favourite Song in the Opera of Arsaces*...in English and Italian. [Music by G. M. Orlandini, words by P. A. Rolli.] [*London*, 1721?] fol. **G. 305. (60.)**

[Another edition. Figurati estinte.] My charmer come bless me! [*London*, 1721?] *s. sh.* fol. **H. 1601. (302.)**

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Tutte le più vezzose. *A favourite Aire in . . . Arsaces, etc.* [Music by G. M. Orlandini, words by P. A. Rolli.] [*London*, 1721?] *s. sh.* fol. **G. 316. g. (10.)**

ARSÈNE. Arsène. Singspiel. *See* SEYDELMANN (F.)

ARSINOE. Queen of Darkness. *The first Song in the Opera of Arsinoe, etc.* [By T. Clayton.] [*London*, 1708?] *s. sh.* fol. **G. 316. g. (50.)**

Arsinoe, Queen of Cyprus. Opera. *See* CLAYTON (T.)

ART. L'art surpasse ici la nature. [Song.] *See* BELLE ARSÈNE.

Art thou the Youth who bids for me. *The Fair Bath Auctioneer or Who bids for Me!* [Song.] Composed by the Author of the Alderman's Thumb, *etc.* [i.e. H. Harington]. *Longman & Broderip: London*, [1795?] fol. **G. 356. (44.)**

ARTAMENE. Artamene. Opera. *See* GLUCK (C. W. von)

ARTASERSE. The Favourite Songs in the Opera call'd Artaxerxes, *etc.* [Music by A. Ariosti, words by A. Zeno.] *Printed and Sold at the Musick Shops: London*, [1724.] fol. **G. 206. c. (1.)**

[T' amo tanto.] A Favourite Minuet sung by Sig^{r} Senesino in Artaxerxes [by A. Ariosti], with English words. [*London*, 1724?] *s. sh.* fol. **I. 600. (135.)**

[Songs in the Opera of Artaserse, by A. Hasse.] *See* DELIZIE. Le Delizie dell' Opere, *etc.* Vol. 2. [1776.] fol. **G. 159.**

The Favourite...Songs in...Artaxerxes. [Opera.] *See* HASSE (J. A.)

Artaserse. Opera. *See* BERTONI (F. G.)

Artaserse. Opera. *See* GIORDANI (T.)

Artaxerxes. Opera. *See* VENTO (M.)

ARTAXERXES. The Airs in the Opera of Artaxerxes [by T. A. Arne], set for the German-Flute, Violin & Guittar. *Printed for Henry Thorowgood: London*, [1762?] *obl.* 8°. **b. 95.**

ARTAXERXES. The favorite Overture in the Opera of Artaxerxes [by T. A. Arne] adapted for Two Performers on one Harpsichord or Piano Forte. *Longman and Broderip: London*, [1780?] *obl.* fol. **e. 5. (2.)**

Adieu thou lovly Youth. [Song.] Sung by Miss Brent in Artaxerxes. [By T. A. Arne.] [*London*, 1765?] fol. **G. 306. (217.)**

Fair Aurora. A Duet. Sung by M^{r} Tenducci and Miss Brent in Artaxerxes. [By T. A. Arne.] [*London*, 1770?] *s. sh.* fol. **G. 297. (27.)**

If o'er the cruel Tyrant Love. *A Favourite Song*, from the Opera of Artaxerxes. [By T. A. Arne.] Sung by Miss Brent. [*London*, 1763.] 8°. **158. l. 8.**

The London Magazine, 1763, *p.* 42.

If o'er the cruel Tyrant Love. Sung by Miss Brent in Artaxerxes [by T. A. Arne]. [*London*, 1770?] *s. sh.* fol. **G. 309. (141.)**

Let not Rage. Sung by Miss Brent in Artaxerxes. [By T. A. Arne.] [*London*, 1770?] fol. **G. 310. (52.)**

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[Another edition.] Let not Rage, *etc.* [*London*, 1770?] *s. sh.* fol. **G. 310. (58.)**

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Thy Father, away! Sung by M^{r} Beard in Artaxerxes. [By T. A. Arne.] [*London*, 1770?] *s. sh.* fol. **G. 312. (187.)**

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[Another edition.] Water parted from the Sea, *etc.* [*London*, 1765?] *s. sh.* fol. **H. 1994. d. (3.)**

Artaxerxes. Opera. *See* ARNE (T. A.)

ARTE. L' Arte Armonica. Treatise. *See* ANTONIOTTO (G.)

ARTEAGA (STEFANO) Le Rivoluzioni del Teatro Musicale Italiano...Seconda Edizione, accresciuta, variata e corretta dall' Autore. 3 Tom. *Nella Stamperia di C. Palese: Venezia*, 1785. 8°. **1042. h. (15.)**

ARTIFICE. The Artifice. [Song.] *See* WHEN. When Cloe we ply, *etc.* [1720?] *s. sh.* fol. **H. 1601. (522.)**

ARTISTS. The Artists. [Song.] *See* PRUDE. Prude Pallas observ'd to the Demirep Queen. [1780?] *s. sh.* fol. **G. 311. (23.)**

ARTUSI (Giovanni Maria) L' Arte del contraponto ridotta in Tauole ... Doue breuemente si contiene i Precetti à quest' Arte necessarij. *Presso Giacomo Vincenzi, & Ricciardo Amadino: Venetia*, 1586. fol. **785. l. (15.) (1.)**

Seconda Parte dell' Arte del Contraponto. Nella quale si tratta dell' utile & vso delle dissonanze. Diuisa in due Libri... Nouamente data in luce. *Appresso Giacomo Vincenti: Venetia*, 1589. fol. **785. l. 15. (2.)**

L' Arte del Contraponto...Nouamente ristampata, & di molte nuoue aggiunte, dall' Auttore arrichita. Con due Tauole, *etc. Appresso Giacomo Vincenti: Venetia*, 1598. fol. **785. l. 16. (1.)**

L' Artusi, ouero Delle Imperfettioni della Moderna Musica Ragionamenti dui. Ne' quali si ragiona di molte cose vtili & necessarie alli Moderni Compositori... Nouamente Stampato. *Appresso Giacomo Vincenti: Venetia*, 1600. fol. **785. l. 16. (2.)**

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The title-page bears the autograph of J. C. Pepusch. The pagination of each part is separate.

Impresa del molto R. M. Gioseffo Zarlino ... dichiarata dal R. D. Gio. Maria Artusi, *etc. Appresso Gio. Battista Bellagamba: Bologna*, 1604. 8°. **557.* c. 19. (1.)**

See Meloni (A.) Il Desiderio, *etc.* [Edited by G. M. Artusi.] 1601. 4°. **557.* c. 18. (2.)**

ARUNDELL (Robert Monckton) *Viscount Galway.* Two Favorite Minuets ... for Clarinetts, Horns & Bassoon: Also adapted for the Harpsichord, or Piano-Forte. *Smart: London*, [1790?] *obl.* 4°. **b. 55. b. (2.)**

AS. As a Patriot I'm bred. *The Drunken Patriot.* [Song.] The Words by G. A. Stevens. *S[amuel,] A[nn and] P[eter] T[hompson: London*, 1785?] *s. sh.* fol. **G. 306. (134.)**

As a Tyrant when degraded. Song. *See* Weldon (J.)

As Amoret and Phillis sat. *Amoret and Phillis.* A New Song. [Words by Sir C. Sedley.] Sung by Miss Falkner at Marybon Gardens. [*London*, 1750.] 8°. **P.P. 5438. z.**

The Universal Magazine, Vol. VII. p. 97. *This is the same song as "As Amoret with Phillis sat." A different setting to those by Dieupart, Digard and Ramondon.*

AS. As Amoret with Phillis sat. *Amoret and Phillis.* A new Song sung by Miss Falkner at Marybon-Gardens. [*London*, 1750?] *s. sh.* fol. **G. 303. (68.)**

As Amoret with Phillis sat. *Amoret & Phillis.* A New Song, *etc. See* Chloe. Chloe, or the Musical Magazine, *etc.* N° 49. [1760?] fol. **G. 433.**

As Amoret with Phillis sat. Song. *See* Dieupart (C.)

As Amoret with Phillis sate. Song. *See* Ramondon (L.)

As Ariana, young and fair. Song. *See* Dryden (C.)

As Bacchus was drinking. *The Jovial Farmer.* A New Song. [*London*, 1771.] 8°. **P.P. 5438. z.**

The Universal Magazine, Vol. XLIX., p. 98.

As Beauty's Goddess from the Ocean sprung. *The Island of Beauty.* Cantata. [By J. C. Pepusch.] [*London*, 1712?] fol. **I. 530. (10.)**

N° 1 of Pepusch's Six English Cantatas.

As blushing Phœbus. Ballad. *See* Gray (T. B.)

As blyth as the Linnet sings in the green Wood. [Song.] *See* Robin Hood. **G. 308. (65.)**

As bringing home the other Day. *The Linnets.* [Song.] Sung by Master Herryman at Sadlers Wells. [*London*, 1760?] *s. sh.* fol. **H. 1994. a. (166.)**

[Another edition.] As bringing home the other day. *The Linnets, etc.* [*London*, 1760?] *s. sh.* fol. **G. 316. (9.)**

As Briton's Sons, her darling Sons complain'd. *The Paymaster.* A Cantata. *L[ongman,] L[ukey] & Co.:* [*London*, 1770?] fol. **G. 306. (171.)**

This song is an attack on Henry Fox, first Lord Holland.

As Celia near a Fountain lay. *Damon and Celia.* A Two-Part Song [by — Cannington]. [*London*, 1710?] *s. sh.* fol. **G. 306. (38.)**

As Cælia near a fountain lay. *Damon and Cœlia.* A Two-Part Song. [By — Cannington.] *R. Falkener: London*, [1770?] *s. sh.* fol. **H. 1994. a. (92.)**

As Cælia to the Covert stray'd. *The Night Piece.* [Song.] Sung by Mr. Vernon... at Vauxhall. *R. Falkener, London*, [1770?] *s. sh.* fol. **H. 1994. a. (79.)**

As Celia was walking one day in a grove. *The Maiden's desire.* [Song.] [*London*, 1700?] *s. sh.* fol. **H. 1601. (3.)**

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[Another edition.] As Celia was walking one day in a grove. *The Maiden's Desire*, [Song.] [*London?* 1730] *s. sh.* fol. **G. 316. d. (19.)**

AS. As Chloe in her easy Chair. *The Easy Chair.* [Song.] [*London*, 1730?] *s. sh.* fol. **G. 306. (82.)**

As Chloe o'er the Meadow past. Song. *See* ALCOCK (J.) *Doctor in Music.*

As Chloe sat shelter'd. *The Maiden's Resolution.* A New Song [by T. Vincent]. [*London*, 1752.] 8°. **P.P. 5438. z.**
The Universal Magazine, Vol XI., p. 220.

As Chloe sat shelter'd. *The Maiden's Resolution.* A New Song. Sung by Mr. Mattocks, *etc.* [By T. Vincent.] [*London*, 1752.] 8°. **157. l. 14.**
The London Magazine, 1752, *p.* 473.

As Chloe sat shelter'd. *The Maiden's Resolution.* [Song, by T. Vincent.] [*London*, 1753.] 8°. **249. c. 23.**
The Gentleman's Magazine, Vol. XXIII., p. 534.

As Cloe came into the room t'other day. Song. *See* LARKEN ( )

As Cloe plied her Needle's Art. *Cupid's Arrow.* [Song, words by — Ellis, music by J. Baildon.] [*London*, 1755?] *s. sh.* fol. **G. 305. (63.)**

As Cloris full of harmless thoughts. *A Song, the Words by the late Earl of Rochester.* [*London*, 1700?] *s. sh.* fol. **H. 1601. (13.)**

As Colin rang'd early one Morning in Spring. *A New Song.* Sung by Mr. Beard, at Ranelagh. [*London*, 1760.] 8°.
The London Magazine, 1760, *p.* 372. **158. l. 5.**

As Colin ranged early one Morning in Spring. [Song.] *Sung by Mr. Beard at Ranelagh.* [*London*, 1760?] *s. sh.* fol. **G. 306. (64.)**

[Another edition.] As Colin rang'd early, *etc.* [*London*, 1760?] *s. sh.* fol. **G. 316. d. (4.)**

As Collin was ranging the grove. *Collin*, a New Song. [*London*, 1755.] 8°. **P.P. 5438. z.**
The Universal Magazine, Vol. XVII., p. 78.

As Collin was ranging the Grove. *Collin*, a new Song. [*London*, 1760?] *s. sh.* fol. **G. 306. (110.)**

As Cupid one day wiley. Song. *See* JOHNSON (A.) *Song-Writer.*

As Cupid roguishly one day. *The Frantick Mother: or, Cupid in Captivity.* To an Excellent New Tune. [Song.] *Printed for B. Deacon, London*, [1670?] *s. sh.* fol. **643. m. 9. (97.)**
The tune is represented by a meaningless succession of musical notes and signs.

As Cupid rogishly one day. *A Song sung by Mrs. Baldwin.* [By J. Eccles.] [*Walsh: London*, 1705?] *s. sh.* fol. **G. 306. (3.)**
P. 152 *of Eccles'* "*Collection of Songs,*" *printed on one side of the leaf only.*

AS. As Cupid rogishly one day. Song. *See* ECCLES (J.)

As Cupid wanderd thro' the Grove. *Gentle Celia.* [Song.] *C*[*harles and*] *S*[*amuel*] *T*[*hompson: London*, 1770?] *s. sh.* fol. **G. 306. (87.*)**

As curling woodbine winds. [Song.] *Sung by Mr Sulivan.* [*London*, 1750?] *s. sh.* fol. **G. 316. c. (9.)**

As Cynthia on her downy Pillow lay. *Cynthia's Dream.* [Song.] The words by Mr Hugh Huddy. [*London*, 1710?] *s. sh.* fol. **H. 1061. (52.)**

As Damon in a summer's day. *The Happy Swain.* [Song, music by J. Worgan.] [*London*, 1746.] 8°. **157. l. (8.)**
The London Magazine, 1746, *p.* 583.

As Damon in a Summer's Day. *The Happy Swain.* [Song, music by J. Worgan.] [*London*, 1750?] *s. sh.* fol. **G. 306. (23.)**

[Another copy.] **G. 305. (237.)**

As Damon in a summer's day. *The Happy Swain.* [Song, music by J. Worgan.] [*London*, 1753.] 8°. **249. c. 23.**
The Gentleman's Magazine, Vol. XXIII., p. 238.

As Damon late with Cloe sate. *The Silent Flute.* A Song [words] by Mr Sol. Bolton. To the Tune of Salley. [Music by H. Carey.] [*London*, 1720?] *s. sh.* fol. **G. 305. (32.)**

[Another edition.] As Damon late with Cloe sate. *The Silent Flute, etc.* *Cluer:* [*London*, 1720? *s. sh.* fol. **G. 316. g. (6.)**

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As Damon on a Summer's Day. *Damon.* A New Song, sung at the Gardens. [*London*, 1751.] 8°. **P.P. 5438. z.**
The Universal Magazine, Vol. VIII., p. 30. *This is not Dr Worgan's song* '*As Damon in a Summer's Day.*'

As Damon on a Summer's Day. *Damon.* A New Song sung at the Gardens. [*London?* 1765?] *s. sh.* fol. **G. 316. d. (7.)**

As Daphne sat beneath the shade. A new Song. [*London*, 1752.] 8°. **P.P. 5438. z.**
The Universal Magazine, Vol. X., p. 173.

As down on Banna's Banks I stray'd. *Gramachree Molly.* A Favourite Irish Air. [Words by G. Ogle.] [*London*, 1774.] *s. sh.* 4°. **159. n. 6.**
The London Magazine, Sept., 1774.

AS. As down on Banna's Banks I stray'd. *Gramachree Molly, etc.* [*London*, 1780?] *s. sh.* fol. **G. 306. (127.)**

As down the Cowslip Dale I stray'd. *My Heart went to the Fair.* A favourite Song sung by M^rs^ Weichsell at Vauxhall. *Str*[*aight: London*, 1780?] *s. sh.* fol. **G. 306. (126.)**

As early I walk'd on the first day of May. *Thro' the Wood Laddie.* [Song.] [*London*, 1720?] *s. sh.* fol. **G. 306. (48.)**

[Another edition.] As early I walk'd on the first day of May. *Through the Wood Laddie, etc.* [*London*, 1720?] *s. sh.* fol. **G. 316. d. (23.)**

As early I walked on the first day of May *Through the Wood Laddie.* [Song.] [*London*, 1760?] *s. sh.* fol. **H. 1994. a. (209.)**

As Frazer at her Toilet sat. *The Lady at her Toilet.* A New Song. [*London*, 1720?] *s. sh.* fol. **H. 1601. (1.)**

As gathering Roses t'other day. *A Drinking Song. C*[*harles and*] *S*[*amuel*] *T*[*hompson: London*, 1770?] *s. sh.* fol. **H. 1994. a. (29.)**

As gentle Strephon kept his Sheep. [Song.] *See* LULMAN (C.)

As Granville's soft Numbers. [Song.] *See* HUDSON (J.)

As great Jehovah lives. Song. *See* HAENDEL (G. F.) [*Saul.*]

As I came down the Heyland Town. *Bonny Kathern Loggy.* A Scotch Song. [To the tune of Katherine Ogie.] [*London*, 1715?] *s. sh.* fol. **G. 306. (27.)**

[Another edition.] As I came down the heyland town. [Song.] *Bonny Kathern Loggy.* [*London*, 1720?] *s. sh.* fol. **H. 1601. (33.)**

As I lay in a cooling Shade. [Song.] *Amintor's Complaint.* [Song.] *London*, [1750?] *s. sh.* fol. **G. 306. (115.)**

As I lay in a cooling Shade. *Chloe's Complaint.* [Song, the words] by M^r^ Robt. Dyer. [*London*, 1710?] *s. sh.* fol. **H. 1601. (59.)**

As I rambled one Morning a maying. *The Maying.* [Song.] Sung by M^rs^ Pope. [*London*, 1770?] fol. **G. 306. (218.)**

As I ranged the Meadows one Evening in May. *The Cuckoo's Nest.* [Song.] *L*[*ongman*] *L*[*ukey*] *& Co.: London*, 1775?] fol. **G. 306. (172.)**

As I sat at my spinning wheel. *The Spinning Lass, etc.* [Song.] [*London?* 1740?] *s. sh.* fol. **I. 600. (118.)**

[Another edition.] As I sat at my spinning wheel. *The Spinning Lass, etc.* [*London*, 1740?] *s. sh.* fol. **G. 316. d. (13.)**

AS. As I sat musing all alone. *The Distress'd Swain.* [Song.] *Skillern:* [*London*, 1780?] *s. sh.* fol. **G. 306. (223.)**

As I saw fair Clora. Two-Part Song. *See* HAYDEN (G.)

As I was a driving my Waggon one Day. *Gee ho Dobin.* [Song.] Within Compass of the German Flute. *Sk*[*illern: London*, 1780?] *s. sh.* fol. **G. 306. (148.)**

Printed from an older plate on which Skillern has engraved the first letters of his name.

As I was walking, I heard a maid talking. *A Song,* the Words by Mr. Estcourt. Within Compass of the Flute. [*London*, 1700?] *s. sh.* fol. **H. 1601. (44.)**

[Another copy.] **Gren. 559. (19.)**

As I was a walking one Morning so fair. *The Banks of Roses.* [Song.] *Printed... at the* **a**: [*London*, 1780?] *s. sh.* fol. **G. 306. (100.)**

As I went forth to view the Spring. *Bonny Kathern Oggy,* as it was sung by M^r^ Abell at his Consort in Stationers hall. [*London*, 1705?] *s. sh.* fol. **H. 1601. (48.)**

[Another edition.] As I went forth to view the Spring. *Bonny Kathern Oggy, etc.* [*London*, 1705?] *s. sh.* fol. **G. 306. (26.)**

[Another copy.] **K. 2. g. 15. (2.)**

As I went forth to view the Spring. *Bonny Kathern Oggy* for the Harpescord. [Song.] [*London?* 1740?] *s. sh.* fol. **G. 316. d. (37.)**

As I went forth to view y^e^ Spring. *Omnia vincit Amor.* [Song.] [*London*, 1750?] *s. sh.* fol. **G. 316. a. (6.)**

This is a different song to 'Bonny Kathern Oggy.'

As I went o'er the Meadows. *The Fairing.* [Song.] Sung by Miss Stevenson at Vauxhall. [*London*, 1758.] 8°. **P.P. 5438. z.**

The Universal Magazine, Vol. XXIII., p. 138.

As I went o'er the Meadows. *The Fairing.* [Song.] Sung by Miss Stevenson at Vaux Hall. [*London*, 1780?] *s. sh.* fol. **G. 316. (12.)**

As Jamie gay gang'd blythe his way. *Jamie Gay,* a new Song. [*London*, 1760.] 8°. **P.P. 5438. z**

The Universal Magazine, Vol. XXVII., p. 96. *A different tune from those by M. Arne, and the two songs published respectively in* 1765 (?) *and* 1779.

As Jamie Gay gang'd blithe his way. *Jamie Gay.* [Song.] Sung by Mr. Beard at Ranelagh. [*London*, 1765?] *s. sh.* fol. **H. 1994. b. (4.)**

A different setting from those of 1760 *and* 1779.

AS. As Jamie Gay gang'd blyth his way. *Jamie Gay.* [Song.] [*London*, 1770?] *s. sh.* fol. **G. 316. (10.)**
This is the song published in the Universal Magazine for 1760.

As Jamie Gay gang'd blythe his way. *I'll seek my Ewes with thee.* A favorite Scotch Song. Sung by Mrs. Weichsell at Vauxhall, 1779. *Sk*[*illern : London*, 1779.] *s. sh.* fol. **G. 306. (129.)**

As in the Blooming Spring. *Flora.* A Cantata. Sung by Mr. Lowe at Vaux Hall. *London*, 1745? fol. **G. 306. (61.)**

As Jockey & Jenny sat in the cool shade. *Jockey and Jenny.* [Song.] Sung by Mrs. Pinto at Vauxhall. [*London*, 1770?] fol. **G. 306. (216.)**

As Jockey and Jenny together was laid. *Jockey and Jenny.* A Scotch Song. by Mrs. Reading. [Music by — Gouge.] *London*, 1710?] *s. sh.* fol. **H. 1601. (7.)**

[Another edition.] As Jockey and Jenny together was laid. *Jockey and Jenny.* A Scotch Song. [Music by — Gouge.] [*London*, 1720?] *s. sh.* fol. **G. 306. (6.)**

As Jockey was trudging. [Song.] [*London*, 1776?] *s. sh.* fol. **G. 306. (145.)**

As Jockey was walking one Midsummer Morn. *The Sex.* [Song.] Sung by Mr. Beard. [*London*, 1750?] *s. sh.* fol. **G. 306. (63.)**

As Jockey was walking one Midsummer morn. *The Sex.* A New Song. Sung by Mr. Beard. [*London*, 1754.] 8°. **157. l. (16.)**
The London Magazine, 1754, *p.* 422.

As Jockey was walking one Midsummer Morn. *The Sex, etc.* [*London*, 1755.] *s. sh.* 8°. **P.P. 5439. ab.**
New Universal Magazine, June, 1755.

As Jockey was walking one Midsummer morn. *The Sex.* [Words] By Mr. Rolt. [*London*, 1755.] 8°. **P.P. 5438. z.**
The Universal Magazine, Vol. XVI., p. 29.

As Johnny knock'd at Nelly's Door. *Johnny and Nelly.* [Song.]...Set for the German-Flute.
See CHLOE. Chloe, or the Musical Magazine, *etc.* N°. 40. [1760?] fol. **G. 433.**

As it fell upon a Day. Glee.
See STEVENSON (*Sir* J. A.)

As lately I rambled the Meadows along. *The Politic Shepherdess.* [Song.] Sung by Mr. Vernon. [*London*, 1775?] fol. **G. 306. (165.)**

As lovesick Damon lay alone. *Damon to Philomel.* [Song.] [*London*, 1760?] *s. sh.* fol. **I. 530. (11.)**

AS. [Another edition.] As lovesick Damon lay alone, *etc.* [*London*, 1760?] *s. sh.* fol. **G. 316. d. (39.)**

As May in all her youthful dress. *The Honey Moon.* [Song.] [*London*, 1740?] *s. sh.* fol. **G. 306. (76.)**

As musing I rang'd. *The Ladies' Lamentation for y^e^ Loss of Senisino.* Sung by Mr. Roberts. Set for the German Flute. [Words and music by H. Carey.] [*London*, 1735?] *s. sh.* fol. **G. 316. d. (27.)**

[Another edition.] As musing I rang'd *The Ladies' Lamentation for the loss of Senesino, etc.* [Words and Music by H. Carey.] [*London*, 1740?] *s. sh.* fol. **G. 306. (7.)**

[Another setting.] As musing I rang'd. *The Lady's Lamentation for y^e^ Loss of Senesino.* [Song.] [*London*, 1735?] *s. sh.* fol. **G. 316. d. (26.)**
This is not H. Carey's Setting.

As my Cow I was milking just now in the vale. *Catch hold on today.* [Song.] Sung by Mrs. Wrighten at Vauxhall. *Sk*[*illern : London*, 1780?] *s. sh.* fol. **G. 306. (97.)**

As near to Rosamonda's stream. *The Lady's Lamentation for y^e^ absence of Capt. John.* [Song, by J. F. Lampe.] [*London*, 1740.] *s. sh.* fol. **G. 306. (114.)**

As Nell sat underneath her cow. *John and Nell.* [Song.] Sung by Mr. Green. [*London*, 1757.] 8°. **P.P. 5438. z.**
The Universal Magazine, Vol. XXI., p. 339.

As Nell sat underneath her Cow. *John and Nell, etc.* [*London*, 1758.] *s. sh.* 8°. **P.P. 5439. ab.**
New Universal Magazine, May, 1758.

As Nell sat underneath her Cow. *John and Nell, etc.* [*London*, 1760?] *s. sh.* fol. **G. 316. d. (3.)**

As Northern Winds the other day. [Song.] *See* HAWKINS (J.)

As now my Bloom. [Song.] Sung by Miss Jameson at Vauxhall. *J. & J. S.:* [*London*, 1770?] *s. sh.* fol. **I. 530. (12.)**

As now my Bloom, *etc. R. Falkener:* *London*, [1770?] *s. sh.* fol. **H. 1994. a. (158.)**

As now my Bloom, etc. [*London*, 1773.] *s. sh.* 4°. **159. n. 5.**
The London Magazine, Feb., 1773.

As now my Bloom, *etc.* [*London*, 1773.] 8°. **P.P. 5438. z.**
The Universal Magazine, Vol. LII., p. 92.

As now the shades of Eve imbrown the Scenes. Glee. *See* COOKE (B.)

As o'er her white Forehead. Song. *See* CAMIDGE (J.) *Organist of York*, 1756–1803.

AS. As o'er the Hill young Colin stray'd. *Colin and Sally.* [Song.] [*London*, 1762.] 8°. **P.P. 5441.**
Royal Magazine, Vol. VI., p. 260.

As o'er the Hill young Collin stray'd. *Collin and Sally.* [Song.] [*London*, 1762.] 8°. **P.P. 5140.**
The Lady's Magazine, Vol. III., p. 553.

As o'er the lawn the lovers stray'd. Song. *See* HUDSON (R.)

As on a Bank bedeck'd with Flowers. *Silvia's Revenge.* [Song.] [*London*, 1730?] *s. sh.* fol. **G. 303. (86.)**

As on Killarney's banks I stood. *Adieu thou faithless World.* [Song.] The words by the R[ight] H[onourable] G[eorge] O[gle]. *J. Lee : Dublin*, [1780?] *s. sh.* fol. **H. 1601. b. (46.)**

As on Tay's banks. *Jenny*, [Song,] sung by Mr. Lowe, at Vauxhall. [*London*, 1756.] 8°. **P.P. 5438.**
Literary Magazine, Vol. I., p. 151.

As on Tay's banks. *Jenny, etc.* [*London*, 1760?] *s. sh.* fol. **G. 316. d. (10.)**

As on the dearest Strephon's Breast. *A New Song, called, Parthenia's Complaint on the Ingratitude of Strephon.* To a delicate new Tune. *Printed for P. Brooksby :* [*London*, 1687?] *s. sh.* fol. **Case 39. k. 6. (4.)**
The music is most incorrectly printed.

As Oyster Nan stood by her Tub. [Song.] *Oyster Nan's Comicall Song.* Sung by M^r^ Kingshorne. [*London*, 1705?] *s. sh.* fol. **H. 1601. (46.)**

[Another edition.] As Oyster Nan stood by her Tub. *A Song.* [*London*, 1710?] *s. sh.* fol. **G. 305. (35.)**

As Pallas one Day idly stray'd. *Flora.* [Song.] [*London*, 1750?] *s. sh.* fol. **I. 530. (13.)**

As pendant o'er the limpid stream. *The Narcissus.* [Song.] The words by late ingenious M^r^ Cunningham. [*London*, 1775?] *s. sh.* fol. **G. 306. (143.)**

As Persians stretch their Votive Arms. Song. *See* MARCHAND ( )

As Reynard with hunger was rambling the North. *The Political Brutes.* A Fable. [Song.] [*London*, 1782?] fol. **G. 306. (214.)**

As Roger the Ploughman. *The Fairing.* Sung at Sadlers' Wells. [*London?* 1765?] *s. sh.* fol. **G. 316. d. (5.)**

As Roger was laid. *Roger upon the Grass.* [Song.] [*London*, 1710?] *s. sh.* fol. **G. 306. (78.)**

As soon as the Chaos. [Duet.] *See* PURCELL (H.) [*The Marriage-Hater Match'd.*]

AS. As Strephon sat by Sylvia's side. *Strephon and Sylvia.* [Song.] Set for the German Flute. [*London?* 1760?] *s. sh.* fol. **G. 316. d. (41.)**

As Strephon the young with Amelia the fair. Song. *See* HARRIS (R.)

As Strephon wander'd mids't the Dales. *The Constant Lovers.* [Song.] The Words by M^r^ A. Bradley. [*London*, 1720?] *s. sh.* fol. **H. 1601. (8.)**

[Another edition.] As Strephon wander'd midst the Dales, *etc.* [*London*, 1720?] *s. sh.* fol. **G. 316. g. (8.)**

As sure as a Gun. [Song.] *See* SAYS. Says Colin to me, *etc.* [1779.] *s. sh.* fol. **G. 316. (121.)**

As t'other Day o'er the green Meadow I past. *A new Song.* Sung by Mrs. Chambers at Marybon Gardens, the words by Mr. Boyce. [Music by W. Defesch.] [*London*, 1754.] 8°. **157. l. 16.**
The London Magazine, 1754, *p.* 276.

As t'other Day o'er the green Meadow I past, *etc.* [Music by W. Defesch.] [*London*, 1754.] 8°. **P.P. 5438. z.**
The Universal Magazine, Vol. XV., p. 222.

[Another setting.] As t'other day o'er the green meadows I pass'd. *Fie, Shepherd, fie.* [Song.] As Sung at Ranelagh by M^r^ Meredith. 1778. [*London*, 1778.] *s .sh.* fol. **G. 306. (92.)**

As t'other Day o'er the green meadow I pass'd. [Song.] *See* DEFESCH (W.)

As the Birds on ev'ry Spray. [Song.] *See* SMITH (T.)

As the Delian God. *The British Muses.* An Ode occasion'd by the hearing of Five fine Ladys at a Man of Quallitys House in the Country playing a Sonato in Consort. [Song.] The Words by Mr. Durfey. [*London*, 1705?] *s. sh.* fol. **H. 1601. (31.)**

As the Mind is disturb'd. *The Laughing Bacchanalian.* [Song.] Sung at Sadlers Wells. [*London*, 1770?] *s. sh.* fol. **G. 306. (108.)***

As the Mole's silent Stream. Song. *See* GALLIARD (J. E.)

As the Mole's silent Stream. Song. *See* STANLEY (J.)

As the Snow in Valleys lying. Song. *See* WELDON (J.)

As the Thames' silent stream. A New Song. [*London*, 1770.] 8°. **P.P. 5438. z.**
The Universal Magazine, Vol. XLVII., p. 377.

As Thomas and Harry one Midsummer Day. *The Bachelor's Advantage.* [Song. Music by J. F. Lampe.] [*London*, 1730?] *s sh.* fol. **G. 306. (36.)**

AS. [Another edition.] As Thomas and Harry one Midsummer Day. *The Batchelor's Advantage, etc.* [*London*, 1740?] *s. sh.* fol. **G. 316. d. (40.)**

As town bitten bards bred in fashion and noise. *Town and Country.* Mr Hewerdine's answer to Captn Morris, as Sung by Mr Dignum, *etc. Fentum:* [*London*, 1790?] fol. **G. 809. a. (34.)**

As when some Maiden in her teens. [Song.] *See* Brooks (J.) [*The Lover's Device.*]

As when the Dove. *A Song by an Eminent Master.* [i.e. G. F. Handel. From 'Acis and Galatea.'] [*London*, 1725?] fol. **G. 316. g. (46.)**

Pp. 9–11 *of some unidentified collection.*

As wrapt in Sleep I lay. Song. *See* Storace (S.) [*The Pirates.*]

As you mean to set Sail. [Song, from M. Arne's 'Choice of Harlequin.'] *J. Lee: Dublin*, [1785?] *s. sh.* fol. **H. 1601. b. (26.)**

As you mean to set sail. Song. *See* Arne (M.) [*The Choice of Harlequin.*]

As you meet my good friends. *The Chearfull Old Maid.* A favorite New Song. *P. E*[*vans: London*, 1780?] fol. **G. 306. (163.)**

ASCOLTATE. Ascoltate vi diro. Aria. *See* Paisiello (G.) [*La Molinara.*]

ASHLEY (John) Twelve Duetts, for two German-Flutes, *etc. Preston & Son: London*, [1795?] *obl.* 4°. **b. 476.**

Madm Hillisberg & Monsr Laborie's Dance in L'Offrande à Terpischore [Ballet, by C. Bossi]. Arranged as a Rondo for the Piano Forte by J. Ashley. *L. Lavenu: London*, [1798?] fol. **h. 1480. m. (1.)**

ASHLEY (John James) Three Canzonets for One & Two Voices, with an Accompaniment for the Piano Forte... Op. v. *Skillern: London*, [1795?] fol. **G. 358. (2.)**

ASHLEY (Josiah) The Royal Dorsetshire March, as . . . perform'd before their Majesties at Weymouth. Composed...for that Occasion . . . Properly arranged for the Piano Forte. [Full Score.] *A. Bland & Weller: London*, [1795?] fol. **G. 133. (2.)**

ASHWORTH (Caleb) A Collection of Tunes,...set in Four Parts...with an Introduction to the Art of Singing, *etc. Printed for J. Buckland: London*, [1760?] *obl.* 4°. **A. 891.**

A Collection of Tunes: Part II. Containing Anthems and other Tunes...Compiled by C. Ashworth. *J. Buckland: London*, 1762. *obl.* 4°. **A. 891. a.**

ASILE. Azile donné à l'amour. [Song.] *See* La Croix (A. de)

ASIOLI (Bonifazio) Tre Ariette e Quattro Canoni...Op. 5. *Printed for R. Birchall: London*, [1795?] fol. **G. 198. (1.)**

[Another copy.] **H. 2820. (3.)**

[Another copy.] **G. 760. f. (13.)**

Two Ariettes, two Duetts and a Scene from the Opera of Cinna, with an Accompaniment for the Harp or Piano Forte...Op. 9. *R. Birchall: London*, [1800?] fol. **G. 295. a. (2.)**

Twelve Duettos, With an Accompanyment for the Piano-Forte, *etc. R. Birchall: London* [1795?] *obl.* fol. **D. 370. (6.)**

Six Duetts, Three for Two Sopranos, and three for a Soprano & Tenor, with an Accompaniment for a Piano Forte. *Printed for R. Birchall: London*, [1797?] fol. **G. 811. (1.)**

Six Duetts for Two Voices with an Accompaniment for the Piano-Forte, *etc. Printed for Corri, Dussek & Co: London*, [1796.] fol. **G. 806. h. (1.)**

Il Nome. A Cantata from Metastasio,..., Arranged with an Accompaniment for the Piano-Forte by the Author. *Printed for R. Birchall: London*, [1795?] *obl.* fol. **E. 242. (1.)**

Six Notturnos for Five Voices and Two Ecos for Three Voices, with an Accompaniment for the Piano Forte...Opera 4th. *Printed for R. Birchall: London*, [1795?] fol. **G. 295. a. (1.)**

Pimmalione. Azione Teatrale...Op. 7. *R. Birchall: London*, [1800?] *obl.* fol. **E. 242. b.**

ASK. Ask if yon damask Rose be sweet. [Song.] *Sung by Sigra Sibilla.* [From Handel's Susanna.] [*Walsh: London*, 1749.] fol. **I. 530. (9.)**

Pp. 54 *and* 55 *of Walsh's edition of "Susanna."*

Ask if yon damask Rose be sweet. [Song.] *See* Haendel (G. F.) [*Susanna.*]

Ask me not how calmly I. *A New Song.* [*London*, 1745?] *s. sh.* fol. **G. 305. (239.)**

[Another copy.] **G. 306. (72.)**

Ask me not how calmly I. *Woman.* [Song.] Sung by Mr Lowe at Vaux-Hall. [*London*, 1747.] 8°. **P.P. 5438. z.**

The Universal Magazine, Vol. I., p. 137.

Ask me to love no more. Song. *See* Purcell (H.)

Ask not the Cause. Glee. *See* Hook (J.)

Ask thou silly Dotard Man. *An Answer to a Song in praise of Woman.* [Song.] [*London*, 1750?] *s. sh.* fol. **G. 306. (73.)**

Ask why the Miser hoards his Pelf. *Natural Love.* [Song.] [*London*, 1756.] *s. sh.* 8°. **P.P. 5439. ab.**

New Universal Magazine, Feb., 1756.

ASK. Ask you who is singing here. *Variety.* [Song.] Sung by Mr Sherborne at Vaux-Hall. [By J. Hook.] *Printed for Wright and Co.:* [*London*, 1785?] fol.
G. 306. (210.)

ASOLA (Giovanni Matteo) Completorium per Totum Annum quatuorque illæ B. Virginis Antiphonæ Quæ in fine pro anni tempore secundum Romanam curiam decantantur. Cum sex vocibus...Nunc denuo impressum. Tenor. *Apud Hæredem Hieronymi Scoti: Venetiis*, 1585. 4°.
B. 30. c.

Completorium Romanum, Duæ B. virginis Antiphonæ . . . Quatuorꝙ alia motetta. Musica Octonis Vocibus infractis decantanda, *etc.* Tenor Primi Chori. *Apud Hæredem Hieronymi Scoti: Venetiis*, 1585. 4°.
B. 30. b.

Introitus et Alleluia Missarum Omnium Maiorum Solennitatum Totius Anni. Musica super Cantu Plano cum Quatuor vocibus per D. Ioannem Matthaeum Asulam...edita...Bassus. *Apud Franciscum Rampazetum: Venetiis*, [1598?] *obl.* 4°.
A. 36.
Imperfect, pages 1–6 *only.*

Madrigali a Due Voci accomodati da cantar in fuga diuersamente sopra vna parte sola ...Nouamente ristampati. *Appresso Giacomo Vincenti: Venetia*, 1600. 4°.
D. 248. a.

Messa per i Morti a Quattro Voci...Nouamente ristampata. Canto. (Alto.) 2 pts. *Appresso Giacomo Vincenzi, & Ricciardo Amadino Compagni: Venetia*, 1585. *obl.* 4°.
A. 36. b.

Messa pro Defunctis, a Quattro Voci... Nuouamente ristampata. Si vis etiam alterum canere Chorum, in Secundo volumine quærito. Tenore. 2 pt. *Apud Franciscum, & hæredes Simonis Tini: Mediolani*, 1590. 4°.
B. 30. h.
At the end is a motet by V. Ruffo.

Le Messe a Quattro Voci pari...composte sopra li Otto Toni della Musica; Insieme con due altre ... Diuise in doi libri ... Nouamente ristampato. Libro Primo. Tenor. *Appresso Francesco, & gli heredi di Simon Tini: Milano*, 1586. 4°.
B. 30. d.

Missae Duæ Decemquæ Sacræ Laudes. Tribus Vocibus Concinendæ...Cum Additione Partis ad Organum. Organum. *Sub signo Gardani: Apud Bartolomeum Magni: Venetiis*, 1624. 4°.
B. 30.

Missæ Tres Senis Vocibus Decantandæ, quarum nomina sunt. Primi Toni. Andreas Christi Famulus. Escoutez...Liber Secundus. Cantus. (Altus.) 2 pts. *Apud Filios Antonij Gardani: Venetijs*, 1570. *obl.* 4°.
A. 36. a.

ASOLA (Giovanni Matteo) Psalmodia ad Vespertinas Omnium Solennitatum Horas octonis vocibus infractis decantanda; Canticaꝙ duo B. Virginis Mariæ . . . Nunc denuo in lucem edita. Tenor Primi Chori.
Apud Hæredem Hieronymi Scoti: Venetiis, 1582. 4°.
B. 30. a.

Sacræ Cantiones in Totius Anni Solennitatibus Paribus Quaternis Vocibus Decantandę...Tenor. *Apud Ricciardum Amadinum: Venetiis*, 1587. 4°.
B. 30. f.

Vespertina Omnium Solemnitatum Psalmodia ... Duoꝙ B. Virginis Cantica, Primi Toni, cum Quatuor Vocibus ... Primus Chorus. Tenor. *Apud Angelum Gardanum: Venetijs*, 1578. *obl.* 4°.
A. 36. e.

Vespertina Omnium Solemnitatum Psalmodia ... Duoꝙ B. Virginis Cantica Primi Toni, cum Quatuor Vocibus... Primus Chorus. Cantus. (Altus.) 2 pts. *Apud Angelum Gardanum: Venetijs*, 1582. *obl.* 4°.
A. 36. c.

Secundus Chorus Vespertinae Omnium Solemnitatum Psalmodiae, ... Duoꝙ B. Virginis Cantica, Primi Toni. Vocibus Quatuor paribus concinendus. Cantus. (Altus.) 2 pts. *Apud Angelum Gardanum: Venetijs*, 1583. *obl.* 4°.
A. 36. d.

Vespertina Omnium Solemnitatum Psalmodia ... Duoꝙ B. Virginis Cantica, Primi Toni. Cum Quatuor Vocibus... Primus Chorus...Bassus. *Apud Iacobum Vincentium, & Riciardum Amadinum, socios: Venetiis*, 1586. 4°.
D. 248.
Fol. G 2 is mutilated.

Noua Vespertina Omnium Solemnitatum Psalmodia, Cum Cantico Beatæ Virginis. Octonis Vocibus ... Nunc primum in lucem ędita. Tenor Primus. *Apud Ricciardum Amadinum: Venetiis*, 1587. 4°.
B. 30. e.

Vespertina Omnium Solemnitatum Psalmodia ... Duoꝙ B. Virginis Cantica, Primi Toni. Cum Quatuor Vocibus... Primus Chorus, *etc.* Tenor. *Appresso Iacomo Vincenti: Venetia*, 1590. 4°.
B. 30. g.

ASPIRING. Aspiring Sol whose gladsome Rays. *On the Spring.* [Song.] Sung by Mr. Baker at Marybon Gardens. [*London*, 1760?] *s. sh.* fol.
G. 306. (74.)

ASS. The Ass. Song.
See Chaplet.

ASSEMBLEA. L' Assemblea. Overture. [P. F.] [*London*, 1790?] fol.
h. 726. m. (1.)

ASSEZ. Assez lontems à l'imposture. Chanson. *See* Jadin (H.)

ASSIS. Assis au pied d'un Chêne. *Romance du Berger Malheureux.* Avec Accompagne^mt de Violon par Mr. Cremont. *Chez M. Camand:* [*Paris*, 1780?] 8°.
B. 362. a. (198.)

Assis sur l'herbette. *Ariette Nouvelle* avec Accompagnement de Guitare. *Chez M. Camand: Paris*, [1780?] 8°.
B. 362. b. (110.)

[Another copy.] **B. 362. g. (23.)**

ASSIST. Assist me ev'ry tuneful bard. *Sweet Nancy, etc.* [Song, by J. R. L.] [*London*, 1756.] 8°. **P.P. 5439. ab.**
New Universal Magazine, Vol. X., p. 32.

ASSISTANT. A New Assistant for the Piano Forte, or Harpsichord, Containing ...The Gamut ... Twelve ... Lessons for Beginers. To which is added The Pupil's Companion, *etc.* [*London*, 1790?] fol. **h. 3213. g. (7.)**

ASSMUSS (Johann Carl Gottfried) Lieder für Gesellschaft und Einsamkeit. *Bey W. C. A. Müller: Riga (aus der Breitkopfischen Notendruckerey: Leipzig)*, [1795?] *obl.* 8°. **D. 709.**

ASTARTO. Astartus. Opera. *See* Bononcini (G. B.)
[L' Esperto Nocchiero.] A Favourite Song in Astartus [by G. B. Bononcini] in English and Italian.
[*London*, 1721?] *s. sh.* fol.
H. 1601. (456.)

—— [Another copy.] **G. 303. (37.)**

—— [Another edition.] A Favourite Song in Astartus, *etc.* [*London*, 1721?] *s. sh.* fol. **G. 316. g. (69.)**

—— With Pleasure and Comfort. *A Burlesque—to Transported with Pleasure—* made to the celebrated Aire in Astartus [By G. B. Bononcini]. [*London*, 1723?] *s. sh.* fol. **H. 1601. (525.)**

—— [Another edition.] With Pleasure and Comfort. *A Burlesque, etc.* [*London*, 1725?] *s. sh.* fol. **G. 305. (215.)**

—— [Another copy.] **G. 313. (28.)**

Mio caro ben. A Favourite Aire in Astartus. [By G. B. Bononcini.] The English Words by M^r Sunderland. [*London*, 1721?] *s. sh.* fol.
H. 1601. (131)

—— [Another copy.] **G. 315. (63.)**

—— [Another edition.] Mio caro ben, *etc.* [*London*, 1721?] *s. sh.* fol.
G. 316. g. (11.)

The Favourite Songs in the Opera Astarto. [A Pasticcio.] *R. Bremner: London*, [1776.] fol. **G. 180. d. (5.)**
Imperfect, wanting all after p. 24. *The composers of this work are Giardini, Sacchini, Paisiello and Rauzzini.*

ASTI (Charles Theodore d') *See* D'Asti.

ASTIANASSE. The Favourite Songs in the Opera call'd Astyanax. [By G. B. Bononcini.] *Printed for... I. Walsh and Ioseph Hare: London*, [1727.] fol.
H. 317.

ASTORGA (Jean Oliver) Six Sonates à Violon et Basse...Oeure 1. *Printed for the Author: London*, [1767?] fol.
g. 692. a.

Six Sonatas for two German Flutes or two Violins and a Bass, *etc.* [Separate Parts.] *R. Bremner, for the Author: London*, [1769.] fol. **g. 692.**

[Another copy.] **h. 2852. a. (3.)**

Six Sonatas for two German Flutes or two Violins and a Bass, *etc.* [Separate Parts.] *Preston and Son: London*, [1790?] fol. **h. 2140. k. (1.)**

Twelve Italian Songs and Duets for Voice and Harpsichord with an Accompanyment for a Guittar...Opera II. *Welcker: London*, [1768?] fol. **H. 348. d. (8.)**

[Another copy.] **h. 44. (2.)**

ASTYANAX. *See* Astianasse.

AS YOU LIKE IT. Musick in the Comedy of As you like it.
See Arne (T. A.)

AT. At a drinking Tea. *The Tea Table Intrigue.* [Song, words] By M^r Cooper. [*London* 1720?] *s. sh.* fol.
G. 306. (30.)

[Another copy.] **G. 305. (147.)**

[Another copy.] **G. 303. (38.)**

At beauty's shrine I long have bow'd, *Fair Eliza.* A New Song. [*London.* 1769.] 8°. **P.P. 5438. z.**
The Universal Magazine, Vol. XLIV., p. 43.

At Cribbage Tom and Phillis play'd. *Playing at Cards for Kisses.* [Song.] C[harles and] S[amuel] T[hompson: *London*, 1765?] *s. sh.* fol. **G. 306. (88.)**

At Cynthia's feet I sigh'd. Song.
See Stubley (S.)

At dawning day among the broom. *He kiss'd and I comply'd.* [Song.] Sung by Mrs. Martyr at Vaux-Hall Gardens. *Printed for S. A. & P. Thompson: London*, [1790?] fol. **G. 808. f. (6.)**

At dewy dawn. *The Happy Pair.* [Song, words by L. Pilkington.] [*London*, 1765.] 8°. **P.P. 5441.**
The Royal Magazine Vol XIII., p. 269.

At dewy dawn. *The Happy Pair.* [Song.] [*London*, 1765.] 8°. **158. l. (10.)**
The London Magazine, 1765, *p.* 640.

[Another setting.] At dewy dawn. *The Happy pair.* [Song, words by L. Pilkington. Music by E. Miller.] Sung by Mrs. Weichsel at Vauxhall. [*London*, 1780?] fol. **G. 306. (212.)**

AT. At early dawn from humble Cot. Song. *See* ATTWOOD (T.) [*Fast Asleep.*]

At Egbert's Court young Elvyn shone. *Elvyn's Release.* An Admir'd New Song. [Words by — Wilson, music by J. Hook.] Sung by Mrs. Kennedy. *J. Lee: Dublin,* [1785?] *s. sh.* fol. **H. 1601. b. (84.)**

At Eve with the Woodlark I rest. [Song.] *See* BATTISHILL (J.)

At last my dear Chloe reveal. Song. *See* BARKER ( )

At length, ye Gods! you bring relief. *Belinda.* A New Song. [*London,*] 1760. 8°. **P.P. 5441.**

The Royal Magazine, Vol. III., p. 321.

At Lucy's Door. [Song.] *See* HAYDN (F. J.) [*XII. Lieder. Th.* 1. *N°* 4. *Eine sehr gewöhnliche Geschichte.*]

At Night with the Woodlark I rest. *The Middlesex Farmer.* [Song.] [*London,* 1770?] *s. sh.* fol. **H. 1994. a. (152.)**

At noon in a Sultry Summer's day. [Song.] *See* RAMONDON (L.)

At Noon in a Sultry Summer's day. Song. *See* WELDON (J.)

At persecution I can laugh. Duett. *See* HAENDEL (G. F.) [*Saul.*]

At Polwart on the Green. *The kind Lass of Polwart.* [Song.] [*London,* 1720?] *s. sh.* fol. **G. 306. (47.)**

[Another edition.] At Polwart on the green. *The Kind Lass of Polwart, etc.* [*London,* 1730?] *s. sh.* fol. **G. 316. d. (35.)**

At Reading there lived a buxom young Dame. *The Miraculous Hen, or the Fruitless Enquiry after a Cuckold's Cap.* [Song.] *Sk[illern: London,* 1780?] *s. sh.* fol. **G. 306. (98.)**

At ruddy Eve and rosy dawn. *A New Song.* [*London,* 1770?] *s. sh.* fol. **H. 1994. b. (5.)**

At St. Osyth by the Mill. *St. Osyth at the Mill, etc.* [Song.] [*London?* 1740?] *s. sh.* fol. **G. 316. h. (3.)**

At setting Day and rising Morn. *The Faithfull Shepherdess.* [Song, words by A. Ramsay, music by S. Howard.] *London,* 1740?] *s. sh.* fol. **G. 305. (142.)**

[Another copy.] **G. 316. d. (42.)**

[Another setting.] At setting day and rising morn. *At Setting Day.* A favorite Scotch Song. Sung by M^rs^ Weichsell at Vauxhall 1779. *Sk[illern: London,* 1779.] *s. sh.* fol. **G. 306. (104.)**

This setting is different from that of either S. Howard or J. Hook.

At setting Sun, tho' half afraid. *The Linnets.* [Song.] *Printed for J. Bland:* [*London,* 1780?] *s. sh.* fol. **G. 306. (101.)**

[Another copy.] **H. 1601. b. (89.)**

AT. At the Brow of a Hill. *The Lass at the Brow of y^e^ Hill.* [Song, words by Mary Jones.] [*London,* 1735?] *s. sh.* fol. **H. 1994. b. (6.)**

[Another edition.] At the Brow of a Hill. *The Lass of the Hill.* Another Tune to the same Words by M^r^ Howard. [*London,* 1740?] *s. sh.* fol. **H. 1994. b. (7.)**

At the foot of a hill in a neat lonely cott. *The Sad Case.* A Song, sung by Miss Thomas. [*London,* 1757.] 8°. **P.P. 5438.**

The Literary Magazine, Vol II. p. 541.

[Another edition.] At the foot of a hill. *The Sad Case.* [Song.] Sung by Miss Thomas at Marybone Gardens. [*London,* 1760?] *s. sh.* fol. **G. 316. c. (10.)**

At the sign of the horse. *The Vicar and Moses.* [Song.] *Sk[illern: London,* 1780?] *s. sh.* fol. **G. 303. (136.)**

Both words and music of this song are different from the version ascribed to G. A. Stevens.

At the silent Evening Hour. *The Secret Kiss.* [Song, words by R. Dodsley, music by J. Oswald.] [*London,* 1745?] *s. sh.* fol. **G. 306. (22.)**

At Totterdown hill there dwelt an old pair. *Love in Disguise:* A new Song. [*London,* 1768.] 8°. **P.P. 5438. z.**

The Universal Magazine, Vol. XLII., p. 321.

At Totterdown Hill there dwelt an old pair. *Love in Disguise.* Sung by M^r^ Bellamy at Covent-Garden Theatre. *R. Falkener: London,* [1770?] *s. sh.* fol. **H. 1994. a. (149.)**

[Another edition.] At Totterdown Hill there dwelt an old Pair. *Love in Disguise, etc.* [Song.] [*London,* 1770?] *s. sh.* fol. **I. 530. (14.)**

At Upton on the Hill. *The Happy Couple.* [Song.] [*London,* 1740?] *s. sh.* fol. **G. 306. (41.)**

[Another edition.] At Upton on the Hill. *The Happy Couple, etc.* [*London,* 1740?] *s. sh.* fol. **G. 316. d. (14.)**

[Another edition.] At Upton on the Hill. *The Happy Couple, etc.* [*London,* 1760?] *s. sh.* fol. **G. 305. (120.)**

At Winchester there was a Wedding. *The Winchester Wedding.* [Song, the words by T. Durfey.] [*London,* 1710?] *s. sh.* fol. **H. 1601. (19.)**

ATALANTA. [Viva la pace.] The Force of Music. [Song.] To a Favourite Air in the Opera of Atalanta. [By G. F. Handel.] *R. Falkener: London,* [1770?] *s. sh.* fol. **H. 1994. a. (59.)**

ATALANTA. [Viva la pace.] On the Force of Music: [Song,] to a Favourite Air in...Atalanta [by G. F. Handel]. [*London*, 1767.] 8°. **P.P. 5438. z.**
The Universal Magazine, Vol. XLI., *p.* 326.

Atalanta. Opera. *See* HAENDEL (G. F.)

ATFIELD (JOHN) Arise brave Britons all. *A Loyal Song* [written] by Mr. Webb, *etc.* [*London*, 1750?] *s. sh.* fol. **H. 1994. (3.)**

Arise brave Britons all. *A Loyal Song, etc.* [1756.] *s. sh.* 8°. *See* ARISE. **P.P. 5439. ab.**

Comus's Court. [Song.] The Words by H. Howard, *etc.* [*London*, 1740?] *s. sh.* fol. **G. 316. a. (7.)**

Cupid's power restor'd...[Song.] Within Compass of the German Flute. [*London*, 1735?] *s. sh.* fol. **G. 306. (116.)**

Gin e're I'se in Love. *A Scotch Song, etc.* [*London* 1735?] *s. sh.* fol. **G. 308. (23.)**

[Another edition.] Gin e're I'se in Love. *A Scotch Song, etc.* [*London*, 1740?] *s. sh.* fol. **G. 303. (48.)**

'Tis true, my Celia, thou art fair. *A New Song, etc.* [*London*, 1757.] 8°. **158. l. 2.**
The London Magazine, 1757, *p.* 611.

ATHALIE. Choeurs d'Athalie.
See SCHULZ (J. A. P.)

ATHRIDATES. In this I fear my latest Breath. [Song.] *Sung by Miss Ashmore.* In the Opera of [The Revenge of] Athridates [a pasticcio, arranged by G. F. Tenducci]. *Printed for B. Rhames: Dublin*, [1766.] *s. sh.* fol. **G. 808. f. (6*. a.)**

See the purple morn arise. [Song.] *Sung by Mr Tenducci.* In the Opera of [The Revenge of] Athridates, *etc. Printed for B. Rhames: Dublin*, [1766.] *s. sh.* fol. **G. 808. f. (6*. b.)**

[Another edition. See the purple morn arise.] The Purple Morn. [Song.] Sung by Mr Tenducci in the Opera of [the Revenge of] Athridates, at the Theatre in Dublin. [*London*, 1770?] *s. sh.* fol. **H. 1994. b. (70.)**

Where is pity's melting Eye. [Song.] *Sung by Mr Tenducci.* In the Opera of [The Revenge of] Athridates, *etc. Printed for B. Rhames: Dublin*, [1766.] *s. sh.* fol. **G. 808. f. (6*. c.)**

Where is pity's melting Eye. *The favorite Duett, etc.* [in the Revenge of Athridates]. [1780?] *s. sh.* fol.
See WHERE. **G. 313. (168.)**

ATKINSON ( ) *Miss.* How sleep the brave. An Ode by Collins. [Song.] *G. S[mart: London*, 1785?] *s. sh.* fol. **G. 308. (114.)**

ATKINSON ( ) *Miss.* The Shepherd's Complaint. [Song.] *G. S[mart: London*, 1785?] *s. sh.* fol. **G. 306. (146.)**

ATKINSON (WILLIAM) The Air [Song, words] from Metastasio, *etc.* [*London*, 1764.] 8°. **158. l. 9.**
The London Magazine, 1764, *p.* 651.

Dear Chloe, what means this disdain. *A Song, etc.* [*London*, 1764.] 8°. **158. l. 9.**
The London Magazine, 1764, *p.* 480.

ATTALO. The Favourite Songs in the Opera call'd Attalo. [A Pasticcio.] *Printed for I. Walsh: London*, [1758.] fol. **G. 206. g. 3.**
The composers named are: Auresichio, Coffarello, Perez and Potenza.

[Attalo. A Pasticcio.]
See DELIZIE. Le Delizie dell' Opere, *etc.* Vols, 9, 13. [1776.] fol. **G. 159.**

ATTEND. Attend all ye Fair. Song.
See WAY TO KEEP HIM.

Attend all ye Nymphs. [Song.] Sung by Miss Jameson at Vaux-hall. *I. R[utherford: London*, 1770?] *s. sh.* fol. **G. 306. (85.)**

Attend all ye shepherds. *The Maid of the Mill.* A New Song. [*London*, 1767.] 8°. **P.P. 5438. z.**
The Universal Magazine, Vol. XLI., *p.* 376.

Attend, all ye Virgins. *The Hint.* A New Song. [*London*, 1771.] 8°. **P.P. 5438. z.**
The Universal Magazine, Vol. XLIX., *p.* 319.

Attend ye Bucks! *A New Bucks Song.* As Sung by Brother Popplewell, *etc.* *G. S[mart: London*, 1780?] *s. sh.* fol. **G. 306. (139.)**

Attend ye ever tunefull Swains. *The Charms of Polly Willis.* [Song, music by J. G. Cox.] Set for the German Flute. [*London*, 1730?] *s. sh.* fol. **G. 306. (24.)**

[Another copy.] **G. 305. (283.)**

Attend ye fair, ye rural Train. *The Coquet, or Complaining Shepherd.* [Song.] [*London*, 1760?] *s. sh.* fol. **H. 1994. (2.)**

[Another copy.] **G. 316. a. (8.)**

Attend ye Nymphs. Song.
See BAILDON (J.)

Attend ye Nymphs whilst I impart. Song.
See CASSON (M.)

Attend, ye swains, whom beauty fires. Song. *See* B., J., *of Norwich.*

ATTENTE. L'Attente du Plaisir. [Song.]
See BEAU. Le beau Julien attendait sa bergère *etc.* [1785?] 8°. **B. 362. f. (33.)**

ATTERBURY (LUFFMAN) A Collection of Catches & Glees for three and four Voices. *C. and S. Thompson: London*, [1777.] *obl.* fol. **E. 318. c. (2.)**

ATTERBURY (Luffman) A Collection of Glees, Canzonets and Rounds, for Two, Three, and Four Voices...Opera 3d. *T. Skillern, for Mrs. Atterbury: London*, [1797?] fol. **H. 1215. (1.)**

A Collection of Twelve Glees, Rounds &c. for Three, Four & Five Voices... Opa 2nd. *Printed for G. Goulding: London*, [1790?] *obl.* fol. **E. 600. r. (1.)**

Come let us all a Maying go, a Favorite Glee, *etc.* *Preston & Son: London*, [1793?] fol. **G. 353. (1.)**

Come mount your fleet Coursers brave Boys, a favorite Round, *etc.* *Printed for J. Dale: London*, [1793?] *obl.* fol. **D. 402. (3.)**

Come ye rural Nymphs & Swains, a Favorite Round for 3 Voices, *etc.* *Preston & Son: London*, [1795?] fol. **G. 352. (2.)**

The Cottagers, a Glee for Three Voices, also, a Favorite Round, *etc.* *Lewis, Houston & Hyde: London*, [1796.] fol. **G. 352. (1.)**

Happy we who thro' the Meadows rove, a favorite Glee, *etc.* *Printed for J. Dale: London*, [1793?] *obl.* fol. **D. 402. (1.)**

Lads and Lasses hither come, a Favorite New Round for Three Voices, *etc.* *Printed for J. Dale: London*, [1793?] *obl.* fol. **D. 402. (5.)**

Let's banish Strife & Sorrow, a favorite Round, *etc.* *Preston & Son: London*, [1795?] fol. **G. 352. (3.)**

Mark the Sweet Rosebud, a favorite Song, sung by Mr Harrison, *etc.* *Printed for J. Dale: London*, [1795?] fol. **G. 364. (2.)**

Say why a Blush o'erspreads the Rose, a favorite Song, *etc.* *Printed for J. Dale: London*, [1795?] fol. **G. 364. (1.)**

Smiling Health, a Favorite Glee, *etc.* *Printed for J. Dale: London*, [1793?] *obl.* fol. **D. 402. (4.)**

The Undaunted Britons, a Favorite Loyal Song, Sung by Mr Dignum at the Theatre Royal Hay-market. *Printed for J. Dale: London*, [1792?] fol. **G. 360. (5.)**

Will you go to the Fair. A New Catch, *etc.* *Printed for J. Dale: London*, [1793?] *obl.* fol. **D. 402. (2.)**

See Amusement for the Ladies. Amusement for the Ladies, being a Selection of...Glees and Madrigals...by... Messrs. Atterbury, Callcott, *etc.* [1791–93.] *obl.* fol. **E. 61.**

See Apollonian Harmony. Apollonian Harmony: a Collection of...Glees...by ...Atterbury, *etc.* [1790?] 8°. **E. 255.**

ATTERBURY (Luffman) *See* Mago and Dago. Mago and Dago. The Overture, Songs, &c. in...Mago and Dago... The New Airs...by...Mr Atterbury, *etc.* [1794.] fol. **H. 129. (10.)**

ATTEY (John) The First Booke of Ayres of Foure Parts, with Tableture for the Lute: So made, that all the parts may be plaide together with the Lute, or one voyce with the Lute and Base-Vyoll. *Thomas Snodham: London*, 1622. fol. **K. 8. h. 8.**

ATTFIELD (John) *See* Atfield.

ATTILIO REGOLO. Attilio Regolo. Opera. *See* Jomelli (N.)

ATTRAIT. L'Attrait qui fait chérir ces lieux. Air. *See* Couvent.

ATTWOOD (Thomas) The Adopted Child, a Musical Drama in Two Acts [written by S. Birch], *etc.* *Longman & Broderip: London*, [1795.] *obl.* fol. **D. 286. (1.)**

The title-page is signed by the composer.

Ah! once when I was a very little Maid. *See* infra. [*Fast Asleep.*]

Ah! where were the Charms. *See* infra [*The Fairy Festival.*]

At early Dawn, from humble Cot. *See* infra [*Fast Asleep.*]

Brave Betty was a Maiden. *See* infra [*Britain's Brave Tars.*]

[Britain's Brave Tars.] Brave Betty was a Maiden...Song, Sung in Briton's Brave Tars or All for Saint Pauls, written by J. O'Keefe ... arranged by T. Attwood. *Longman, Clementi & Co.: London*, 1797. fol. **G. 805. (3.)**

Caernarvon Castle. [Opera, words by J. Rose.]...Composed [and compiled]... by T. Attwood. *Preston & Son: London*, [1793.] *obl.* fol. **D. 286. (2.)**

[Another copy.] **D. 280. (2.)**

The Castle of Sorrento, a Comic Opera... composed [and compiled] by T. Attwood... The Words by H. Heartwell. *Goulding, Phipps & D'Almaine: London*, [1799.] fol. **H. 230. a. (1.)**

The title-page is signed by the composer.

The Convent Bell. A Favorite Song ... Words by S. Birch, *etc.* *Lewis, Houston & Hyde: London*, [1796?] fol. **G. 364. (3.)**

[The Fairy Festival.] Ah where were the charms. *The Favorite Song* sung by Miss Leak, in the Fairy Festival, *etc.* *Longman and Broderip: London*, [1797.] fol. **G. 250. (2.)**

Page 1 *is signed by the composer.*

—— Just at your age. *The Favorite Song* sung by Master Welsh in the Fairy Festival, *etc.* *Longman and Broderip: London*, [1797.] fol. **G. 250. (1.)**

Page 1 *is signed by the composer.*

ATTWOOD (Thomas) [The Fairy Festival.] When fogs round the brim of the moon. *The Favorite Song* sung by Miss Wentworth in the Fairy Festival, *etc.*
Longman and Broderip : London, [1797.] fol. **G. 250. (3.)**
Page 1 *is signed by the composer.*

[Fast Asleep.] Ah ! once when I was a very little Maid. A Favorite Song sung in the Farce of Fast Asleep... The Words by S. Birch. *Longman and Broderip : London,* [1797.] fol. **G. 250. (6.)**
Page 1 *is signed by the composer.*

—— At early dawn from humble Cot. A favorite Song sung... in the Farce, Fast Asleep,... the Words by S. Birch.
Longman and Broderip : London, [1797.] fol. **G. 250. (6.)**
Page 1 *is signed by the composer.*

The Genealogy of the British Kings... the Words by G. S. Carey. [Song.] *Longman & Broderip : London,* [1790 ?] fol. **G. 361. (1.)**
Page 1 *is signed by the composer.*

Hope as a gleam that shoots its ray.
See infra [*The Prisoner.*]

In defence of the blessings true freedom bestows. *See* infra [*The Magic Oak.*]

Just at your Age.
See supra [*The Fairy Festival.*]

Easy Progressive Lessons Fingered for Young Beginners on the Piano Forte or Harpsichord. *Longman and Broderip : London,* [1795 ?] fol. **g. 132. (1.)**

The Magic Oak, or Harlequin Woodcutter. [Pantomime]... The Words by T. Dibdin. *Goulding, Phipps & D'Almaine : London,* [1799.] fol. **H. 2815. a. (1.)**
The title-page is signed by the composer.

—— In defence of the blessings true freedom bestows. *The Favorite Volunteers' Song,* Sung ... in the Magic Oak. The Words by T. Dibdin.
Goulding & Co. : London, [1799.] fol. **H. 2818. a. (14.)**

The Mariners, a Musical Entertainment in Two Acts ... [words by S. Birch] composed [and compiled] by T. Attwood, *etc.* *Longman & Broderip : London,* [1793.] fol. **D. 280. (3.)**

—— The Additional Song, Duett and Trio in the Mariners. *Longman and Broderip : London,* [1796.] fol. **H. 129. (4.)**

The Mouth of the Nile, a . . . Musical Entertainment in Honor of the Glorious first of August... The Words by T. Dibdin. *Goulding, Phipps & D'Almaine : London,* [1799.] fol. **G. 806. h. (2.)**

—— Overture . . . arranged for the Harp or Piano Forte. *Goulding, Phipps & D'Almaine : London,* [1799.] fol. **g. 272. t. (4.)**

ATTWOOD (Thomas) Oh ! how wild with pride and joy.
See infra [*The Prisoner.*]

The Poor Sailor, or Little Ben and Little Bob. A Musical Drama in Two Acts, *etc.*
Longman and Broderip : London, [1795.] *obl.* fol. **D. 286. (3.)**
The title-page is signed by the composer.

—— To Fortune lost, my Native Shore ... Song, *etc.* *Longman and Broderip : London,* [1795 ?] fol. **G. 796. (3.)**

The Prisoner, a Musical Romance . . . [written by J. Rose, composed and compiled] by T. Attwood, *etc.* *Longman and Broderip : London,* [1792.] *obl.* fol. **D. 280. (1.)**

—— Hope as a Gleam that shoots its ray. *A Favorite New Song* sung by Miss Leak, in the Prisoner. *Longman and Broderip :* [*London,* 1795 ?] fol. **G. 250. (5.)**
Page 1 *is signed by the composer.*

—— Oh ! how wild with pride and joy. *A favorite New Song* sung by Mrs. Bland in the Prisoner, *etc.* *Longman and Broderip :* [*London,* 1795 ?] fol. **G. 250. (4.)**
Page 3 *is signed by the composer.*

—— Tears that exhale. A favorite Song, *etc.* *Longman & Broderip :* [*London,* 1795 ?] fol. **G. 805. d. (2.)**

Reflections of Marie Antoinette ... Conjectured to have been written by the late ... Queen of France, *etc.* [Song.] *Preston & Son : London,* [1794 ?] fol. **G. 364. (4.)**

The Royal March as Performed at S^t^ Paul's while the Colours were dedicated.
See Dušek (J. L.) A Complete... delineation of the Ceremony... on Tuesday the 19^th^ Dec^r^ 1797... to which is added... the March... by Mr. Attwood, *etc.* [1797.] fol. **g. 138. (15.)**

The Smugglers, a Musical Drama in Two Acts . . . Composed [and compiled] by T. Attwood... The Words by S. Birch.
Printed for Longman & Broderip : London, [1796.] *obl.* fol. **D. 280. (4.)**

[Another copy.] **D. 286. (4.)**

Sonata. [In B♭. P.F. and Violoncello.]
See Storace (S.) Storace's Collection of Original Harpsichord Music. Vol. II. N° 5. [1790.] fol. **g. 122.**

Three Sonatas for the Piano Forte or Harpsichord; with accompanyments for a Violin and Violoncello ad libitum... Op. 2^a^. [Separate Parts.] *Printed for Longman & Broderip :* [*London,* 1788 ?] fol. **g. 150-152. (2.)**

Tears that exhale.
See supra [*The Prisoner*].

ATTWOOD (THOMAS) The Third Regiment of Royal East India Volunteers Slow and Quick Marches. Adapted for the Piano-Forte, *etc.* *Goulding & Co.: London*, [1800?] fol. **g. 443. e. (1.)**

To Fortune lost, my Native Shore.
See supra: [*The Poor Sailor.*]

Three Trios for the Piano Forte or Harpsichord, with Accompaniments for a Violin and Violoncello obligato... Op. 1ma. [Separate Parts.] *Printed for Longman & Broderip:* [*London*, 1787?] fol. **g. 150-152. (1.)**

The title-page of the P.F. part is signed by the composer.

When fogs round the brim of the moon.
See supra: [*The Fairy Festival.*]

ATYS. Brulé d'une flamme. *Air* d'Atys, *etc.* [By N. Piccini.] [*Paris,*] 1780. 8°. **298. f. 2.**

Mercure de France, 1780, *p.* 6.

Atys. Tragédie. *See* LULLI (G. B.)

Atys. Tragédie Lyrique.
See PICCINI (N.)

ATYS ( ) Six Sonates en Duo, travaillées pour Six Instruments differens, Flûte, Haut-bois, Pardessus de Viole à cinq Cordes sans aucun démanchement, Violon, Basson, et Violoncelle . . . Œuvre IV. Gravées par J. Renou. *Chez l'Auteur: Paris*, [1770?] *obl.* fol. **e. 201. b. (1.)**

AU. Au bon papa d'une fillette. Vaudeville. *See* GILLIER (J. C.) [*La Foire de Besons.*]

Au bord charmant. Romance.
See ALBANESE ( )

Au bord d'un clair ruisseau. Vaudeville.
See ROCHARD ( )

Au bord d'une fontaine. Romance.
See ALBANESE ( )

Au défaut de brillantes fleurs. Air.
See FERRAND ( )

Au défaut de brillantes fleurs. Air.
See MORIZOT ( )

Au Desert. Duetti.
See RUGE (F.)

Au Dieu qui pare ces bocages. *Romance de Mr. Vousy.* Air: Avec les jeux dans le Village. *Chez Bignon:* [*Paris*, 1790?] 8°. **B. 362. e. (66.)**

Au Dieu qui vous enchaine. Ariette.
See PHILIDOR (F. A. DANICAN.)

Au fond d'un Boccage enchanté. *Romance* [words] de Bondu. *Gravé par Mlle Girard:* [*Paris*, 1780?] 8°. **B. 362. f. (30.)**

[Another copy.] **B. 362. b. (194.)**

Au fond d'une sombre Vallée. Romance.
See ROUSSEAU (J. J.)

Au fond de nos bois. Musette.
See DELISLE ( )

AU. Au jardin de Versaille. Vaudeville.
See GILLIER (J. C.) [*L'Impromptu du Pont-Neuf.*]

Au jour plus pur qui t'éclaire. *Chant d'une Esclave affranchie par le Décret de la Convention Nationale, sur le Berceau de son fils.* Air: Que ne suis-je la fougère. [Words] Par le Cen Coupigny. *Chez Imbault: Paris*, [1794.] 8°. **B. 362. d. (37.)**

Au lever de l'aurore. Chanson.
See COLLET ( )

Au matin dans les prés de Flore. Chanson.
See LALLEMAN ( )

Au mois de May tout s'embellit. *Chanson.* [*Paris,*] 1777. *s. sh.* 8°. **297. f. 15.**

Mercure de France, July, 1777.

Au noir chagrin qui me dévore. Air.
See DIDON.

Au nom de ton père. [Song.]
See MARCHAND D'ESCLAVES.

Au penchant qui nous entraine. Chanson.
See ROBERTO ( )

Au printems de votre âge. Air.
See GLUCK (C. W. von) [*Armide.*]

Au puits du voisin Lucas. *La Cruche Cassée.* [Song.] Air: "Des Bergères du hameau." *Chez Camand: Paris*, [1780?] 8°. **B. 362. e. (105.)**

Au sein des lys et des roses. *Chanson.* [Words] Par M. Tu, *etc.* [*Paris,*] 1767. *s. sh.* 8°. **297. e. 7.**

Mercure de France, April, 1767.

Au traitre Amour. *L'Amante difficile.* [Song.] Air, Vous l'ordonnez. [By Monsigny?] Avec Accompagnemt de Guithare. *Chez Frere:* [*Paris*, 1780?] 8°. **B. 362. e. (19.)**

AU RETOUR. Ami, mets la main sur mon cœur. *Air de Au Retour.* [Vaudeville, by J. B. Radet and F. G. Desfontaines]... Air. Ou compteroit les diamans. (Des regrets sur l'sort. *Air de Au Retour.* Air. Ce fut par la faute du sort [by M. A. Desaugiers].) *Chez Imbault: Paris*, [1793.] 8°. **B. 362. d. (18. e.)**

Ce fut par la faute du sort.
See supra: Ami, mets la main sur mon coeur.

Citoyens, vous parlez de paix. *Air de Au Retour.* [Vaudeville, by J. B. Radet and F. G. Desfontaines.] Air: de la Soirée orageuse, [by N. Dalayrac.] (Nous nous partag'rons la culture. *Air de Au Retour.* Avec Accompt de Guittare. Air: Vaudeville du prix.) *Chez Imbault: Paris*, [1793.] 8°. **B. 362. d. (18. f.)**

D'un bon et franc républicain. *Air de Au Retour.* [Vaudeville, by J. B. Radet and F. G. Desfontaines.] Avec Accompt de Guittare. Air: de la Croisée [by G. G. Cambini]. *Chez Imbault: Paris*, [1793.] 8°. **B. 362. a. (23.)**

AU RETOUR. J'ons un Curé patriote. *Ronde de Au Retour.* [Vaudeville, by J. B. Radet and F. G. Desfontaines.] Avec Accomp[t] de Guittare. Air, Not' Curé et not' Vicaire. *Chez Imbault : Paris,* [1793.] 8°. **B. 362. a. (20.)**

Une loi formelle et précise.
See infra : Tu me connais, *etc.*

Me prier ne sert de rien. *Air de Au Retour.* [Vaudeville, by J. B. Radet and F. G. Desfontaines.] Air, d'un bouquet de Romarin. *Chez Imbault : Paris,* [1793.] 8°. **B. 362. d. (18. d.)**

Nous nous partag'rons la culture.
See supra : Citoyens vous parlez de paix.

Un père avoit dix-sept enfans. Air de Au Retour. [Vaudeville, by J. B. Radet and F. G. Desfontaines.] Avec Accomp[t] de Guittare. Air : de Cadet Roussel. *Chez Imbault : Paris,* [1794.] 8°. **B. 362. a. (29.)**

Plus d' grandeurs, plus d' seigneurs. *Air de Au Retour.* [Vaudeville, by J. B. Radet and F. G. Desfontaines.] Avec Accomp[t] de Guittare. *Chez Imbault : Paris,* [1793.] 8°. **B. 362. d. (18. a.)**

Tout le jour est fait pour l'ouvrage. *Air de Au Retour.* [Vaudeville, by J. B. Radet and F. G. Desfontaines.] Avec Accomp[t] de Guittare. Air : Amusés-vous. *Chez Imbault : Paris,* [1793.] 8°. **B. 362. d. (18. b.)**

Tu me connais, je suis bonn' mère. *Air de Au Retour.* [Vaudeville, by J. B. Radet and F. G. Desfontaines.] Air : Du Serein qui te fait envie. (Une loi formelle et précise. *Air de Au Retour.* Air : Vous qui d'amoureuse aventure [by N. Dalayrac].) *Chez Imbault : Paris,* [1793.] 8°. **B. 362. d. (18. c.)**

Vainement la tendresse espère. *Air de Au Retour.* [Vaudeville, by J. B. Radet and F. G. Desfontaines.] Avec Accomp[t] de guittare. Air : Il ne faut s'étonner de rien. *Chez Imbault : Paris,* [1793.] 8°. **B. 362. d. (18. g.)**

V'la ma cocarde j' prends la tienne. *Vaudeville de Au Retour.* [Vaudeville, by J. B. Radet and F. G. Desfontaines.] Avec Accomp[t] de guittare. Air : du Vaudeville de l'officier de fortune [by A. B. Bruni]. *Chez Imbault : Paris,* [1793. 8°. **B. 362. d. (18. h.)**

AUBER (Daniel Francois Esprit) Le Bonjour . . . [Song.] Paroles de la C[ne] Georgeon. *Chez Cochet : [Paris,* 1800 ?] fol. **H. 2831. h. (5.)**

AUBERGE ISOLÉE. Vous remplirés votre verre. *Chanson de l'Auberge Isolée.* Avec Accomp[t] de Guittare. *Chez Imbault : [Paris,* 1795 ?] 8°. **B. 362. h. (15.)**

AUBERLEN (Samuel Gottlob) Gedichte von J. M. Armbruster. Erstes Bändchen. Mit Musik [of three songs]. *Gedruckt . . . von der typographischen Gesellschaft : Kempten,* 1785. 8°. **11525. de. 10.**
No more published.

Lieder fürs Clavier und Gesang. In Musik gesetzt und herausgegeben von S. G. Auberlen. *Bey Reutiner, jünger : St. Gallen,* 1784. *obl.* fol. **C. 581.**

AUBERT (Jacques) Les Amuzettes. Pièces pour les Vielles, Muzettes, Violons, Flûtes et Hautbois . . . Oeuvre XIV[e]. Gravé par M[me] Leclair. *Chez l'Auteur : Paris,* [1740 ?] fol. **g. 96. (1.)**
Page 1 *is signed by the composer.*

Le jour que mon Iris me rangea sous ses loix. *Air, etc.* [Words by] M. D. L. F. [*Paris,*] 1732. *s. sh.* 4°. **298. a. 22.**
Mercure de France, April, 1732.

Lef Petits Concerts. Duo pour les Musettes, Vielles, Violons, Flutes et Hautbois . . . Gravés par M[me] Leclair. Œuvre XVI. *Chez l'Auteur : Paris,* [1740 ?] fol. **g. 96. (5.)**
Page 1 *is signed by the composer.*

Pourquoy toujours chanter Iris ? *Recit de Basse, etc.* [*Paris,*] 1731. *s. sh.* 4°. **298. a. 19.**
Mercure de France, Oct., 1731.

Premier Livre de Sonates à Violon sêul avec la Basse-Continue . . . Partition . . . Gruvé par Chevillard. *Chez l'Auteur : Paris,* 1719. fol. **h. 8.**
Page 1 *is signed by the composer.*

Sonates à Violon Seul et Basse Continue . . . Livre V. Gravées par De Gland, *etc. Chez l'Auteur : Paris,* [1740 ?] fol. **h. 4.**
Page 1 *is signed by the composer.*

AUBERT (Pierre François Olivier) Études pour le Violoncelle suivies de Trois Duos et de Trois Sonates . . . pour cet Instrument . . . Œuvre 8°. *Chez Imbault : Paris,* [1800 ?] fol. **h. 1871. a. (1.)**

See Davaux (J. B.) [*Théodore. Le Coeur d'une fillette.*] Air . . . Accomp[t] de M. Aubert. [1795 ?] fol. **G. 554. a. (48.)**

AUBERY ( ) Bacchus et Cupidon, cessez d'être ennemis. *Air à Boire* à 2 voix, *etc.* [Words by] L. C. D. N. D. M. [*Paris,*] 1732. *s. sh.* 4°. **298. a. 22.**
Mercure de France, March, 1732.

AUBIGNY VON ENGELBRUNNER (Nina d') Deutsche, italienische und Französische Gesänge mit Begleitung des Pianoforte, *etc.*
In der Gombartischen Musik-Handlung : Augsburg, [1797.] *obl.* fol. **E. 118.**

AUCASSIN ET NICOLETTE. Aucassin et Nicolette. Comédie.
See Grétry (A. E. M.)

AUCTION. The Auction. [Song.]
See I. I'll strive to sing something. [1780?] *s. sh.* fol. **G. 309. (164.)**

AUCTIONEER. The Auctioneer. [Song.] *See* DIBDIN (C.) [*2. Operas, &c. Castles in the Air.*]

AUDINOT (NICOLAS MÉDARD) Le Tonnelier, Opéra-Comique, . . . Nouvelle édition, augmentée...avec la Musique. *See* RECUEIL: Recueil général des Opéra Bouffons, *etc.* Tom. 1. 1777. 8°. **11735. b. 2.**

—— [Un Tonnelier vieux et galant.] *See* JE. Je suis la marchande d'Amour ...Air: Travaillez bon tonelier [by N. M. Audinot]. [1780?] 8°. **B. 362. (18.)**

—— [Un Tonnelier vieux et galant.] *See* LISETTE. Lisette ne possedait rien... Air: du Tonnelier [by N. M. Audinot]. [1775?] 8°. **B. 362. j. (1.)**

—— [For editions and songs published anonymously:] *See* TONNELIER.

AUF. Auf, Brüder, lasst uns fröhlich seyn. Gesellschafts-Lied für Pianoforte. *Bey J. A. Böhme: Hamburg,* [1800?] *obl.* fol. **C. 424. f. (2.)**

Auf! edler Sachse. Lied. *See* HERING (C. G.)

AUFERSTEHUNG UND HIMMELFAHRT JESU. Die Auferstehung und Himmelfahrt Jesu. [Oratorio.] *See* BACH (C. P. E.)

AUGUSTE. La Bermesse. [Dance. 2 Violins.] *Chez Jouve:* [*Paris,* 1783?] 8°. **B. 362. e. (10*.)**

La Bossomanie. [Dance. 2 Violins.] *Chez Jouve:* [*Paris,* 1790?] 8°. **B. 362. e. (12*.)**

La Molière. [Dance. 2 Violins.] *Chez Jouve:* [*Paris,* 1785?] 8°. **B. 362. e. (13*.)**

Le Pantaleon Grec. 3e Pot-Pourri. [Dance. 2 Violins.] *Chez Jouve:* [*Paris,* 1790?] 8°. **B. 362. e. (9*.)**

Le Pentaleon de l'Amour. 4e Pot-Pourri. [Dance. 2 Violins.] *Chez Jouve:* [*Paris,* 1790?] 8°. **B. 362. e. (11*.)**

La Vanhecke. [Dance. 2 Violins.] *Chez Jouve:* [*Paris,* 1790?] 8°. **B. 362. e. (7*.)**

La Zelia. [Dance. 2 Violins.] *Chez Jouve:* [*Paris,* 1790?] 8°. **B. 362. e. (8*.)**

AUGUSTE ET THÉODORE. Auguste et Théodore. Comédie...mêlée de chant. *See* DÉZÈDE (N.)

AUJOURD'HUI. Aujourd'hui cesse la fête. Vaudeville. *See* GOSSEC (F. J.) [*Rosine.*]

AULD. Auld Robin Gray. Song. *See* WHEN. When the sheep are in the fauld, *etc.* [1780?] fol. **G. 313. (177.)**

Auld Robin Gray. [Song.] *See* YOUNG. Young Jamie lov'd me weel, *etc.* [1785?] *s. sh.* fol. **H. 1601. a. (69.)**

AULD ROBIN GRAY. Auld Robin Gray. Pastoral Entertainment. *See* ARNOLD (S.)

AUMANN (DIEDERICH CHRISTIAN) Choral-Buch für das neue Hamburgische Gesangbuch. Herausgegeben von D. C. Aumann, *etc.* *Bey G. F. Schniebes: Hamburg,* 1787. *obl.* fol. **D. 758. (1.)**

AUPRÈS. Auprès d'un vieux Epoux. *Chanson.* [Words] Par le Sieur Couraud. [*Paris,*] 1726. *s. sh.* 4°. **297. a. 24.**
Mercure de France, Dec., 1726.

Auprès de Barcelone. Chanson. *See* SOIRÉE ORAGEUSE.

Au près de l'amant qui m'engage. *Air Nouveau.* Avec Accompagnement de Guitare par Mr. D. L. F., *etc.* [*Paris,* 1785?] 8°. **B. 362. g. (55.)**

AURATA. L' Aurata Cintia Armonica. *See* COSTANTINI (F.)

AURE. Aure dolci. [Song.] *See* AVARO DELUSO.

AURELLI (FEDERICO) *See* AGRELL (J.) Six Sonatas . . . for two Germau Flutes or Violins. Compos'd . . . by Sig^r G. Agrell, F. Aurelli, *etc.* [1760?] fol. **g. 280. (1.)**

AURESICCHIO (ANTONIO) [Attalo. A Pasticcio, by Cocchi, Auresicchio, Coffarello, Potenza and Perez.] *See* DELIZIE. Le Delizie dell' Opere. Vols. 9, 13. [1776.] fol. **G. 159.**

AURIEMMA (DOMENICO) Breve Compendio di Musica...Doue con noue Regole s' insegna...il canto fermo, e figurato, con alcuni passaggi per la voce, e per instromenti, *etc.* *Per Ottauio Beltrano: Napoli,* 1662. 4°. **557*. c. 25.**
Instead of fol. H1 (pp. 57–8) the title-page and list of contents of an earlier edition of the first three parts of this work have been inserted. The title reads: "Introdutione Facile di Canto Fermo ...In Napoli, Per Costantino Vitale. 1620."

AURORA. Aurora beams bright. *A Hunting Song.* Sung by Mr. Vernon at Vaux-hall. [*London,* 1770?] fol. **G. 306. (168.)**

Aurora comes forth in her russet Array. Song. *See* WEBBE (S.) *the Elder.*

AURORE. L'Aurore. Cantatille. *See* GERVAIS (L.)

L'Aurore. Cantatille. *See* LEMAIRE (L.)

L'Aurore a peine ouvroit les Cieux. Air. *See* MOURET (J. J.)

AUS. Auss Gottes Raht vnd Willen. [Hymn.] *See* W., E.

AUSSI. Aussi prompt qu'un éclair. Air. *See* Morel ( )

AUSSITÔT. Aussitôt que je t'apperçois. *See* Dalayrac (N.) [*Azémia.*]

AUSTRIAN RETREAT. The much Admired Austrian Retreat—which they Play at Sun-Set—to which is added the Favourite German Waltz. [P. F.] *Printed for Corri Dussek & Co.: London & Edinburgh*, [1797?] fol. **h. 726. c. (1.)**

AUSWAHL. Auswahl der neuesten Italiænischen, Frantzösischen und Deutschen Singestücken. 1ª Heft. *Im Hilscherschen Music-Verlage: Dresden*, [1793?] *obl.* fol. **C. 740.**
The composers named are: Naumann, Seydelmann, C. L. Tag, Schulz, Gressler and Bauer.

AUTEL. L'Autel de sa Patrie. [Song.] *See* Hus-Desforges (P. L.)

AUTEUR. Un Auteur bien moins qu'imberbe. *L'Épilogueur, ou Réponse à la folle Soirée.* [Song.] Air: Jean Jeanot jaloux risible. [*Paris*, 1785?] 8°. **B. 362. e. (108.)**

[Another copy.] **B. 362. (188.)**

Un Auteur faire une chanson. *La Chose Impossible.* [Song, written] Par Mr. Roulland. Air: Philis demande son Portrait [by Albanese]. *Chez les frères Savigny:* [*Paris*, 1790?] 8°. **B. 362. a. (162.)**

AUTEURS. Auteurs dont abonde Paris. Chanson. *See* Vignoz ( ) *Abbé.*

AUTOMNE. L'Automne. Chanson. *See* Bury (B. de)

AUTRE. L'autre jour à l'ombrage. Romance. *See* Saint George (de)

L'autre Jour dans la Prairie. *Air Nouveau.* [*Paris*, 1780?] 8°. **B. 362. c. (10.)**

L'Autre jour j'etois seulette. Romance. *See* Droit du Seigneur.

L'aut' jour j'vis à la promenade. *Ca n'se refuse pas.* [Song.] Par Mr. * * * Air: du Vaudeville des Deux Morts, Opéra Comique. [*Paris*, 1781?] 8°. **B. 362. f. (18.)**

[Another copy.] **B. 362. (52.)**

L'autre jour je vis dans un Pré. *Le petit Pamir.* [Song.] Air de la faridondaine. *Chez Camand: Paris*, [1785?] 8°. **B. 362. e. (87.)**

L'autre jour je crus entendre. Romance. *See* Garat (P. J.)

AUTRE. L'autre jour l'enfant de Cythère. Chanson. *See* Frison (A.)

L'autre jour la jeune Lisette. *La Feuille à l'envers.* Ariette Nouvelle. [*Paris*, 1780?] 8°. **B. 362. b. (125.)**

L'aut' jour Lucas dans la prairie. *Ca n'se peut pas.* [Song.] Par Mr. * * *. Air: du Vaudeville des Deux Morts, Opéra Comique. *Chez les Frères Savigny:* [*Paris*, 1781?] 8°. **B. 362. f. (17.)**

L'autre jour mon amant Colas. *Vaudeville*, [*Paris*,] 1730. *s. sh.* 4°. **298. a. (13.)**
Mercure de France, Oct., 1730.

L'autre jour que gros René. *Le gros René.* [Song.] [*Paris*, 1785?] 8°. **B. 362. e. (96.)**

L'autre jour, sous une aubépine. *Air Païsan.* [*Paris*,] 1739. *s. sh.* 4°. **298. b. 3.**
Mercure de France, Dec., 1739.

L'autre jour, un songe agréable. *Air*, avec Accompag[t] de Guitarre. [Words] Par une jeune Demoiselle. [*Paris*,] 1761. *s. sh.* 8vo. **297. d. 28.**
Mercure de France, March, 1761.

AUTREFOIS. Autrefois aux pieds de Thémire. Air. *See* Légat de Furcy (A.)

Autrefois, je m' s'rais peut-être. Air. *See* Confédération du Parnasse.

Autre fois la jeune Thérèse. Ronde. *See* Amours de Bastien et Bastienne.

Autrefois sans relache. Ariette. *See* Honorine.

Autrefois sur ma musette. *Musette.* [*Paris*,] 1748. *s. sh.* 4°. **297. c. 15.**
Mercure de France, March, 1748.

AUTUMN. Autumn. Song. *See* Hudson (R.)

AUVERGNE (Antoine d') *See* Dauvergne.

AUX. Aux Amateurs Aériens. [Song.] *See* Sur. Sur un globe rempli d'air, *etc.* [1783?] 8°. **B. 362. e. (11.)**

Aux Dieux les plus charmans. Vaudeville. *See* Charriere ( )

Aux Mânes de la Gironde. Hymne. *See* Gossec (F. J.)

Aux martyrs de la Patrie. Hymne. *See* J., J.

Aux plaisirs vrais de la nature. Romance. *See* Plantade (C. H.) [*Le Roman.*]

Aux prodiges de la Victoire. Hymne. *See* Rouget de d'Isle (C. J.)

AUXCOUSTEAUX (Arthur) Missa Quatuor Vocum, ad Imitationem Moduli, Secundi Toni... Novissima Editio. *Typis Joannis-Baptistæ-Christophori Ballard: Lutetiæ Parisiorum.* 1726. fol. **K. 10. b. 1. (12.)**

AUXCOUSTEAUX (ARTHUR) Les Quatrains de Mr. Mathieu, Mis en Musique à Trois Parties selon l'ordre des Douze Modes ... Basse. *Robert Ballard : Paris*, 1643. 4°. **K. 3. i. 18.**

Suite de la Première Partie des Quatrains de Mr. Mathieu, Mis en Musique à trois Voix, selon l'ordre des douze Modes ... Haute. (Moyenne.) (Basse.) 3 pts. *Robert Ballard : Paris*, 1652. 4°. **K. 3. i. 19.**

AVANT. Avant que je fusse amoureux. Air. *See* BOUVARD (F.)

Avant que le soleil. Air. *See* SACCHINI (A. M. G.)

AVARO DELUSO. Aure dolci. *Sung by Sig^ra Castini in the New Opera L'Avaro.* [By A. M. G. Sacchini.] *J. Lee : Dublin*, [1779?] *s. sh.* fol. **H. 1601. a. (15.)**

Voi sapete. *The much admired Rondo* sung by Sig^ra Castini in L' Avaro. [By A. M. G. Sacchini.] *John Lee : Dublin*, [1779?] *s. sh.* fol. **H. 1601. a. (16.)**

AVARUS. Avarus sent for me to dine. *The Miser's Invitation.* A New Ballad set by an Eminent Master. [*London*, 1730?] *s. sh.* fol. **G. 316. (13.)**

AVEC. Avec deux Envoyés d'Hymen. Couplets. *See* GUICHARD (F.)

Avec les jeux dans le village. [Song.] *See* AMOURS D'ÉTÉ.

Avec ma bonne tous les jours. [Song.] *See* INTÉRIEUR D'UN MÉNAGE REPUBLICAIN.

Avec peine un cœur se dégage. Air. *See* OLYMPIADE.

Avec plaisir Lisette. Musette. *See* DUCHEMIN ( )

AVELLA (GIOVANNI D') Regole di Musica, diuise in cinque Trattati, con le quali s' insegna il Canto Fermo, e Figurato, per vere e facili regole. Il Modo di fare il Contrapunto. Di comporre l' vno, e l' altro Canto. Di cantare alcuni Canti difficili, e molte cose nuoue, e curiose, *etc.* *Nella Stampa di Francesco Moneta : Roma*, 1657. fol. **785. m. 10.**

AVENTINUS (JOANNES) *See* THURNMAYER (J.) *Aventinus.*

AVENTURE. L'Aventure d'Annette. *See* COLIN. Colin jaloux de me plaire, *etc.* [1785?] 8°. **B. 362. (233.)**

L'Aventure Heureuse. [Song.] *See* JADIS. Jadis la timide Nanette, *etc.* [1785?] 8°. **B. 362. e. (103.)**

AVEU. L'Aveu reciproque. Romance. *See* DEPUIS. Depuis longtems je soupire, *etc.* [1780?] 8°. **B. 362. g. (34.)**

AVEUGLE DE PALMYRE. Des Simples jeux de son enfance. *Air de l'Aveugle de Palmyre.* [By J. J. Rodolphe.] *Chez Frère : [Paris*, 1767?] 8°. **B. 362. (31.)**

L'Aveugle de Palmyre. Comédie-Pastorale meslée d'Ariettes. *See* RODOLPHE (J. J.)

AVEUX INDISCRETS. Les Aveux Indiscrets. Intermède. Par Mr. * * * [*i.e.* P. A. Monsigny.] ... Gravé par le S^r Hue. [Full Score.] *Chez Mr. de la Chevardière : Paris*, [1759.] fol. **H. 617. c.**

Les Aveux Indiscrets, Opéra-Comique. Par M. T[aconet] ... avec la Musique [of the concluding Vaudeville]. *Chez Ballard : Avignon, Paris*, 1759. 8°. **11738. o. 1. (1.)**

AVILA (GERONIMO **ROMERO DE**) *See* ROMERO DE AVILA.

AVISON (CHARLES) Twenty Six Concertos ... for Four Violins, One Alto-Viola, a Violoncello, and Ripieno-Bass. Divided into Four Books in Score, for the use of Performers on the Harpsichord, *etc.* 4 Bks. *J. Johnson, etc., for the Author : Newcastle*, 1758. fol. **h. 72.**

This copy was presented to the British Museum by Vincent Novello and contains notes in his autograph.

Six Concerto's in Seven Parts ... Opera Secunda. [Separate Parts.] *Joseph Barber : Newcastle*, 1740. fol. **g. 256. c.**

Six Concertos in Seven Parts, for Four Violins, one Alto Viola, a Violoncello and a Thorough Bass for the Harpsichord. With general Rules for Playing Instrumental Compositions in Parts ... Opera Terza. [Separate Parts.] *Printed for John Johnson : London*, 1751. fol. **g. 256. b.**

Eight Concertos in Seven Parts ... Opera Quarta. [Separate Parts.] *Printed for John Johnson : London*, 1755. fol. **h. 72. c.**

Twelve Concertos—divided into two Sets—for Two Violins, One Alto Viola, and a Violoncello. This Work is also adapted to the Practice of the Organ or Harpsichord alone, or these to serve as an Accompanyment to the Parts in Concert ... Opera Nona. Set I. [Separate Parts.] *R. Johnson, for the Author : London*, 1766. fol. **h. 72. b.**

Six Concertos in Seven Parts for four Violins, one Alto Viola, a Violoncello, and a Thorough Bass for the Harpsichord ... Opera Decima. [Separate Parts.] *R. Bremner : London*, 1769. fol. **g. 256.**

AVISON (Charles) An Essay on Musical Expression. *Printed for C. Davis : London*, 1752. 12°. **7897. aaa. 52.**

An Essay on Musical Expression . . . Second Edition, with Alterations and large Additions. To which is added, A Letter to the Author concerning the Music of the Ancients [by J. Jortin] . . . Likewise, Mr. Avison's Reply to the Author of Remarks on the Essay on Musical Expression [i.e. W. Hayes], *etc.* *Printed for C. Davis : London*, 1753. 8°. **1042. k. 15.**

An Essay on Musical Expression . . . With Alterations and Large Additions . . . Third Edition. *Printed for L. Davis : London*, 1775. 12°. **51. b. 29.**

[Another copy.] **7896. a. 37.**
The autograph of C. Hague is inside the cover.

Sae merry as we twa ha' been. A favorite Scotch Tune, with Variations for the Piano Forte or Harpsichord. *Longman and Broderip : London*, [1785?] fol. **h. 62. (14.)**

Six Sonatas for the Harpsichord with Accompanyments for two Violins and Violoncello . . . Opera Quinta. [Separate Parts.] *Printed for John Johnson : London*, 1756. fol. **g. 256. a. (1.)**

Six Sonatas, for the Harpsichord, with Accompanyments for two Violins, & a Violoncello . . . Opera Settima.
J. Johnson, etc., for the Author : Newcastle, 1760. fol. **h. 72. a.**
Wanting the accompaniments.

Six Sonatas, for the Harpsichord, with Accompanyments for two Violins and a Violoncello . . . Opera Ottava. [Separate parts.] *Printed for the Author : London*, 1764. fol. **g. 256. a. (2.)**

See Marcello (B.) [*Estro poetico-armonico.*] The First Fifty Psalms, *etc.* [With Remarks by C. Avison.] 1757. fol. **I. 10. b.**

See Remarks. Remarks on Mr. Avison's Essay on Musical Expression, *etc.* [By W. Hayes.] 1753. 12°. **7897. b. 17.**

See Scarlatti (D.) Twelve Concertos . . . done from Lessons for the Harpsicord . . . by C. Avison, *etc.* 1744. fol. **i. 80.**

AVOIR. Avoir du bien. Menuet.
See Favier ( )

AVOLIO (J.) Six Sonates à Violon seul et Basse . . . Œuvre iv. Gravé par M^me^ de Lusse. *Paris*, [1765?] fol. **i. 12.**

AVONDANNO (Pietro Antonio)
See Avondano.

AVONDANO (Pietro Antonio) A Favourite Lesson for the Harpsichord.
Printed for C. and S. Thompson : London, [1775?] fol. **g. 271.** (8.)

Eighteen entire new Lisbon Minuets for Two Violins and a Bass. Selected out of the Book of Minuets composed for, and play'd at the British Factory Ball. [Score.]
Printed for C. and S. Thompson : London, [1770?] *obl.* 4°. **b. 57. a. (2.)**

A Second Sett of Twenty-Two Lisbon Minuets for two Violins and a Bass. [Score.] *Printed for J. Cox : London*, [1750?] *obl.* 4°. **b. 57. c. (1.)**

AVVISO. Avviso ai Compositori, ed ai Cantanti. *T. Edlin : Londra*, 1728. 8°. **557*. c. 19. (4.)**

AWAKE. Awake, awake and hail the morn. Hymn.
See Webbe (S.) *the Elder.*

Awake Calisto! *The Request.* [Song.] The Words by Mr. Yeomans. [Song.] [*London*? 1760?] *s. sh.* fol. **G. 316. d. (2.)**

Awake, my Eyes, awake. Song.
See Leveridge (R.)

Awake my Muse! Attune thy Lyre! *The Fair for ever.* [Song.] Sung by Master Mattocks at . . . Drury Lane.
See Chloe. Chloe, or the Musical Magazine, *etc.* No. 5. [1760?] fol. **G. 433.**

Awake my Muse attune thy Lyre. *The Fair for Ever.* [Song.] *Sk[illern : London*, 1780?] *s. sh.* fol. **G. 306. (102.)**

Awake my muse the sprightly lay. *Ode to May.* A New Song. [*London*, 1752.] 8°. **249. c. 22.**
Gentleman's Magazine, Vol. XXII., p. 328.

Awake my Soul. Hymn.
See Smart (*Sir* G. T.)

Awake our souls away our fears. *Hymn.* [Words by D^r^ Watts.] [*London*, 1779.] 8°. **P.P. 716. b.**
Gospel Magazine, 1779.

Awake! to arms ye brave protectors. *A Loyal Hymn*, Air, the Marseilles March [by C. J. Rouget de Lisle]. Address'd to the Navy, Army & Militia of Great Britain. [*London*, 1800?] fol. **H. 2831. i. (2.)**

AWAY. Away, away, we've crown'd the Day. Song.
See Carey (H.) [*Apollo and Daphne.*]

Away, let nought to love displeasing. Song.
See Bell (J.)

Away to the Field, see the Morning looks grey. *A New Hunting Song.* Sung by Mr. Taylor at Marybone. [*London*, 1760?] *s. sh.* fol. **G. 806. f. (5.)**

AWAY. Away to the Woodlands away. *May.* [Song.] Sung by Master Cheney at Marybone Gardens. *C. [and] S. T[hompson: London,* 1770 ?] *s. sh.* fol. **G. 306. (107.)**

Away to the Woodlands. Glee. *See* HOOK (J.)

Away with Melancholy. *A favourite Duet for two equal voices*—with an Accompaniment for the Piano Forte—, *etc.* [From W. A. Mozart's Opera, Die Zauberflöte.] [*London,*] 1800. *s. sh.* 4°. *The Lady's Magazine, May,* 1800. **P.P. 5141.**

Away with soft sighs! *The Heroic Fair.* A Loyal Song. *Sk[illern: London,* 1780 ?] *s. sh.* fol. **G. 306. (94.)**

Away ye fantastical Shadows of Grief. *The Lady's Toast.* [Song.] [*London,* 1710 ?] *s. sh.* fol. **H. 1601. (28.)**

AWFUL. Awful, pleasing being say. Song. *See* HAENDEL (G. F.) [*Joshua.*]

AXUR. Axur, Koenig von Ormus. Oper. *See* SALIERI (A.)

AYLWARD (THEODORE) Eight Canzonets for Two Soprano Voices, *etc.* *Preston & Sons, for the Author: London,* [1800 ?] fol. **G. 806. h. (3.)**

The title-page is signed by the composer.

Six Lessons for the Harpsichord, Organ or Piano Forte...Opera Prima. *Printed for the Author: London,* [1785 ?] *obl.* fol. **e. 101. (1.)**

Ode on the Dawn of Peace. The Words by Mr Legge. *M. Whitaker: London,* [1763 ?] fol. **G. 316. e. (138.)**

Oft have I seen at early morn. A favourite Sonnet by G. S. Carey, *etc.* [Song.] *Longman and Broderip: London,* [1785 ?] fol. **H. 2826. c. (1.)**

Six Songs in Harlequin's Invasion, Cymbeline, and Midsummer Night's Dream, &c...For the Voice and Harpsichord. *R. Bremner, for the Author: London,* [1787.] fol. **G. 805. j. (7.)**

Sweet Tyrant Love. A New Song, *etc.* [*London,* 1770 ?] *s. sh.* fol. **I. 530. (15.)**

See MAGO AND DAGO. The Overture, Songs, &c. in...Mago & Dago...The New Airs... by Dr Aylward, *etc.* [1794.] fol. **H. 129. (10.)**

AYRTON (EDMUND) An Anthem for Voices and Instruments in Score... perform'd at...Cambridge, as an Exercise previous to his being admitted to the Degree of Doctor in Music ..and afterwards at St Paul's Cathedral...on the 29th of July, 1784, *etc.* *The Author: London,* [1788.] fol. **H. 807.**

Page 1 *is signed by the Composer.*

Canon, Five in Two. *Printed for the Author: London,* [1790 ?] fol. **G. 503. (8.)**

Page 2 *is signed by the Composer.*

An Ode to Harmony, *etc.* [Glee for four voices, begins "When Music with th' inspiring bowl."] *E. Riley, for the Author: London,* [1800 ?] fol. **G. 353. (2.)**

Page 2 *is signed by the composer.*

The Prize Carnation. Song. The Words by Mr. Chrisr Smart. *I. P[reston: London,* 1780 ?] *s. sh.* fol. **G. 313. (209.)**

AZÉMIA. Ah! que je sens d'impatience. *Air detaché d'Azémia.* [By N. Dalayrac.] *Chez Imbault: Paris,* [1787 ?] 8°. **B. 362. (96.)**

Aussitôt que je t'apperçois. *Air d' Azémia.* [By N. Dalayrac.] Avec Accompt de Guittare. *Chez Imbault: Paris,* [1787 ?] 8°. **B. 362. a. (141.)**

Aussitôt que je t'apperçois. *Air d' Azémia* [by N. Dalayrac]; avec Accompagnement de Piano ou Harpe. *Chez Imbault: Paris,* [1793 ?] fol. **H. 538. f. (4b.)**

Ton amour, o fille chérie. *Air d' Azémia* [by N. Dalayrac] avec Accompagnement de Piano ou Harpe. *Chez Imbault: Paris,* [1790 ?] fol. **H. 538. f. (4a.)**

Azémia. Comédie. *See* DALAYRAC (N.)

AZOLAN. Pour former une aimable chaine. *Ariette d'Azolan..* [By E. J. Floquet.] [*Paris,* 1775 ?] 8°. **B. 362. i. (45.)**

AZOPARDI (FRANCESCO) Le Musicien Pratique, ou Leçons qui conduisent les Elèves dans l'art du Contrepoint... Ouvrage composé dans les principes des Conservatoires d' Italie...traduit de l' Italien, par M. Framery, avec des Notes du Traducteur, *etc.* 2 Tom. *Chez le Duc: Paris,* 1786. 8°. **1042. k. 26.**

B***, M. Examen de la Lettre de M. Rousseau, sur la Musique Françoise. Dans lequel on expose le plan d'une bonne Musique propre à notre langue. Par M. B***. [i.e. Charles Bâton.] [*Paris,*] 1753. 8°. **1103. b. 22. (b.)**

B*******, *Mr.* Ne vous étonés pas. *Air, etc.* [*Paris,*] 1731. *s. sh.* 4°. **298. a. 20.**
Mercure de France, Nov., 1731.

B., *Rev^d Mr.* Corydon and Cynthia. [Song.] Set to Music by the Rev^d Mr. B.
L[ongman] L[ukey and Co.: London, 1775?] *s. sh.* fol. **G. 313. (235.)**

B... (de) *Mr.* Foin de la paix. *Air Badin, etc.* [Words by] M. Autreau. [*Paris,*] 1734. *s. sh* 4°. **297. b. 3.**
Mercure de France, May, 1734.

B*, *Rs. Fhr. von B* zu.* XXIV. Lieder für Junggesellen, in Musick gesetzt von dem R[eich]s F[rei]h[er]r von B* [oecklin] zu B* [oecklinsau]. *Bey J. A. Satron: Freyburg im Breisgau*, 1775. 4°. **D. 713.**

B., A. A Chinese Air. [Transcribed by A. B.] [*London*, 1757.] 8°. **250. c. 4.**
The Gentleman's Magazine, Vol. XXVII., p. 33.

B., A. Synopsis of Vocal Musick: containing the rudiments of singing rightly any Harmonical Song,...whereunto are added several Psalms and Songs of three parts. Composed by English and Italian authors ...By A. B. Philo-Mus. *Printed for Dorman Newman: London*, 1680. *obl.* 12°. **K. 2. a. 5.**
This work contains Psalms by J. Dowland, W. Harrison, J. Milton, T. Ravenscroft and S. Stubbs; Twelve Selected English Tunes in three parts by E. Coleman, L. Hodemont, S. Ives, N. Lanneare, H. Lewis, M. Lock, J. Savile, W. Webb and Dr. Wilson; Twelve Selected English Catches by J. Hilton, T. Holmes, S. Ives, E. Nelham, J. Smith and — Stoner; and Fourteen Italian Songs by G. G. Gastoldi.

B****** (AUGUSTE) Six Romances avec Accompagnement de Piano, *etc. Chez M^lles Erard: Paris*, [1800?] fol. **H. 2831. (6.)**

B., D. Defensa de la Musica Moderna, contra la errada opinion del Obispo Cyrilo Franco. (Contiene vna carta del Obispo Cyrilo Franco ... en la qual se quexa mucho, que la Musica moderna no haga los efectos que hazia la antigua.) [Dedication signed D[ux]. B[ragantiae]. i.e. John IV., King of Portugal.] [*Lisbon*, 1649.] 4°. **K. c. 17. (2.)**
The dedication is preceded by a sonnet, in which the initial letters of each line spell "Ell Rei de Portugal."

B., D. Defensa de la Musica Moderna, *etc.* [Another copy.] **K. 8. c. 18.**
Difesa della Musica Moderna contro la falsa opinione del Vescovo Cirillo Franco tradotta di Spagnuolo in Italiano. [Dedication signed D[ux] B[ragantiæ], i.e. John IV., King of Portugal.]
[*Venice*, 1650?] 4°. **557.* d. 26.**
The engraved title-page contains the arms of Portugal.

B..., D. L. Annette et Lutin. Pastorale mise en musique par Monsieur [J. B.]D[e] L[a]B[orde] ... Les parolles sont de M. Marmontel. Gravée par M^elle Vendome, *etc.* [Full Score.] *Chés Mr. Moria: Paris*, [1762.] fol. **G. 147.**

B., F. M., *Mr. de Rome.* Six Sonates à deux Violons par Mr. F. M. B. de Rome. Mises au Jour par B. Andrez.
Chés B. Andrez: Liége, [1760?] fol. **g. 421. r. (1.)**

B., G., *Esq.* Go gentle notes to Jesse hast. *A Song by G. B., Esq.* [*London*, 1740?] *s. sh.* fol. **H. 1994. (5.)**
[Another copy.] **G. 316. h. 38.**
Late as by Jesse I did sit. *A Song by G. B., Esq.* [*London*, 1740?] *s. sh.* fol. **H. 1994. (4.)**

B., I. The Apprehension, or the Devil among the Lawyers. A Favorite New Song ... Adapted for the Violin, Ger: Flute, and Guittar. The Words by Mr. Oakman. *Printed for C. Fentum: London*, [1785?] fol. **G. 314. (86.)**

B., J., *of Norwich.* Attend, ye swains, whom beauty fires... *Song, etc.*
[*London*, 1752.] 8°. **249. c. 22.**
The Gentleman's Magazine, Vol. XXII., p. 134.

B., J. H., *Esq.* The Wind in our Favor does blow. A Favorite Sea Song. The Music by J. H. B., Esq^r.
H. Hardy: Oxford, [1790?] fol. **G. 805. m. (7.)**

B., J. L. The Joys of Liberty. [Song.]
J. B. Pye: Liverpool, [1790?] fol. **G. 377. (6.)**
Universal Love. [Song.] *J. B. Pye: Liverpool*, [1790?] fol. **G. 377. (7.)**

B., R. A Collection of Duets, Rotas, Canons, Catches & Glees, Selected for the Bristol Catch Club ... by the Editor. [With a preface signed R. B., i.e. Robert Broderip.] [*Bristol,*] 1795. *obl.* 4°. **B. 693.**
The Modern Rake. [Song.] Set by R. B. [*London*, 1765?] *s. sh.* fol. **G. 316. f. 66.**

B., R. W. Now begin the heav'nly theme. *Hymn.* [Words ascribed to J. Langford.] [*London*, 1778.] 8°. **P.P. 716. b.**
The Gospel Magazine, May, 1778.

B., T. The Compleat Musick-Master: Being Plain, Easie and Familiar Rules for Singing, and Playing On the...Violin, Flute, Haut-boy, Bass-Viol, Treble-Viol, Tenor-Viol. Containing likewise...Choice Tunes...fitted to each Instrument, with Songs for Two Voices...The Third Edition, with Additions. [The Preface is signed T. B.] *W. Pearson: London*, 1722. *obl.* 4°.
A. 1330.

The Songs are by D. and H. Purcell, the Lessons for Violin contain compositions by Lenton and J. Clarke. At the end of the work, with separate pagination and register signatures are "Lessons for the Violin" by J. Barrett, Morgin [Morgan], J. Clark, a Minuet by the Emperor [Charles VI?], Porten, Corbett, Tenoe and Church; and "Lessons for the Flute" by Cook, D. Demoivre, Church, Barrett, Porten, Corbett and Tenoe.

Highland Laddie, with Variations by T. B. [P. F.] *Straight and Skillern: [London*, 1775?] fol. **h. 721. a. (4.)**

B., W. Mariana's Charms wound my Heart. *A new Song for the Spinnet by W. B[abell?] [London*, 1710?] *s. sh.* fol. **H. 1601. (310.)**

See Barley (W.)

BABBINI (Matteo) Six Romances avec Accompagnement de Piano Forte, *etc. Chez Mᵉˡᵗʳˢ Érard: Paris*, [1800?] fol.
H. 2832. h. (7.)

BABEL (William) *See* Babell.

BABELL (William) Chamber Music. XII. Solos, for a Violin or Hautboy, with a Bass, figur'd for the Harpiscord. With proper Graces adapted to each Adagio, by the Author...Part the First of his Posthumous Works.

Printed for...I. Walsh...and In. and Ioseph Hare: London, [1725?] fol.
g. 1090. (5.)

[Another edition.] Chamber Music. XII. Solos, for a Violin or Hautboy...Part the First of his Posthumous Works.

Printed for...I. Walsh...and In. and Ioseph Hare: London, [1732?] fol.
g. 908.

This is a reprint from the earlier plates, with a number engraved on the Title-page and without the Preface.

3rd Book of the Ladys Entertainment or Banquet of Musick being a Choice Collection of...Aires & Duets in the Opera's of Pyrrhus & Clotilda. Curiously Set and Fitted to the Harpiscord or Spinnet: With their Symphonys introduc'd in a Compleat manʳ.

Printed for J. Walsh...& J. Hare: London, [1710?] **h. 18. (1.)**

BABELL (William) [Another edition.] The 3ᵈ Book of the Ladys Entertainment, *etc. Printed for J. Walsh ...& J. Hare: London*, [1715?] fol.
f. 39. a. (1.)

In this edition the space on the title-pages for the names of the operas (Pyrrhus and Clotilda, etc.) is left blank and the publisher's number has been added to the title-page.

The 4ᵗʰ Book of the Ladys Entertainment or Banquet of Musick Being a Choice Collection of...Aires & Duets in the Operas of Hydaspes & Almahide. Curiously Set and fitted to the Harpsicord or Spinnet, *etc Printed for I. Walsh and I. Hare: London*, [1715?] fol. **h. 18. (2.)**

[Another edition.] The 4ᵗʰ Book of the Ladys Entertainment, *etc. Printed for I. Walsh, etc.: London*, [1715?] fol.
f. 39. a. (2.)

In this edition the publisher's number has been added to the title-page, the Table is omitted and the arrangement of the plates is slightly different.

XII. Solos for a Violin Hoboy or German Flute, with a Bass figur'd for the Harpsicord, with proper Graces adapted to each Adagio by yᵉ Author...Part the Second of his Posthumous Works. *Printed for ...I. Walsh and Ino. Ioseph Hare: London*, [1725?] fol. **g. 1090. (4.)**

Suits of Harpsicord and Spinnet, Lessons, Collected from the most Celebrated Masters Works. To which is added a Great Variety of Passages. *R. Meares: London*, [1715?] fol. **f. 39.**

Would you I the thing discover. A Song. Design'd to be Sung...in the third Act of the Play called 'Tis well if it Takes, 'the words by Mr. Theobald, *etc. [London*, 1720?] *s. sh.* fol. **G. 315. 161.**

See also B., W.

BABILLARDE. La Babillarde. [Song.] *See* Je. Je veux parler ou me taire. [1785?] 8°. **B. 362. e. (127.)**

BABILONS PIRAMIDEN. Babilons Piramiden. Opera.

See Mederitsch (J.) called *Gallus* and Winter (P von.)

BABTICOCHI (Domenico) A Lesson for the Harpischord or Piano Forte.

Mrs. Johnson, for the Author: London, [1770?] *obl.* fol. **e. 5. f. (2.)**

BACELLI [Domenico) Le Nouveau Marié, ou Les Importuns, Opéra Comique en un Acte;...Les paroles sont de Monsieur de Cailhava...avec la Musique [of the Finale]. 1771.

See Receuil. Receuil général des Opéra Bouffons, *etc.* Tom. 4. 1777. 8°...
11735. b. 3.

BACCHANALIAN. The Bacchanalian. [Song, begins: "Bacchus jolly God of Glasses."] *See* ADAMS (J. B.)

The Bachanalian. [Song, begins: "Hail, great Bacchus."] *See* GANTHONY (J.)

The Bacchanalian. [Song.]
See WHILE. While I quaff the rosy wine, *etc.* [1758.] 8°. **P.P. 5438. z.**

The Bacchanalian. [Song.] *See* WHILE. While I quaff the Rosey Wine.
[1760?] *s. sh.* fol. **G. 316. (157.)**

The Bacchanalian. [Song.]
See WHILE. While I quaff the rosy wine.
[1762.] 8°. **P.P. 5438. z.**

The Bacchanalian. [Song.]
See WITH. With my Friend and my Glass. [1780?] *s. sh.* fol.
G. 313. (242.)

A Bacchanalian. [Song, begins: "Bacchus, Jove's delightfull Boy."]
See YATES (W.) [*A Collection of Songs sung at Vaux-Hall. N°* 3.]

The Bacchanalian Club. [Song.]
See RING. Ring ring the Barr Bell of the World, *etc.* [1730?] *s. sh.* fol.
G. 311. (32.)

Bacchanalian Joys defeated by a powerful Incentive to Love. [Song.]
See WHILE. While I'm at the Tavern Quaffing. [1780?] *s. sh.* fol.
G. 313. (146.)

A Bacchanalian. Song.
See COME. Come bind my Brows, ye wood Nymphs fair, *etc.* [1770?] *s. sh.* fol.
G. 307. (80.)

A Bacchanalian Song [begins: "Drink, seize the Bowl."] *See* DUNN (J.)

The Bacchanalians. [Song.]
See WINE. Wine, wine is alone, *etc.*
[1754.] *s. sh.* 8°. **P.P. 5439. ab.**

BACCHI TEMPEL. Bacchi Tempel öpnadt vid en hieltes död. [Poem and Music by C. M. Bellman.] *Kongl. Tryckeriet: Stockholm*, 1783. 8°.
11556. ccc. 5.

BACCHIUS, *Senior.* Bacchii Senioris... **Εισαγωγη.** Siue Introductio Methodica ad Musicam, per Dialogismum. Græca nunc primum è Regis Christianiss. Bibliotheca eruta, Fed. Morellus...recensuit, castigauit, Latinè vertit, & Notis ilustrauit. *Apud F. Morellum: Lutetiæ*, 1623. 8°. **1042 e. 8.**

Βακχείου του Γέροντος Εἰσαγωγή Τέχνης Μουσικῆς. Bacchii Senioris Introductio Artis Musicæ. Marc. Meibomius Primus Latine vertit, ac Notis illustravit.
See MEIBOMIUS (M.) Antiquæ Musicæ Auctores Septem, *etc.* Vol. I. 1652. 4°.
55. b. 18, 19.

BACCHUS. Bacchus. [Duet.]
See OLIVE (J.)

Bacchus assist us to sing thy great Glory. [Duet.]
See CORELLI (A.) [*Concerti Grossi. Op.* 6. *No.* 10. *Minuetto.*]

Bachus, Bachus, j'implore ton secours. [Song.] *See* PELISSIER ( )

Bacchus, dans ce repas tu vas perdre ta gloire. Chanson. *See* LÉVY ( )

Bacchus de vin nouveau vient remplir nos caves. Air. *See* VILLE-SAVOYE (P.)

Bacchus deity divine. *A Bacchanalian*, sung by Mr. Gilson. [*London*, 1766.] 8°.
158. l. 12.
The London Magazine, 1766, *p.* 31.

Bacchus, dont j'aime la liqueur. Chanson. *See* COURBOIS ( )

Bacchus et Cupidon, cessez d'être ennemis. Air. *See* AUBERY ( )

Bacchus et l'Amour. [Song.]
See DU. Du Dieu d'Amour, *etc.*
[1780?] 8°. **B. 362. (166.)**

Bachus et le Dieu de Cythère. Duo.
See BRICE ( )

Bacchus God of Mortal Pleasure. *A Bacchanal.* [Two-part Song, adapted to the Gavotte in the Overture to Handel's "Ottone."] [*London?* 1740?] *s. sh.* fol.
G. 316. d. (54.)

Bacchus God of Mortal pleasure. [Two-Part Song.]
See HAENDEL (G. F.) [*Ottone. Overture. Gavotte.*]

Bacchus, Jove's delightfull Boy. *A Bacchanalian*, from Fawkes's Anacreon. [Song, by W. Yates.]
[*London*, 1770?] fol. **G. 306. (205.)**
Printed from the plates of pp. 8 *and* 9 *of W. Yates's "Collection of Songs sung at Vaux-Hall," etc.*

Bacchus must now his Power resign. *Bacchus Defeated.* [Song, words by H. Carey, music by — Philips.] [*London*, 1740?] *s. sh.* fol. **G. 306. (247.)**

[Another edition.] Bacchus must now his Power resign. *Bacchus Defeated.* [Song.]
[*London?* 1740?] *s. sh.* fol.
G. 316. h. (13.)

[Another edition.] Bacchus must now his Power resign. *Bacchus Defeated.*
[*London?* 1740?] *s. sh.* fol.
G. 316. d. (45.)

Bacchus one Day gayly striding. Song.
See HAENDEL (G. F.) [*Minuets. Walsh's Collection, p.* 17.]

Bacchus overcome. [Song.] *See* My. My Friend and I we drank. [1710?] *s. sh.* fol.
H. 1601. (299.

BACCHUS. Bacchus par sa douce liqueur. Chanson. *See* BORAN ( )

Bacchus triumphant. Song.
See To. To Phyllis and Chloe, *etc.*
[1755.] 8°. **157. l. 17.**

Bacchus's Feast. [Song.
See BROWN (T.) *Song-Writer.*

Bacchus's Invitation. [Song.]
See YE. Ye Sons of the Bottle, *etc.*
[1740?] *s. sh.* fol. **G. 314. (60.)**

BACCHUS AND ARIADNE. Bacchus and Ariadne. Ballet.
See BOSSI (C.)

BACCHUS ET ÉRIGONE. Amuse le souffle des Zéphirs. *Air de Bachus et Érigone* [Act II. of "Les Fêtes de Paphos," by J. J. Cassanea de Mondonville.]
Recoquillié: [Paris,] 1769. *s. sh.* 8°.
297. e. 28.
Mercure de France, Nov., 1769.

BACCUSI (IPPOLITO) Hippolyti Baccusii Missarum cum Quinque, et Sex Vocibus Liber Primus...Missa (super) Iluminare Hierusalem. Missa (super) Aspice domine. Missa Tribularer (Falcidij foriiuliensis). Missa (super) Standomi vn giorno (di Orlando). Cum sex vocibus. Cantus. (Altus.) (Tenor.) (Bassus.) (Quintus.) 5 pts.
Apud Hieronymum Scotum: Venetiis, 1570. 4°. **D. 30.**

Hippoliti Baccusii ... Missarum cum Quinque, & Nouem vocibus. Liber Quartus, *etc.* Cantus. (Altus.) (Altus Sec.) (Tenor.) (Bassus.) (Quintus.) 6 pts.
Apud Angelum Gardanum: Venetiis, 1593. 4°. **D. 30. a.**

BACCUSIUS (HIPPOLYTUS)
See BACCUSI (I.)

BACH (CARL PHILIPP EMANUEL)

ARRANGEMENT.

1. Vocal Music.
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1. VOCAL MUSIC.

K. W. Rammlers Auferstehung und Himmelfahrt Jesu, in Musik gesetzt, *etc.* [Full Score.] *Im Breitkopfischen Verlage: Leipzig,* 1787. fol. **H. 1819. b.**

Herrn C. C. Sturms...geistliche Gesänge mit Melodien zum Singen bey dem Claviere, *etc.* 2 pts. *Bey J. H. Herold: Hamburg,* 1780–81. *obl.* fol. **F. 324.**

BACH (CARL PHILIPP EMANUEL) Herrn Professor Gellerts Geistliche Oden und Lieder mit Melodien, *etc.*
Gedruckt...bey G. L. Winter: Berlin, 1771. *obl.* fol. **F. 324. b. (1.)**

Zwölf geistliche Oden und Lieder als ein Anhang zu Gellerts geistlichen Oden und Liedern, *etc. Gedruckt...bey G. L. Winter: Berlin,* 1764. *obl.* fol. **F. 324. b. (2.)**

Heilig, mit zwey Chören und einer Ariette zur Einleitung, *etc.* [Full Score.] *Im Verlage des Autors: Hamburg,* 1779. fol. **I. 45.**

Die Israeliten in der Wüste. Ein Oratorium, *etc.* [Full Score.] *Im Verlag des Autors: Hamburg,* 1775. fol. **I. 45. a.**

Neue Lieder-Melodien nebst eine Kantate zum Singen beym Klavier, *etc. Bey C. G. Donatius: Lübeck,* 1789. *obl.* 8°. **C. 582.**

Zwey Litaneyen aus dem Schleswig-Holsteinischen Gesangbuche mit ihrer bekannten Melodie für acht Singstimmen in zwey Chören und dem dazu gehörigen Fundament in Partitur gesetzt und... in der Harmonie...bearbeitet von C. P. E. Bach. Herausgegeben von N. Schiørring. *Bey C. G. Proft. Gedruckt bey A. F. Stein: Kopenhagen,* 1786. *obl.* 8°. **D. 619. j. (1.)**

Neue Melodien zu einigen Liedern des neuen Hamburgischen Gesangbuchs, nebst einigen Berichtigungen, *etc. Im Verlag der Heroldschen Buchhandlung, und gedruckt bey G. F. Schniebes: [Hamburg,]* 1787. *obl.* fol. **E. 602. m. (1.)**

Klopstocks Morgengesang am Schöpfungsfeste, in Partitur und mit beygefügtem Klavierauszuge, *etc. Im Verlage des Autors: Leipzig,* 1784. fol. **I. 45. b.**

Oden mit Melodien. *Bey A. Wever, gedruckt bey J. G. I. Breitkopf in Leipzig: Berlin,* 1762. *obl.* 8°. **E. 601. h. (2.)**

Passions-Cantate von dem weyl. Herrn Capellmeister Christian [or rather, Carl] P. E. Bach, im Clavier-Auszuge geliefert von A. J. Steinfeld. *Bey Hermann: Hamburg,* 1789. *obl.* fol. **F. 955. (1.)**

Phillis und Thirsis, eine Cantate. [For 2 Solo Voices, 2 Flutes and figured Bass. Score.] *Bey G. L. Winter: Berlin,* 1766. fol. **H. 1819. a.**

Herrn Doctor Cramers übersetzte Psalmen mit Melodien zum singen bey dem Claviere, *etc. Im Verlage des Autors: Leipzig,* 1774. *obl.* fol. **F. 324. c.**

Der Wirth und die Gäste, eine Gleimsche Singode...Dritte Auflage. op. LXVIII d.D. op. III d.A. *Im Verlage der Bellstabschen Musikhandlung: Berlin,* [1790?] *obl.* fol. **E. 270. d. (2.)**

BACH (Carl Philipp Emanuel)

2. Instrumental Music.

a. Concertos.

Concerto [N° 2, in E flat] pour le Clavecin, avec accompagnement de deux Violons, Alto Viola et Basse...Mis au Jour par Mr. Huberty...Gravés par Ceron. [Separate Parts.] *Chez l'Editeur: Paris*, [1765?] fol. **h. 424. d.**
Wotquenne, Them. Verz., N° 2.

Concerto [N° 12, in D] per il Cembalo concertato, accompagnato da 2 Violini, Violetta e Basso, *etc.* [Separate Parts.] *Alla spese di Balthas. Schmid: Norimb[erga*, 1745.] fol. **g. 450. d. (1.)**
Wotquenne, Them. Verz., N° 11.

Concerto [N° 14, in E] III. per il Cembalo Concertato, accompagnato da II. Violini, Violetta e Basso, *etc.* [Separate Parts.] *Alle spese di G. L. Winter: Berlino*, 1760. fol. **g. 48. b.**
Wotquenne, Them. Verz., N° 14. The Cembalo part contains many MS. additions.

[Concertos N° 19, in D; N° 35, in G; N° 25, in E minor.] A Second Sett of Three Concertos for the Organ or Harpsicord with Instrumental parts, *etc.*. *Longman, Lukey & Co, : London*, [1775?] fol. **h. 60. a. (1.)**
Wanting the accompaniments. Wotquenne, Them. Verz., N°s 18, 34 and 24.

Concerto [N° 26, in B♭] per il Cembalo Concertato accompagnato da 2. Violini, Violetta e Basso. [Separate Parts.] *Alla spese della vedova di Balthas. Schmid: Norimb[erga*, 1752.] fol. **K. 7. i. 10.**
Wotquenne, Them. Verz., N° 25. This copy contains 6 pp. of MS. ornaments and cadenzas.

b. Sonatas and Sonatinas.

Sei Sonate [N°s 23–28] per Cembalo che all' Augusta Maestà di Federico II., Rè di Prussia D.D.D. l'Autore, *etc.* *Alle spese di B. Schmid: Norimberga*, [1743.] fol. **g. 48. c.**
Wotquenne, Them. Verz., N° 48.

Sei Sonate [N°s 29–35] per Cembalo dedicate all' Altezza Serenissima di Carlo Eugenio Duca di Wirtemberg ... Opera II^da^. *Alle spese di G. G. Windter: Norimberga*, [1745.] *obl.* fol. **f. 46. f.**
Wotquenne, Them. Verz., N° 49. Only the first two pages belong to Bach's works. The remainder consists of two unidentified sonatas, numbered by the engraver XXIII.

Sechs Sonaten [N°s 109–113] fürs Clavier mit veränderten Reprisen. *Bey G. L. Winter: Berlin*, 1760. *obl.* fol. **f. 46.**
Wotquenne, Them. Verz., N° 50.

BACH (Carl Philipp Emanuel) [6 Sonaten fürs Clavier mit veränderten Reprisen.] Sei Sonate per Cembalo, *etc.* *Printed for W. Randall: London*, [1770?] *obl.* fol. **f. 46. h.**
Fortsetzung von Sechs Sonaten [mit veränderten Reprisen, N°s 119, 120, 103, 104, 115, 64] fürs Clavier. *Bey G. L. Winter: Berlin*, 1761. *obl.* fol. **f. 46. e.**
Wotquenne, Them. Verz., N° 51.

Sechs leichte Klavier Sonaten [N°s 125, 137, 135, 136, 124, 134]. *Bey B. C. Breitkopf und Sohn: Leipzig*, 1766. *obl.* fol. **f. 46. d. (1.)**
Wotquenne, Them. Verz., N° 53.

[6 leichte Klavier Sonaten. N°s 125, 137, 135, 136, 124, 13.] Six Sonatas for the Piano Forte or Harpsicord. *Longman, Lukey & Co.: London*, [1775?] *obl.* fol. **d. 33.**
Wotquenne, Them. Verz., N° 53.

Sei Sonate [N°s 158, 156, 146, 154, 144, 153] per il Clavicembalo Solo all' uso delle Donne, *etc.* *Presso G. F. Hartknoch: Riga*, 1773. fol. **f. 46. c.**
Wotquenne, Them. Verz., N° 54.

Sechs Clavier-Sonaten [N°s 170, 106, 173, 143, 169, 142] für Kenner und Liebhaber... Erste Sammlung. *Im Verlage des Autors: Leipzig*, 1779. *obl.* fol. **f. 46. b. (1.)**
Wotquenne, Them. Verz., N° 55.

Clavier-Sonaten nebst einigen Rondos fürs Forte-Piano [N°s 177, 172, 178, 184, 179, 185] für Kenner und Liebhaber...Zweyte Sammlung. *Im Verlage des Autors: Leipzig*, 1780. *obl.* fol. **f. 46. a.**
Wotquenne, Them. Verz., N° 56.

Clavier-Sonaten nebst einigen Rondos fürs Forte-Piano [N°s 183, 171, 186, 162, 180, 127] für Kenner und Liebhaber...Dritte Sammlung. *Im Verlage des Autors: Leipzig*, 1781. *obl.* fol. **f. 46. b. (2.)**
Wotquenne, Them. Verz., N° 57.

Clavier-Sonaten und Freye Fantasien nebst einigen Rondos fürs Fortepiano [N°s 194, 189, 188, 145, 182, 193, 192] für Kenner und Liebhaber...Vierte Sammlung. *Im Verlage des Autors: Leipzig*, 1783. *obl.* fol. **f. 46. b. (3.)**
Wotquenne, Them. Verz., N° 58.

Clavier-Sonaten und Freyen Fantasien nebst einigen Rondos fürs Fortepiano [N°s 198, 181, 197, 199, 191, 196] für Kenner und Liebhaber...Fünfte Sammlung. *Im Verlage des Autors: Leipzig*, 1785. *obl.* fol. **f. 46. b. (4.)**
Wotquenne, Them. Verz., N° 59.

Clavier-Sonaten und Freye Fantasien nebst einigen Rondos fürs Fortepiano [N°s 202, 201, 208, 209, 200, 207] für Kenner und Liebhaber...Sechste Sammlung. *Im Verlage des Autors: Leipzig*, 1787. *obl.* fol. **f. 46. b. (5.)**
Wotquenne, Them. Verz., N° 61.

BACH (Carl Philipp Emanuel) Sonatina [N° 8] I. A Cembalo concertato, II. Flauti traversi, II. Violini, Violetta e Basso. [Separate Parts.]
Alle spese di G. L. Winter: Berlino, 1764. fol. **g. 48. f.**
Wotquenne, Them. Verz., N° 107.

Preludio [N° 90] e Sei Sonate [N^os^ 82, 80. 99, 84, 85] pel Organo. Op. xciii. d. It, Op. v. d. A.
Alle spese ... di Rells Fab: Berlino, (1790.) *obl.* fol. **f. 46. d. (2.)**
Wotquenne, Them. Verz., N° 265.

c. Symphonies.

Orcester-Sinfonien [N^os^ 15–18] mit zwölf obligaten Stimmen. 2 Hörnern, 2 Flöten, 2 Hoboen, 2 Violinen, Bratsche, Violoncell, Fagott, Flügel und Violon, *etc.* [Separate Parts.] *Im Schwickertschen Verlage: Leipzig*, 1780. fol. **h. 424. a.**
Wotquenne, Them. Verz., N° 183.

[Sinfonie. N° 4.] Sonata I. [Harpsichord.]
See Lessons. Six Lessons for the Harpsichord, *etc.* N° 1. [1770?] *obl.* fol. **e. 5. d.**

Sinfonia [N° 4.] xiii., *etc.* [Harpsichord.] *See* Symphonies. [Raccolta delle migliore Sinfonie, *etc.*] N° xiii. [1761 (-2).] fol. **g. 269.**

d. Trios.

Six Sonatas for the Harpsichord or Piano Forte. [With Accompaniments for Violin & Violoncello. Separate Parts.] *R. Bremner: London*, 1776, fol. **g. 48. a.**
Wotquenne, Them. Verz., N° 89.

Zwey Trio [N^os^ 16 and 14], das erste für zwo Violinen und Bass, das zweyte für 1. Qverflöte, 1. Violine und Bass; bey welchen beyden aber die eine von den Oberstimmen auch auf dem Flügel gespielet werden kan, *etc. In Verlegung Balth. Schmids seel Wittib: Nürnberg*, [1751.] fol. **h. 424. b.**
Wotquenne, Them. Verz., N° 161.

[N^os^ 32–38.] C. P. E. Bachs Claviersonaten mit einer Violine und einem Violoncell zur Begleitung. Erste (Zweyte) Sammlung. 2 pts. [Separate Parts.] *Im Verlage des Autors: Leipzig*, 1776 (-7). *obl.* fol. **f. 46. g.**
*Wotquenne, Them. Verz., N^os^* 90, 91.

e. Miscellaneous.

C. P. E. Bach's Anfangsstücke mit einer Anleitung den Gebrauch dieser Stücke, die Bachsche Fingersetzung, die Manieren und den Vortrag betreffend von J. C. F. Rellstab. Dritte Auflage...Op. ii. d. A. Op lxi. d. D. *Im Verlage der Rellstabschen Musikhandlung: Berlin*, [1790?] fol. **g. 48. e.**

BACH (Carl Philipp Emanuel) La Bataille de Bergen. Sonate pour le Piano-Forte ou Harpe, *etc.*
Chez G. Kreitner: Worms, [1795?] fol. **h. 141. a. (1.)**
Wotquenne, Them. Verz., N° 272.

[Another copy.] **Ad. MS. 29, 907. fol. 88–91.**

Kurze und leichte Clavierstücke mit veränderten Reprisen und beygefügter Fingersetzung für Anfanger.
Bey J. J. Lotter: Augsburg, 1768. fol. **h. 424. c.**
Wotquenne, Them. Verz., N° 114.

Musikalisches Vielerey. Herausgegeben von Herrn C. P. E. Bach, *etc.*
M. C. Beck: Hamburg, 1770. fol. **g. 48. d.**
This work contains compositions by C. P. E. Bach, Graun, C. Fasch, Kirnberger, J. C. F. Bach [of Bückeburg], C. Höckh, J. E. Bach, Cramer, J. F. Gräfe, Hien, C. L. Matthes, and F. P. Schönfeld.

3. Theoretical work.

C. P. E. Bach's Versuch über die wahre Art das Clavier zu spielen mit Exempeln und achtzehn Probe-Stücken in sechs Sonaten erläutert. Erster Theil. Zweyte Auflage. (C. P. E. Bach's Versuch über die wahre Art das Clavier zu spielen zweyter Theil, in welchem die Lehre von dem Accompagnement und der freyen Fantasie abg handelt wird. Nebst einer Kupfertafel.) 2 Th. *In Verlegung des Auctoris. Gedruckt bey G. L. Winter: Berlin*, 1759–62. 4°. **785. h. 47.**
Wanting the examples.

C. P. E. Bach's Versuch über die wahre Art das Clavier zu spielen... Erster Theil. Dritte mit Zusätzen und sechs neuen Clavier-Stücken vermehrte Auflage. (C. P. E. Bachs Versuch... Zweyter Theil, *etc.*) (Exempel nebst achtgehn Probe-Stücken in sechs Sonaten ... mit sechs neuen Clavier-Stücken vermehrt auf xxxi. Kupfer-Tafeln.) 3 pts. *Im Schwickertschen Verlage: Leipzig*, 1787 (1780). 4°. & fol. **785. g. 6. and 788. h. 10. (Plates.)**

4. Doubtful and Spurious Works.

A Favourite Concerto [in A major] for the Harpsicord or Piano Forte. Composed by Sig^r^ Bach of Berlin. *Printed for C. and S. Thompson: London*, [1775?] *obl.* fol. **e. 5. h. (1.)**
This work is probably by Johann Christian Bach.

A Favorite Overture of Sig. Bach of Berlin adapted for the Harpsichord or Piano Forte, *etc. Printed for J. Bland: London*, 1785? fol. **g. 271. (7.)**

BACH (Carl Philipp Emanuel)

5. Appendix.

Verzeichniss des musikalischen Nachlasses des verstorbenen Capellmeisters C. P. E. Bach...Nebst angehängtem Verzeichnisse verschiedener...Zeichnungen des Ao. 1778 ...verstorbenen J. S. Bach, *etc.*
Bey G. F. Schniebes: Hamburg, 1790. 8°. **7897. a. 65.**

See Bach (J. S.) J. S. Bach's vierstimmige Choralgesänge gesammlet von C. P. E. Bach. 1765-9. *obl.* fol. **d. 34. o.**

See Cramer (C. F.) Flora. Erste Samlung. Enthaltend: Compositionen...von ...Bach, *etc.* 1787. *obl.* fol. **D. 776.**

See Riedt (F. W.) Versuch über die musikalische Intervallen, *etc.* M.S. Notes [by C. P. E. Bach]. 1753. 4°. **556. b. 18.**

BACH (Johann Christian)

Arrangement.

1. Operas and Oratorio.
2. Songs and Duets.
   a. Collections.
   b. Single Works.
3. Instrumental.
   a. Concertos.
   b. Quartets.
   c. Sonatas and Trios.
   d. Symphonies.
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4. Appendix.
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1. Operas and Oratorio.

[Adriano in Siria.] The Favourite Songs in the Opera Adriano in Siria. *Welcker: London*, [1765?] fol. **H. 348. c. (1.)**

[Another copy.] **G. 760. b. (4.)**
Imperfect, wanting all after p. 18.

Amadis des Gaules. Tragédie Lirique de Quinault, réduite en trois Actes, *etc.* [Full Score.] *Chez le S^r Sieber: Paris*, [1780?] fol. **H. 740. a.**
The autograph of J. B. Cramer is on the title-page.

[Carattaco.] The Favourite Songs in the Opera Carattaco. 3 Books. *Welcker: London*, [1768.] fol. **H. 740. c.**

—— [Non è ver ch' assise in trono.] The London Lass, [Song,] to a favourite Rondeau in the Opera of Carattaco... Compleatly fitted for two German Flutes. *P. W[elc]k[e]r:* [*London*, 1768?] fol. **G. 313. (253.)**

La Clemenza di Scipione, in Score, a Favorite Opera...Opera xiv. *J. Welcker: London*, [1778.] fol. **H. 740.**

—— Marcia [or rather Two Marches, (1) in G, from the Overture and (2) in D, from Act iii, for Harpsichord and Flutes or Violin]. *J. Dale:* [*London*, 1785?] fol. **h. 62. (16.)**

BACH (Johann Christian) [La Clemenza di Scipione.] Nel partir bell' idol mio. A Favorite Italian Air. Sung by Miss Chanu at Bath, *etc.* [Full Score.]
J. Dale: [*London*, 1785?] fol. **H. 345. (16.)**

[Gioas.] The Favourite Songs and Duett in the Oratori Gioas...Opera ix.
Welcker: London, [1770.] fol. **H. 348. c. (3.)**

—— No more with Unavailing Woe. A Favorite Air, *etc.* *Bland & Weller: London*, [1795?] fol. **H. 2830. f. (10.)**

[Orione.] The Favourite Songs in the Opera call'd Orione o sia Diana Vendicata. *Printed for I. Walsh: London*, [1763.] fol. **H. 348. c. (2.)**

—— [8 Airs.] *See* Delizie. Le Delizie dell' Opere. Vol. 12. [1776.] fol. **G. 159.**

[Zanaida. 8 Airs.]
See Delizie. Le Delizie dell' Opere. Vol. 12. [1776.] fol. **G. 159.**

—— Overture. *See* Overtures. Six Overtures, *etc.* No. 2. [1765?] fol. **g. 212. a.**

2. Songs and Duets.

a. Collections.

Sei Canzonette a due...Opera iv.
Londra, [1765?] *obl.* 4°. **B. 398.**
This copy contains the book-plate of Princess Sophia.

[Another copy.] **B. 398. a. (1.)**

Sei Canzonette a due...Opera vi.
[*London*, 1766?] *obl.* 4°. **B. 398. a. (2.)**

Six Canzonets, *etc.* [Op. vi.] *Welcker: London*, [1770?] *obl.* 4°. **A. 1340.**

A Collection of Favourite Songs sung at Vaux Hall by M^rs Weichsell. [Full Score.] *Welcker: London*, [1765?] fol. **G. 805. (4.)**

A Second Collection of Favourite Songs sung at Vaux Hall by M^rs Pinto & M^rs Weichsell. [Full Score.] *London*, [1770?] fol. **G. 136.**

A Third Collection of Favourite Songs, sung at Vaux Hall by Miss Cowper. [Full Score.] *Welcker: London*, [1775?] fol. **G. 378. a. (2.)**

Sei Ode di Oratio, tradotte in Lingua Italiana da G. G. Bottarelli, messe in musica da Signori Bach, Giordani, Boroni, Vento, Barthelemon e Holtzbauer.
Welcker: London, [1775?] fol. **G. 136. c.**

b. Single Works.

Blest with Thee my Soul's dear Treasure. A favorite Song. [Full Score.]
Longman and Broderip: London, [1780?] fol. **G. 809. (6.)**

BACH (JOHANN CHRISTIAN) The Broom of Cowdenknows, a Favorite Scotch Song ...the Instrumental Parts by the late... Mr Bach. [Full Score.] *T. Cahusac: London*, [1784?] fol. **G. 308. (104.)**

Cease a while ye Winds. [Rondo, by J. C. Bach.] [1770?] fol. *See* CEASE. **H. 1994. a. (126.)**

[Another edition.] Cease a while ye Winds to blow. A favorite Rondo. *Longman, Clementi & Co: London*, [1800?] fol. **G. 809. (7.)**

In this shady blest Retreat. [Song.] Sung by Mrs Weichsell. [Full Score.] *P. W[elcker: London*, 1770?] fol. **G. 805. e. (13.)**

This song also occurs as No 1 of the composer's 'Second Collection of ... Songs sung at Vaux Hall,' etc.

[Another edition.] In this shady blest Retreat, *etc.* [By J. C. Bach.] [1775?] fol. *See* IN. **H. 1994. a. (105.)**

Infelice in van m' affanno. [Song. Full Score.] *J. Dale: [London*, 1785?] fol. **G. 811. (5.)**

Infelice in van mi lagno. *A Favorite Scene and Rondo* on the Duke de Nirvenois' Air. Sung by Mr. Tenducci... Composed by the late.. J. C. Bach for two Performers on one Piano-Forte, *etc.* *Longman & Broderip: London*, [1783.] fol. **H. 1648. a. (1.)**

Lochaber, a Favorite Scotch Song ... the Instrumental Parts, by the late ... Mr Bach. [Full Score.] *Longman and Broderip: London*, [1785?] fol. **G. 805. h. (19.)**

Neptune. Composed for the satisfaction of Dido, to the addition of News. [Song.] *L[ongman] L[ukey & Co: London*, 1775?] fol. **I. 530. (17.)**

No, 'twas neither Shape nor Feature. [Song, written by H. B. Dudley, music by J. C. Bach.] Sung ... in the Flitch of Bacon. [1788.] fol. *See* FLITCH OF BACON. **G. 793. (25.)**

See the kind indulgent gales. A Favourite Song sung by Mrs Weichsell, at Vaux Hall Gardens, *etc.* [Full Score.] *Printed for Longman and Broderip: London*, [1780?] fol. **G. 805. r. (3.)**

3. INSTRUMENTAL.

A. CONCERTOS.

Six Concerts pour le Clavecin, Deux Violons & un Violoncelle ... Oevre [*sic*] Premier. *Londres*, [1764?] fol. **h. 32. b.**

The Harpsichord part only.

BACH (JOHANN CHRISTIAN) [Another edition.] Six Concerti pour le Clavecin, Deux Violons & une Violoncelle...Oevre Premier. [Separate Parts.] *R. Bremner: London*, [1765?] fol. **g. 450. b. (1.)**

Concerto [in E♭] per il Clavicembalo, due Violini, Viola e Basso. [Separate Parts.] *Presso G. F. Hartknoch: Riga*, [1770?] fol. **i. 55. (1.)**

Concerto II. per il Clavicembalo, due Violini, Viola e Basso, *etc.* [Separate Parts.] *Presso G. F. Hartknoch: Riga*, [1772?] fol. **i. 55. (2.)**

Sei Concerti per il Cembalo o Piano e Forte, con due Violini e Violoncello d' Accompagnamento...Op. VII. [Separate Parts.] *Longman and Broderip: London*, [1780?] fol. **g. 450. c.**

[6 Concerti. Op. 7. Nos 1–3.] Trois Concertes pour le Clavecin o Piano Forte ...Deusieme edition. [Separate Parts.] *Chez C. Torricella: Vienne*, [1785?] fol. **g. 450. d. (3.)**

A Third Sett of Six Concertos for the Harpsichord, or Piano Forte, with Accompaniments for two Violins and a Bass, two Hautboys and two French Horns...Opera XIII. [Separate Parts.] *J. Welcker: London*, [1777.] **g. 450. b. (2.)**

[Another edition.] A Third Sett of Six Concertos...Opera XIII. *J. Welcker: London*, [1777?] fol. **h. 32.**

The Harpsichord part only. In this edition the title has an ornamental border.

[Another edition.] A Third Sett of Six Concertos...Opera XIII. [Separate Parts.] *J. Dale: London*, [1785?] fol. **h. 32. a.**

[Third Set of Six Concertos. Op. XIII. Nos 1–3.] Trois Concerts pour le Clavecin ou le Piano Forte avec l'Accompagnement des Deux Violons et Basse, Deux Hautbois et Cors de Chasse ad Libitum ... ceuvre XIIme. [Separate Parts.] *Chez B. Hummel et Fils: La Haye*, [1780?] fol. **g. 450. d. (2.)**

Wanting the accompaniments for wind instruments.

[Third Set of Six Concertos. Op. XIII. Nos 4–6.] Trois Concerts pour le Clavecin ou le Piano Forte, Avec l'Accompagnement des Deux Violons et Basse, deux Hautbois ou Flutes et Deux Cors de Chasse ad libitum...Oeuvre XIII. [Separate Parts.] *Chez J. J. Hummel: Berlin*, [1780?] fol. **h. 423. a.**

[Third Set of Six Concertos. Op. XIII. No 4.] A Favorite Concerto for the Piano Forte with Accompaniments. [Separate Parts.] *Preston: London*, [1795?] fol. **g. 433. c. (1.)**

BACH (Johann Christian)

B. Quartets.

Six Quartettos for a German Flute, Violin, Tenor and Violoncello...Opera VIII. [Separate Parts.]
Welcker: London, [1775?] fol. **g. 411. a. (5.)**

[6 Quartettos. Op. VIII.] Six Quatuor à deux Violons, ou une Flutte, un Violon, Taille, et Basse ... Oeuvre IX. [Separate Parts.] *A. Steehwey: La Haye*, [1780?] fol. **g. 417. a. (2.)**
In this edition of Op. VIII. the order of the Quartets is altered.

Four Quartettos, two for two Flutes a Tenor and Violoncello, one for two Flutes, a Violin and Violoncello, and one for a Flute & Hoboy, or two Flutes, a Tenor & Violoncello...Opera XIX., *etc.* [Separate Parts.] *J. Preston: London*, [1785?] fol. **g. 435. (1.)**

IV. Quatuor, deux pour deux Flûtes, Alto et Violoncelle, et deux pour deux Flûtes, Violon et Violoncelle ... Oeuvre XVIII. [or rather XIX.] [Separate Parts.]
Chez W. B. Haueisen: Francfort s. M., [1790?] fol. **g. 411. a. (1.)**

Three Favorite Quartetts and one Quintett for the Harpsichord, Violin, Flute, Hautboy, Tenor and Violoncello. [Separate Parts.]
Printed for J. C. Luther: London, [1785?] fol. **h. 32. c.**
No. 1 *is a Quintet for Harpsichord, Violin, Flute, Oboe and Violoncello; No.* 2 *a Sestet for Harpsichord, Violin, Oboe, Violoncello and* 2 *Horns; No.* 3 *a Quintet for Harpsichord, Violin, Oboe, Viola da Gamba and Violoncello; and No.* 4 *a Quartet for Harpsichord, Violin, Viola and Violoncello.*

Four Sonatas originally composed as Quartetts for the Harpsichord, Violin, Flute, Hautboy, Tenor & Violoncello . . . adapted for the Harpsichord or Piano Forte, with a single Accompaniment for a Violin, by J. C. Luther.
The Proprietor: London, [1785?] fol. **h. 60. (2.)**

Six Quartettos for a German Flute, Violin, Tenor and Bass, or two Violins, a Tenor and Bass, by Messrs. Bach, Abel & Giardini. [Separate Parts.] *Printed for W. Napier: London*, [1777.] fol. **g. 435. (2.)**
Nos. 1, 3 *and* 5 *are by Bach.*

C. Sonatas and Trios.

Sonata pour le Clavecin ou Forte Piano, qui represente la Bataille de Rosbach, *etc.*
Printed for Jackson and Smith: Londres, [1780?] fol. **e. 230. (2.)**

BACH (Johann Christian) [Sonata for Harp or Harpsichord.] *See* Jones (E.) Musical Remains: or the compositions of Handel, Bach...&c.; selected from original manuscripts never before published, *etc.* 1796. fol. **g. 247. (1.)**

Six Sonates pour le Clavecin, accompagnées d'un Violon ou Flûte Traversière et d'un Violoncelle...Oeuvre II. [Score.]
Printed for the Author: London, [1763.] fol. **g. 450.**

Six Sonates pour le Clavecin ou le Piano Forte...Oeuvre V. [*London*, 1770?] *obl.* fol. **e. 230. (1.)**
The title-page is designed by G. B. Cipriani and engraved by Bartolozzi.

[Another edition.] Six Sonatas for the Piano Forte or Harpsichord...Opera 5.
Welcker: London, [1775?] *obl.* fol. **e. 5. q. (1.)**

Six Sonatas for the Harpsichord or Piano Forte: with an Accompagnament [*sic*] for a Violin...Opera X. *Welcker: London*, [1775?] *obl.* fol. **f. 44.**

[Another edition.] Six Sonatas for the Harpsichord or Piano-Forte, with an Accompaniment for a Violin...Opera X.
Printed for S. A. & P. Thompson: London, [1780?] *obl.* fol. **e. 230. b.**

Four Sonatas and two Duetts for the Piano Forte or Harpsicord ... with Accompaniments. Opera XV. *J. Welcker: London*, [1775?] fol. **g. 443. (5.)**
Wanting the accompaniments and the 2*nd Harpsichord part of the first Duet.*

[4 Sonatas and 2 Duetts. Op. XV. N° 6.] Sonata à quatre mains sur un Clavecin.
Chez J. Schmitt: Amsterdam, [1783?] fol. **g. 418. (1.)**

Six Sonatas for the Harpsicord or Piano-Forte with an Accompaniment for a German-Flute or Violin...Opera XVI.
J. Dale: London, [1783?] *obl.* fol. **e. 5. f. (3.)**

Six Sonatas for the Harpsichord or Piano Forte...Opera XVII. *J. Welcker: London*, [1780?] *obl.* fol. **e. 230. c.**

Four Sonatas and two Duetts for the Harpsichord or Piano Forte with an Accompanyment for a German Flute or Violin...Opera 18. *Welcker: London*, [1775?] fol. **i. 40. (1.)**

Quatre Sonatas et deux Duo pour le Clavecin ou Piano-Forte avec Accompagnement de Violin ou Flutte ... Opéra XVIII.
Chez M. de Roullede: Paris, [1780?] fol. **g. 272. (9.)**

Six Sonatas for the Piano Forte or Harpsicord, with an Accompaniment for a German Flute or Violin...Op. 19.
J. Freeman: London, [1785?] fol. **g. 450. a. (2.)**

BACH (Johann Christian) Three [or rather, Six] Sonatas for the Harpsichord or Piano Forte, with an Accompanyment for a Violin...Op. xx. [2 Sets.] *Printed for W. Campbell: London*, [1783?] fol. **h. 3055. (1.)**

Three Sonatas...Op. xx. [Set 1.] *J. Dale: London*, [1790?] fol. **h. 1480. c. (2.)**

Six Sonatas for two Violins and a Violoncello, with a Thorough Bass for the Harpsichord. Composed by Messrs. Bach, Abel & Kammell. [Separate Parts.] *J. Welcker: London*, [1780?] fol. **g. 415. (1.)**

The only named sonatas in this collection are No. I. (Bach) and No. IV. (Abel).

[Another copy.] **g. 420. e. (6.)**

Six Trio pour deux Violons et Alto Viola ou Basse obligé . . . Mis au jour par Mr Huberty...Gravés par Me son Epouse. Oeuvre IIe. [Separate Parts.] *Chez l'Editeur: Paris*, [1765?] fol. **h. 2851. d. (1.)**

This is a different work from the 6 Sonatas published in London as Op. 2.

[Trio for Two Flutes and Violoncello. Separate Parts.] *See* Monzani (T.) Two Trios [by J. C. Bach and F. C. Neubaur] ...selected by T. Monzani. [No 1.] [1800?] fol. **g. 274. b. (3.)**

d. Symphonies.

(II.) Symphonie Concertante [in A] à Plusieurs Instruments. [Separate Parts.] *Chez le Sr Sieber: Paris*, [1770?] fol. **h. 423. (1.)**

[Symphony in D.] An Overture [in D] in Eight Parts. [Separate Parts.] *Welcker: London*, [1770?] fol. **g. 474. a. (6.)**

[Symphony in D.] The Periodical Overture in 8 Parts. [Separate Parts.] *R. Bremner: London*, [1790?] fol. **h. 3210. (21.)**

[Symphony in E♭.] A Favorite Overture in Eight Parts. [Separate Parts.] *Welcker: London*, [1775?] fol. **g. 474. (15.)**

[Symphony in E♭.] Simphonie Périodique à 8 Instruments. Deux Violons, Taille et Basse, deux Hautbois et deux Cors de Chasse. [Separate Parts.] *Chez S. Markordt: Amsterdam*, [1775?] fol. **g. 474. b. (19.)**

Six Simphonies à deux Violons, deux Hautbois, deux Cors de Chasse, Alto Viola et Basse...Oeuvre III. [Separate Parts.] *Printed for the Author: London*, [1765?] fol. **g. 435. a.**

[6 Simphonies. Op. III. Another edition.] Six Overtures in Eight Parts...Opera III. [Separate Parts.] *Welcker: London*, [1770?] fol. **h. 423. b.**

BACH (Johann Christian) [6 Simphonies. Op. III.] Six Overtures...adapted for the Harpsichord. *Welcker: London*, [1770?] fol. **g. 450. a. (1.)**

[Symphonies. Op. XVIII.] Six Grand Overtures, three for a Single and three for a Double Orchestre for Violins, Hautboys, Flutes, Clarinetts, Horns, Tenor and Bass...Opera XVIII. [Separate Parts.] *W. Forster: London*, [1781?] fol. **h. 3210. (1.)**

[Symphonies. Op. XVIII. No 2.] Sinfonie Périodique à Plusieurs Parties... No IX. [Separate Parts.] *Chez J. Schmitt: Amsterdam*, [1774?] fol. **h. 423. (2.)**

Deux Sinfonies à Grande Orchestre . . . [No 1 in D, No 2] Oeuvre XVIII. [No 4. Separate Parts.] *Chez J. Schmitt: Amsterdam*, [1775?] fol. **h. 423. (3.)**

The Violino Primo part is imperfect.

[Symphonies. Op. XXI.] Three favorite Overtures in Eight Parts for Violins, Hautboys, Horns, Tenor and Violoncello ...Opera XXI. [Separate Parts.] *Longman & Broderip: London*, [1785?] fol. **h. 2770. (3.)**

Wanting the 2nd Horn part.

e. Miscellaneous.

Six Duetts for two Violins. [Separate Parts.] *Longman Lukey & Co: London*, [1775?] fol. **g. 421. c. (5.)**

God save the King, with Variations for the Piano Forte or German Flute. [*London*, 1790?] fol. **G. 807. (34.)**

Four Progressive Lessons for the Harpsichord or Piano Forte, and two Duetts for two Performers on one Harpsichord or Piano Forte. *Longman & Broderip: London*, [1780?] fol. **h. 726. e. (1.)**

Six Progressive Lessons for the Harpsichord or Piano Forte in different Keys, *etc.* *Printed for Wm. Forster: London*, [1783.] fol. **g. 543. u. (1.)**

Six Favourite Opera Overtures [to Orione, Zanaida, Artaserse, La Cas[c]ina and Astarto] set for the Harpsicord or Organ. *Printed for I. Walsh: London*, [1770?] *obl.* fol. **e. 12. (2.)**

Six Favourite [Opera] Overtures [to Orione, La Calamità, Artaserse, Il Tutore e al Pupilla, [La] Cascina, and Astarto] in VIII. parts for Violins, Hoboys, French Horns, with a Bass for the Harpsicord and Violoncello. [Separate Parts.] *Printed for W. Randall: London*, [1770?] fol. **g. 474. a. (10.)**

4. Appendix.

See Feast of Apollo. The Feast of Apollo, containing Lessons...by...Bach, *etc.* [1788.] fol. **G. 351. (2.)**

BACH (Johann Christian) *See* Ghillini di Asuni ( ) A Valuable Collection of... Songs ...from... Opera's ... by ... Bach, *etc.* [1776.] fol. **g. 421. a. (1.)**

See Orpheus and Eurydice. Orpheus and Eurydice, a grand Serious Opera ... composed by Gluck, Handel, Bach, *etc.* [1792.] *obl.* fol. **E. 91. c. 1.**

See Summer's Tale. The Summer's Tale. A Musical Comedy...The Music by Abel...Bach, *etc.* [1765.] *obl.* fol. **D. 273. (1.)**

5. Index of Vocal Numbers.

The London Lass.
See [*Carattaco. Non è ver ch' assise in trono.*]

Nell partir bell' idol mio.
See [*La Clemenza di Scipione.*]

No more with Unavailing Woe.
See [*Gioas.*]

BACH (Johann Christoph Friedrich) Die Amerikanerinn, ein lyrisches Gemählde vom Herrn von Gerstenberg, *etc.* [Full score.] *Bey J. F. Hartknoch: Riga*, 1776. *obl.* fol. **E. 600. s. (3.)**

Ino. Eine Cantate vom Herrn Professor Rammler...im Clavierauszuge herausgegeben, *etc.* *Bey J. G. I. Breitkopf: Dresden und Leipzig*, 1786. *obl.* fol. **F. 607. bb. (1.)**

Musikalische Nebenstunden. Erstes Heft. *Bey Anton Henrich Bösendahl: Rinteln*, 1787. fol. **G. 63. (2.)**

Six Quatuor's à deux Violons, Taille et Violoncelle...Opera 1^ma^. [Separate Parts.] *J. Welcker: London*, [1780?] fol. **g. 397.**

BACH (Johann Ernst) Sammlung auserlesener Fabeln mit darzu verfertigten Melodeyen. 1 Theil. *Im Verlag J. U. Haffners: Nürnberg*, [1749.] fol. **H. 48.**

Drey Sonaten für das Klavier und eine Violine,...Zweyter Theil. *Bey M. G. Griessbachs seel. Söhne: Eisenach*, 1772. fol. **g. 270. n. (1.)**

BACH (Johann Sebastian) Sechs Chorale von verschiedener Art auf einer Orgel mit 2 Clavieren und Pedal vorzuspielen, *etc.* *In Verlegung Joh: Georg Schüblers: Zella*, [1748?] *obl.* fol. **K. 10. a. 23.**

J. S. Bach's vierstimmige Choralgesäng, gesammlet von C. P. E. Bach. 2 Thle. *Gedruckt...bey F. W. Birnstiel: Berlin und Leipzig*, 1765-69. *obl.* fol. **d. 34. a.**

Clavir Übung bestehend in Præludien, Allemanden, Couranten, Sarabanden, Giguen, Menuetten, und andern Galanterien...Opus 1. *In Verlegung des Autoris: [Leipzig,]* 1731. *obl.* fol. **K. 10. a. 1.**

BACH (Johann Sebastian) [Clavier Uebung. Theil II.] Zweyter Theil der Clavier Übung bestehend in einem Concerto nach Italiænischen Gusto und einer Overture nach Französischer Art, vor ein Clavicymbel mit zweyen Manualen. ms. notes [by the Composer]. *In Verlegung Christoph Weigel Junioris: [Nürnberg*, 1735.] fol. **K. 8. g. 7.**

This copy consists of proof sheets, containing many corrections in J. S. Bach's own handwriting.

—— [Another edition.] Zweyter Theil der Clavier Übung, *etc.* *In Verlegung Christoph Weigel Junioris: [Nürnberg*, 1735?] fol. **g. 548. b.**

This is a copy of the third impression of the work. A comparison with the first proof shows that pp. 20–22 have been re-engraved, and there is other evidence to show that there must have been a second set of proofs.

—— [Theil III.] Dritter Theil der Clavir Übung bestehend in verschiedenen Vorspielen über die Catechismus- und andere Gesænge, vor die Orgel, *etc.* *In Verlegung des Authoris: Leipzig*, [1739.] *obl.* fol. **K. 10. a. 2.**

A presentation copy from B. Molique to Sir W. Sterndale Bennett.

—— [Theil IV.] Clavier Übung bestehend in einer Aria mit verschiedenen Verænderungen vors Clavicimbal mit 2 Manualen, *etc.* *In Verlegung Balthasar Schmids: Nürnberg*, [1742.] fol. **g. 548. a.**

—— [Theil IV.] Trente Variations Fuguées pour Clavecin ou Pianoforte. *Chez J. G. Naigueli: Zuric*, [1800?] *obl.* fol. **d. 34.**

[Das Wohltemperirte Clavier. Th. II.] Preludes et Fugues pour le Forte-Piano ...dediés au Conservatoire de Musique par l'Editeur. I. Partie, *etc.* *Broderip et Wilkinson, London*, [1800?] *obl.* fol. **f. 11. d.**

This edition contains only the 24 Preludes and Fugues in Theil II.

See Schemelli (E. C.) Musicalisches Gesang-Buch, *etc.* (Die...Melodien sind von ... Johann Sebastian Bach ... theils ganz neu componiret, theils auch von Ihm in General-Bass verbessert, *etc.*) 1736. 8°. **B. 854.**

BACH (Wilhelm Friedemann) Sei Sonate per il Cembalo, *etc.* *In Verlag zu haben I. bey dem Autore: Dresden, etc.* [1745.] *obl.* fol. **c. 62.**

N° 1 only; no more were published.

BACH (Wilhelm Friedrich Ernst) Six Sonatas for the Harpsichord or Piano Forte, with an Accompaniment for a Violin and Violoncello; Dedicated to Miss Dumergue, *etc.* [Separate Parts.] *J. Preston: London*, [1785?] fol. **h. 70. (1.)**

BACH (Wilhelm Friedrich Ernst) Westphalens Freude ihren vielgeliebten König Friedrich Wilhelm bey sich zu sehen. Eine Cantate... Clavierauszug, *etc.* *Bey Anton Henrich Böscndahl: Rinteln*, 1791. fol. **G. 63. (1.)**

BACHELOR. A Bachellor Miller. [Song.] *See* Kelly (M.) [*A Friend in Need.*]

The Batchelor's Advantage. [Song.] *See* As. As Thomas and Harry one Midsummer Day. [1730?] *s. sh.* fol. **G. 306. (36.)**

The Batchelor's Advertisement. Ballad. *See* Williamson (T. G.)

The Batchelor's Advice. Song. *See* Drury (T.)

Bachelor's Hall. [Song.] *See* Dibdin (C.) [*The Oddities.*]

The Bachelor's Wife. [Song.] *See* Without. Without affectation, gay, youthful & pretty, *etc.* [1720?] *s. sh.* fol. **G. 315. (131.)**

The Batchelor's Wish. [Song.] *See* Akeroyde (S.)

BACHELORS. Bachelors' Wives. [Song.] *See* Dibdin (C.) [*Will of the Wisp.*]

BACHMANN (Gottlob) Don Sylvio von Rosalva, oder Der Sieg der Natur über die Schwärmerei. Eine komische Oper von Bürde... für Clavier eingerichtet. *Im Verlage des Musicalischen Magazins auf der Höhe: Braunschweig*, [1797.] *obl.* fol. **E. 914.**

BACHOFEN (Johann Caspar) Hrn. B. H. Brockes . . . Irdisches Vergnügen in Gott, bestehend in Physicalisch- und Moralischen Gedichten, mit Musicalischen Compositionen begleitet ... und mit Kupfern geziehrt. *Bey J. H. Bürckli: Zürich*, 1740. 8°. **C. 105. a.**

Musicalische Ergezungen, bestehende in angenehmen Arien; Concerts-Weis vorgestellt, meistens zu zwey Stimmen, ohne und mit Violinen ad libitum, samt einem General-Bass ... Cantus II. (Violino I.) (Violino II.) (Organum.) 4 pts. *In Bürgklischer Truckerey: Zürich*, 1755. 4°. **E. 1602.**

Musicalisches Halleluja, oder schöne und geistreiche Gesänge, mit neuen und anmuthigen Melodeyen begleitet ... Sibende . . . Auflag. *In Bürgklischer Truckerey: Zürich*, 1759. 8°. **C. 105.**

Musicalisch-Monatliche Aussgaaben, bestehende in Teutschen, Geistlichen Arien; Concerts-Weis vorgestellet: Theils zu zweyen, theils zu dreyen Stimmen, samt einem General-Bass und Violoncello ... Organum. Dritte Auflag. *Bey Joh. Heinrich Bürckli: Zürich*, 1740. 4°. **C. 105. b.**

BACI ARDENTI. Baci Ardenti. Madrigali. *See* Puliti (G.)

BAD. The Bad Fellow. [Catch.] *See* 'Tis. 'Tis you, Sir, etc. [1790?] *s. sh.* fol. **G. 312. (147.)**

BADIA (Carlo Agostino) Tributi Armonici dedicati alla Sagra... Maesta di Leopoldo Primo Imperatore de Romani. *J. C. Weigel: [Nürnberg*, 1730?] *obl.* fol. **B. 321.**

BADINAGE. Le Badinage. Ariette. *See* Bouvard (F.)

BAEHR (Johann) Bellum Musicum oder Musicalischer Krieg, in welchem . . . erzehlet wird, wie die Königin Compositio nebst ihrer Tochter Harmonia mit denen Hümpern und Stümpern zerfallen... auch wie solcher Krieg... gestillet... mit einer Landt-Carte des Cymbalischen Reichs versehen, *etc.* [*Weimar*?] 1701. 4°. **556. b. 9.**

Johann Beerens... Musicalische Discurse durch die Principia der Philosophie deducirt . . . Nebst einem Anhang . . . genannt der Musicalische Krieg zwischen der Composition und der Harmonie. *Peter Conrad Monath: Nürnberg*, 1719. 8°. **785. b. 40.**

BAER (Nicolaus) *See* Brumnitzius (N.) *pseud.*

BAFFLED. The Baffled Shepherd. [Song.] *See* Hale ( ) *Friend.*

BAGARRE. La Bagarre. Opéra Bouffon. *See* Maldere (P. van)

BAGATELLE. La Bagatelle. Vaudeville. *See* Lévy ( )

BAGATI (Francesco) Il Primo Libro de Sacri Concenti a Due, Tre, e Quattro Voci, con una Messa, e Letanie della B. V. ... Opera Prima. Canto. (Alto.) (Tenore.) (Basso.) (Organo.) 5 pts. *Per Gio. Francesco, & fratelli Camagni: Milano*, [1658.] 4°. **D. 234.**

BAGGE (Carl Ernst von) *Baron.* Six Quatuors concertants pour deux Violons, Alto e Basse... Œuvre 1^er^. [Separate Parts.] *Gravées par Richomme: Paris*, [1773.] fol. **g. 910.**

BAGLEY ( ) Haste, Phillis, haste. *A New Song, etc.* [*London*, 1757.] 8°. **158. l. 2.**

The London Magazine, 1757, *p.* 300.

BAGNIGGE WELLS. Bagnigge Wells. Song. *See* Ye. Ye Vot'ries of Venus and Bacchus attend, *etc.* [1759.] 8°. **158. l. 4.**

BAHN (T. G.) Six Sonates pour le Clavecin, accompagnées d'un Violon, *etc.* [Separate Parts.] *Chez J. J. Hummel: Berlin*, [1790?] fol. **h. 83.**

BAI (Tommaso) [Miserere.] *See* Burney (C.) La Musica che si canta...nelle Funzioni della Settimana Santa...Composta dal Palestrina, Allegrie, Bai, *etc.* [1790?] fol. **H. 790.**

BAILDON (Joseph) Adieu to the village delights. *Glee.* For Three Voices, *etc.* *Bigg and Cox: [London,* 1775.] *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, December, 1775.

—— *See* First of June. Adieu to the village delights. *A favorite Glee, etc.* [1795?] fol. **H. 2818. a. (5.)**

Attend ye nymphs. *A Favourite Song...* Sung by Miss Stevenson. [*London,* 1766.] 8°. **158. l. 11.**
The London Magazine, 1766, *p.* 261.

Attend ye Nymphs. A favorite Song sung by Miss Stevenson. [*London,* 1770?] *s. sh.* fol. **G. 316. (15.)**

A new favourite Cantata and two Songs ...Sung by M^r^ Lowe at Vauxhall. [Full Score.] *John Phillips: London,* [1750?] fol. **H. 1650. a. (3.)**

A Collection of Glees and Catches for three and four Voices, *etc.* *Randall and Abell: London,* [1770?] *obl.* fol. **E. 274. a.**

A Collection of new Songs sung...at Ranelagh. [Full Score.] *Printed for John Johnson: London,* [1765?] fol. **H. 1650. a. (2.)**
Imperfect, wanting pp. 7–10.

Cupid's Arrow. *See* As. As Cloe plied her Needle's Art, *etc.* [Music by J. Baildon.] [1755?] *s. sh.* fol. **G. 305. (63.)**

Epitaph on a Blacksmith. A Favourite Catch for Three Voices. *R. Falkener: London,* [1770?] *s. sh.* fol. **H. 1994. a. (56.)**

Gentle Air, thou Breath of Lovers. *Song, etc.* [*London,*] 1788. *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, March, 1788.

The Laurel. A New Collection of English Songs sung by M^r^ Lowe and Miss Falkner at Marybon-Gardens. [Full Score.] 2 Bks. *Printed for I. Walsh: London,* [1750–5?] fol. **H. 1650. a. (1.)**

The Laurel, a Collection of English Songs ...for the Voice, Harpsichord, and Violin. 2 Books. *Printed for Harrison & C°: London,* [1780?] *obl.* fol. **E. 274.**
Book I. of this edition contains all the songs in Book I. and II. of Walsh's edition. Book II. contains the songs in the "Collection of New Songs" published by Johnson, together with six more songs.

BAILDON (Joseph) [The Laurel. Book I. N° 2. If Love's a sweet Passion.]
See If. If Love's a sweet Passion, *etc.* [By J. Baildon.] [1750?] fol. **G. 309. (52.)**

—— [Another edition.] *See* Chloe. Chloe, or the Musical Magazine, *etc.* N° 12. [1760?] fol. **G. 433.**

—— [Another edition.] *See* If. If Love's a sweet Passion *etc.* [By J. Baildon.] [1760?] *s. sh.* fol. **H. 1994. b. (41.)**

[The Laurel. Book I. N° 3. How pleasing is Beauty.] Beauty's bright Standard, *etc.* [Song.] [*London,* 1755?] *s. sh.* fol. **G. 316. (14.)**

—— [Another edition.] How pleasing is Beauty, *etc.* [Song.] [*London,* 1755?] *s. sh.* fol. **H. 1994. c. (13.)**

—— [How pleasing is Beauty.] Beauty's bright Standard. *See* Chloe. Chloe, or the Musical Magazine, *etc.* N° 13. [1760?] fol. **G. 433.**

—— *See* How. How pleasing is Beauty, *etc.* [By J. Baildon.] [1750?] fol. **G. 308. (88.)**

[The Laurel. Book I. N° 4.] Jocky and Jenny. [For editions published anonymously:] *See* Stern. Stern Winter has left us.

[The Laurel. Book II. N° 3.]
See Merchant of Venice. Haste Lorenzo, haste away. *Jessica's Song, etc.* [By J. Baildon.] [1770?] *s. sh.* fol. **G. 308. (124.)**

[The Laurel. Book II. N° 5.] On Pleasure's smooth Wings. [For editions published anonymously:] *See* On.

An Ode to Contentment. The words by S. Boyce, *etc.* *J. Johnson: London,* [1765?] fol. **G. 800. m. (6.)**

On a Dram...Catch a 4 voci, *etc.* *S. B[abb: London,* 1775?] fol. **G. 313. (265.)**

Palœmon lov'd Pastora. [Song, by J. Baildon.] [1760?] *s. sh.* fol **G. 305. (78*.)**
See Palœmon.

The Union of Love and Wine. [Song.] Sung by M^r^ Lowe at Vauxhall. [*London,* 1770?] *s. sh.* fol. **H. 1601. a. (44.)**

[Another edition.] The Union of Love and Wine. *See* With. With Woman & Wine, I defy ev'ry Care, *etc.* [By J. Baildon.] [1770?] *s. sh.* fol. **G. 316. (161.)**

When gay Bacchus, *etc.* [Glee.] [*London,* 1775?] fol. **H. 2818. a. (16.)**
pp. 59–61 *of a collection.*

See Catches. A Collection of Catches by ...D^r^ Arne,...M^r^ Baildon, *etc.* [1764?] *obl.* 4°. **A. 756. a. (1.)**

BAILDON (Joseph) *See* Catches. A Second Collection of Catches by . . . Dr Arne, Mr Baildon, *etc* [1766?] *obl.* 4°.
A. 756. a. (2.)

See Catches. Three Catches, *etc.* [By J. Baildon, *etc.*] [1775.] *s. sh.* 4°.
P.P. 5141.

See Hunting Songs. A Choice Collection of . . . Hunting Songs . . . by Handel... Baildon, *etc.* Book I. [1770?] fol.
G. 302.

See Love in a Village. Love in a Village. A Comic Opera...The Music by Handel,...Baildon, *etc.* [1763.] *obl.* fol.
D. 269.

See Modern Catch-Club. The Modern Catch-Club...a Collection of Catches... by...Baildon, *etc.* [1770?] *obl.* 4°.
A. 756.

BAILEY (Edward) Adieu my Fair. A favorite Ballad. *Broderip and Wilkinson: London*, [1800?] fol. **G. 361. (18.)**

BAILEY (John) The Christian's Consolation. A Hymn written by G. S. Carey, and Harmoniz'd by J. Bailey, *etc.* *J. Bland: London*, [1790?] fol.
H. 2826. c. (2.)

Victory. [Song.] The Words by Mr. Robinson. *Longman and Broderip: London*, [1794.] fol. **G. 376. (5.)**

BAILLEUL ( ) Amour, viens enfler ma musette. *Musette, etc.* [Words by] L'Affichard. [*Paris,*] 1735. *s. sh.* 4°.
297. b. 10.
Mercure de France, Sept., 1735.

Le Berger Daphnis sur l'herbette. *Chanson, etc.* [Words by] Laffichard. [*Paris,*] 1743. *s. sh.* 4°. **298. b. 22.**
Mercure de France, Sept., 1743.

Le Berger Tircis dans la plaine. *Ariette, etc.* [*Paris,*] 1743. *s. sh.* 4°. **298. b. 22.**
Mercure de France, Sept., 1743.

Le Dieu de la Treille. *Chanson, etc.* [Words] Par M. Laffichard. [*Paris,*] 1744. *s. sh.* 4°. **298. b. 27.**
Mercure de France, July, 1744.

Mes soupirs font mes plaisirs. *Rondeau.* [Words by] L'Affichard. [*Paris,*] 1739. *s. sh.* 4°. **297. b. 28.**
Mercure de France, May, 1739.

Mes soupirs font mes plaisirs. *Rondeau, etc.* [*Paris,*] 1744. *s. sh.* 4°.
298. b. 28.
Mercure de France, Oct., 1744.

Le plaisir est un Dieu volage. *Chanson, etc.* [Words by Laffichard.] [*Paris,*] 1744. *s. sh.* 4°. **298. b. 27.**
Mercure de France, July, 1744.

Printems. [Song, words by] L'Affichard. [*Paris,*] 1730. *s. sh.* 4°. **298. a. 10.**
Mercure de France, April, 1730.

BAILLEUL ( ) Recevez favorablement. *Rondeau, etc.* [Words] Par M. l'Affichard. [*Paris,*] 1738. *s. sh.* 4°. **297. b. 25.**
Mercure de France, Sept., 1738.

Vainement je verse des larmes. *Brunette, etc.* [Words by Laffichard.] [*Paris,*] 1744. *s. sh.* 4°. **298. b. 25.**
Mercure de France, May, 1744.

BAILLEUX (Antoine) Méthode pour apprendre facilement la Musique vocale et instrumentale...Et cent Leçons...à une et deux parties, ce qui enseigne...à Solfier sur toutes les Clefs, *etc.* *Chez l'Auteur: Paris*, [1770.] fol. **H. 2855.**

See Roussier (P. J.) L'Harmonie Pratique. Mis au jour par M. Bailleux. (1775.) 8°.
1042. i. 16.

BAILLIE (Alexander) Airs for the Flute, with a Thorough Bass for the Harpsichord. [Edited and engraved by A. Baillie.] (*Edinburgh*, 1735.) *obl.* 8°.
a. 47.

BAILLY BIENFAISANT. Messieurs sur votre reconnaissance. *Vaudeville du Bailly Bienfaisant.* [Opéra-Comique, words by Duserre, music by P. A. D. Chapelle.] [*Paris*, 1786.] 8°.
B. 362. e. 15.

BAILS (Benito) Lecciones de Clave, y Principios de Harmonia, *etc.* *D. Joachin Ibarra: Madrid*, 1775. 4°.
7895. bb. 36.

BAIOCCO ET SERPILLA. Baiocco et Serpilla. Intermède. *See* Sodi (C.)

BAISER. Le Baiser. [Duet.]
See Albanese ( )

Le Baiser. Air.
See Monteron (de)

Le Baiser. Ariette.
See Vidampierre (de) *Countess.*

Le Baiser, ou la Bonne Fée. Comédie.
See Champein (S.)

Un Baiser, ou la Rose. [Song.]
See T., *Mlle de.*

Le Baiser Voluptieux. [Song.]
See Cœzard ( ) *Abbé.*

BAISERS. Les Baisers de Julie. [Song.]
See Vivons. Vivons ô ma Julie. [1790?] 8°. **B. 362. e. (107.)**

BAKER ( ) Britain's Glory, or the Year 1759. [Song.] The Words by a Well-wisher to his Country, *etc.* [*London,*] 1759. 8°. **P.P. 5441.**
Royal Magazine, Vol. I., p. 319.

[Another edition.] Britain's Glory, or the Year 1759. *See* Genius. The Genius of Britain, *etc.* [Song, by — Baker.] [1760.] 8°. **P.P. 5438. z.**

BAKER (George) *Organist.* Dear is my little native Vale. A favorite Glee, *etc.* [Words by S. Rogers.] *Broderip and Wilkinson: London* [1800?] *obl.* fol. **D. 402. (7.)**

Hail flowery Meads. A...Quartetto for four Voices, *etc.* *Broderip & Wilkinson: London,* [1800?] *obl.* fol. **D. 402. (6.)**

Who 'd know the Sweets of Liberty. A favorite Glee, *etc.* *Broderip and Wilkinson: London,* [1800?] *obl.* fol. **D. 402. (8.)**

BAKER (John) M.A., *of Lincoln Coll., Oxford.* Darby and Joan. A Glee for three Voices. *Broderip & Wilkinson: London,* [1800?] *obl.* fol. **D. 402. (9.)**

A Glee [begins "Love's a Tyrant"] and Catch for 3 Voices with an Accompaniment for the Piano Forte or Harp by T. Essex. *Printed for T. Essex: London,* [1798?] fol. **G. 352. (22.)**

BAKKER (J. J.) De CL. Psalmen Davids, ende Lof-Zangen, op twee Stemmen gestelt...Bovenzangh. (Bassus.) 2 pts. *By d'Erfg. van P. Matthysz: Amsterdam,* 1720. 12°. **A. 570.**

BALBASTRE (Claude) Parodie des airs, en rondeau, de M. Balbastre, chantée au jubilé de vingt-cinq ans de mariage de M. & de Mde. B * * *. (Paroles de M. D. L. P.) [Paris,] 1767. *s. sh.* 8°. **297. e. 10.**

Mercure de France, Sept., 1767.

Pièces de Clavecin. Premier Livre... Gravé par Mad: Vendome. *Chez l'Auteur: Paris,* [1765?] fol. **g. 79. c. (5.)**

BALBI (Aloysius) Ecclesiastici Concentus canendi Vna, Duabus, Tribus, & Quatuor Vocibus, aut Organo, aut alijs Instrumentis eiusdem generis, & alij Quinq;., Sex, Septem, & Octo, tum ad concertandum, tum ad vocibus canendum accommodati...Liber Primus. Altus. *Apud Alexandrum Rauerium: Venetiis,* 1606. 4°. **D. 967.**

BALBI (Lodovico) I Cappricci di Lodouico Balbi...a Sei Voci. Nouamente composti, & dati in luce. Canto. (Alto.) (Tenore.) (Basso.) (Quinto.) (Sesto.) 6 pts. *Appresso Angelo Gardano: Venetia,* 1586. *obl.* 4°. **A. 42.**

Cantus Ludouici Balbi...Ecclesiasticarum Cantionum Quatuor vocum omnibus Aduentus Dominicis, nec non Septuagesimæ, Sexagesimæ, Quinquagesimæ, simul atque quibuscunque totius anni opportunitatibus deseruientium. *Apud Angelum Gardanum: Venetijs,* 1578. *obl.* 4°. **A. 42. a.**

BALDINI ( ) Six Italian Canzonets, with an Accompaniment for the Piano Forte or Harp, composed at Rome in the Year 1797, *etc.* *Printed for Sig^r Cianchettini: London,* [1800?] fol. **H. 2832. h. (8.)**

BALDRADI (Bartolomeo) *See* Baldrati.

BALDRATI (Bartolomeo) Messe a quattro voci da Cappella...Opera Prima. Canto. (Alto.) (Tenore.) 3 pts. *Per Giacomo Monti: Bologna,* 1678. 4°. **C. 1.**

Messe a quattro voci da Cappella... Opera Prima, *etc.* Organo. *Per il Mascardi: Roma,* 1694. 4°. **C. 1. a.**

BALIN A MONE. Balin a mone. [Song.]
See Double Disappointment.

See Troth. Troth Mister John Bull. *The Treaty of Commerce, etc.* [Song, to the tune of Balin a mone.] [1785.] fol. **G. 312. (244.)**

BALL (J.) Come sing a Song. A Glee for three Voices. *Broderip and Wilkinson: London,* [1800?] fol. **G. 352. (5.)**

The Puzzle. A Glee, *etc.* *Broderip and Wilkinson: London,* [1800?] fol. **G. 352. (6.)**

BALL (S.) Drink boys in hopes of a Peace. The Words by S. Parsons. *Broderip and Wilkinson: London,* [1800?] fol. **G. 799. (2.)**

Loyal Volunteers. [Song.] *Broderip and Wilkinson: London,* [1800?] fol. **G. 799. (3.)**

BALLAD. The Ballad of the Cloak: or the Cloak's Knavery. *See* Come. Come buy my new Ballet, *etc.* [1675?] *s. sh.* fol. **C. 40. m. 11. (8.)**

BALLAD SINGER. The Ballad Singer. Song. *See* Rimbault (S. F.) Select Songs. No. 3.

The Ballad Singer's Summons to her Love. [Song.] *See* Sweetest. Sweetest of the nightly Choir, *etc.* [1730?] *s. sh.* fol. **G. 315. (140.)**

BALLANDEN. Ballanden's Braes. Ballad. *See* Hook (J.)

BALLARD (Christophe) Brunettes ou Petits Airs Tendres, avec les Doubles, et la Basse-Continue; mêlées de Chansons à Danser; recueillies et mises en ordre par C. Ballard, *etc.* 3 Tomes. *Paris,* 1703[-11.] 12°. **A. 422.**
Tom. I. is dated 1703, *Tom. II.* 1704 *and Tom. III.* 1711.

BALLARD (Christophe) Nouvelles Parodies Bachiques. Mélées de Vaudevilles ou Rondes de Table. Recueillies & mises en ordre par C. Ballard, *etc.* 3 Tomes. *Paris*, 1700(-14.) 12°. **A. 423.**

A made-up copy. Tome I. is dated 1700, *Tome II.* 1714 *and Tome III.* 1702. *All three have the frontispiece, but Tome II. wants sheet z, containing the Indices and Privilege.*

[Another copy.] **A. 423. a.**

A made-up copy. Tome I. is dated 1714, *Tomes II. and III.*, 1702. *All three have no frontispieces.*

Tendresses Bacchiques, ou Duo et Trio melez de petits Airs, tendres et à boire, des meilleurs auteurs; Avec une Capilotade, ou Alphabet de Chansons à deux Parties; recueillies, & mises en ordre par C. Ballard ... Tome I. (Tendresses Bacchiques ... Recueillies, & mises en ordre par J. B. C. Ballard ... Tome II.) 2 Tomes. *Paris*, 1712(-18). 12°. **A. 427.**

BALLARD (Jean Baptiste Christophe) La Clef des Chansonniers: ou Recueil des Vaudevilles depuis cent ans & plus, notez, et recueillis pour la première fois, par J. B. C. Ballard, *etc.* 2 Tomes. *Paris*, 1717. 12°. **A. 427. a.**

Les Menuets chantants, sur tous les tons; notez pour les Instruments; Suite des douze Volumes d'Amusements, Recueillis & mis en ordre par le Sieur Ballard... 2 Tomes. *Paris*, 1725. 12°. **A. 427. b.**

See Ballard (C.) Tendresses Bacchiques, *etc.* (Tendresses Bacchiques ... Recueillies ... par J. B. C. Ballard ... Tome II.) 1712(-18). 12°. **A. 427.**

BALLET DE LA PAIX. Ballet de la Paix. *See* Rebel (F.) and Francœur (F.)

BALLET DES ANGLAIS. Viens à mon secours. *Couplets, sur le Menuet des Berceaux*, du Ballet des Anglois, de l'Opéra Comique. [*Paris*,] 1731. *s. sh.* 4°. **298. a. 20.**

Mercure de France, Nov., 1731.

BALLIÈRE DE LAISEMENT (Charles Louis Denis) Théorie de la Musique, *etc.* *Chez P. F. Didot le jeune : Paris, Rouen*, 1764. 4°. **557*. e. 12.**

[Another copy.] **785. k. 33.**

BALLIS (Oliviero) Sacri Hymni Cantiones, et Litaniæ Deiparæ Virginis Mariæ, Octo vocibus decantandæ... Altus. Primus Chorus. (Cantus. Secundus Chorus.) 2 pts. *Apud Alexandrum Rauerium : Venetiis*, 1609. 4°. **C. 283.**

BALLOON. The Balloon Song. *See* Arne (M.)

BALLY SPELLING. Bally Spelling. [Song.] *See* Howard (S.)

BALMY. Balmy Pledge of Love sincere. Ballad. *See* Nielson (L. C.)

BALMY. Balmy Sweetness ever flowing. [Song.] *See* Boyce (W.) [*Solomon.*]

BALOW. Balow, my Babe. Scotch Ballad. *See* Giordani (G.) or (T.)

BAMBER ( ) Cupid mistaken. [Song.] [*London*, 1760?] *s. sh.* fol. **G. 306. (179.)**

BAN (Jan Albert) Joannis Alberti Banni Dissertatio Epistolica, de Musicæ Natura, Origine, progressu, & denique studio bene instituendo, *etc.* *Ex officina Isaaci Commelini : Lugduni Batavorum*, 1637. 12°. **1042. a. 3. (1.)**

[Another copy.] **1042. a. 4.**

Johannis Alberti Banni Dissertatio Epistolica de Musicæ Natura, *etc.* [*Amsterdam*, 1645.] 12°. **1031. a. 9.**

Part of 'H. Grotii et aliorum Dissertationes,' etc.

Dissertatio Epistolica de Musicæ Natura, *etc.* [*Utrecht*, 1658.] 12°. **1031. a. 13.**

Part of 'Gerardi Io. Vossii et aliorum Dissertationes de Studiis,' etc.

Kort Sangh-Bericht van I. A. Ban ... op zyne ziel-roerende zangen. *Paulus Mathysz. Voor Louys Elzevier : t' Amsterdam*, 1643. 4°. **11556. dd. 4. (2.)**

Zangh-Bloemzel ... Dat is, Staeltjes van den zinroerenden Zangh: met dry stemmen, en den Gemeene-Grondstem. Neffens een kort Zangh-bericht, *etc.* Grondstem. *By Paulus Matthijsz. Voor Louys Elzevier : t' Amsterdam*, 1642. 4°. **11556. dd. 4. (1.)**

BANCHIERI (Adriano) Barca di Venetia per Padoua Dentroui la Nuoua Mescolanza ... Libro Secondo de Madrigali à Cinque voci. Nuouamente composti ... Opera Duodecima. Canto. (Canto II.) (Basso.) 3 pts. *Appresso Ricciardo Amadino : Venetia*, 1605. 4°. **K. 8. d. 2.**

Cartella ouero Regole vtilissime à quelli che desiderano imparare il Canto Figurato. Nuouamente da varie opinioni di Musici ... ridotte in vn... Dialogo... Et diuise in Due Parti, *etc.* FEW MS. NOTES.

Appresso Giacomo Vincenti : Venetia, 1601. 8°. **7897. aaa. 67.**

Dialoghi Concerti Sinfonie e Canzoni da cantarsi con due Voci in variati modi nell' Organo. Opera XLVIII ... Canto o Tenore. (Basso.) (Organo.) 3 pts. *Stampa del Gardano : Venetia*, 1625. 4°. **K. 8. d. 14. (3.)**

This work is bound up with Banchieri's 'Virtuoso Ritrovo Academico,' in a set of 5 part-books, each of which has the following title-page: 'Raccolta di Concerti da Camera, e da Chiesa con due Variate Voci nell' Organo, Spinetta, ò Chitarrone. Trasmandata da D. Andriano Banchieri...all' illustrissimo ... Sig. Cardinale Borghese.'

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BANCHIERI (Adriano) [Prima (Seconda) Parte del Primo Libro (Libro secondo e terza parte) (Quarta Parte del Secondo Libro) al Direttorio Monastico di Canto Fermo, per uso particolare della Congregatione Oliuetana in preuenire l'Offitio Diurno al Choro, *etc.*] 4 pts.

Per gli heredi di Gio. Rossi: Bologna, 1615, 16. 8°. **A. 41.**

The work consists of two books, containing together four parts. Each book has a separate title-page, as have also an 'Appendice' to Book I, and Parts 2 and 4, but the pagination and register are continuous throughout. Imperfect, wanting the title-page to Book I, and all after p. 406.

Il Metamorfosi Musicale. Quarto Libro delle Canzonette a Tre Voci . . . Nouuamente, con spasseuoli trattenimenti, diuiso in Epilogati, & vaghi discorsi. Canto. (Canto II.) (Basso.) 3 pts.

Appresso Ricciardo Amadino: Venetia, 1601. 4°. **K. 8. d. 1.**

L'Organo Suonarino. Opera Ventesima Quinta . . . Nouuamente in questa seconda impressione, accordato in Tuono Corista, con gli Cerimoniali, Messali, Breuarij, & Canti fermi Romani; & compartito in cinque Registri, *etc.* *Appresso Ricciardo Amadino: Venetia*, 1611. fol. **K. 4. i. 2.**

Il Principiante Fanciullo a Due Voci. Che sotto la disciplina d'Autori Illustri impara solfizare note e mutationi, e parole Solo, & asuefar l'orecchio in compagnia. Opera Quarantesima Sesta, *etc.* Canto. (Tenore.) 2 pts. *Appresso Bartolomeo Magni. Stampa del Gardano: Venetia*, 1625. 4°. **K. 8. d. 14. (2.)**

The examples are by J. Archadelt, C. Monteverde, T. Pecci, O. Lasso, L. Marenzio, Gesualdo P. di Venosa, C. Rore, G. Ghizzolo, G. Gastoldi, G. Finetti, L. Viadana, A. Cifra and A. Agazzari. Bound up with Banchieri's 'Virtuoso Ritrovo' in a set of 5 part-books, each of which contains the following title-page: "Raccolta di Concerti da Camera, e da Chiesa con due Variate Voci nell' Organo, Spinetta ò Chitarrone. Trasmandata da D. Andriano Banchieri . . . all' illustrissimo . . . Sig. Cardinale Borghese."

Virtuoso Ridotto tra Signori, e Dame, entr'il quale si concerta recitabilmente in suoni & canti vna nuoua Comedia detta Prudenza Giovenile. Quinto Libro de gli Terzetti, & Opera Quindicesima di Adriano Banchieri, Sotto moderno stile composta, *etc.* Parte Superiore alla Bastarda. *Appresso l' herede di Simon Tini, & Filippo Lomazzo: Milano*, 1607. 4°. **K. 8. d. 3.**

BANCHIERI (Adriano) Il Virtuoso Ritrovo Academico del Dissonante, publicamente practicato con variati Concerti Musicali a 1. 2. 3. 4. 5. Voci ò Stromenti, nell' Academia de Filomusi. Opera XLIX, *etc.* Soprano o Ten. (Basso.) (Terza Parte.) (Quarta Parte.) (Basso Cont.) 5 pts. *Appresso Bartholomeo Magni: Venetia*, 1626. 4°. **K. 8. d. 14. (1.)**

This work is bound up with Banchieri's 'Principiante Fanciullo' and 'Dialoghi . . . Opera XLVIII,' in 5 part-books, each of which has the following title-page: 'Raccolta di Concerti da Camera, e da Chiesa con due Variate Voci nell' Organo, Spinetta, ò Chitarrone. Trasmandata da D. Andriano Banchieri . . . all' illustrissimo . . . Sig. Cardinale Borghese.'

Vivezze di Flora e Primavera. Cantate Recitate e Concertate con Cinque voci nello Spinetto, o Chittarone. Opera XLIV, *etc.* Canto. (Alto.) (Tenore.) (Basso.) (Quinto.) (Basso Continuo.) 6 pts.

Appresso Bartholomeo Magni: Venetia, 1622. 4°. **K. 8. d. 13.**

See Gruber (E.) Synopsis Musica . . . (Sequuntur Bicinia . . . Contra-Punctum super ut, re, mi, fa, sol, la. Dni Adriani Banchieri, *etc.*) 1673. 8°. **7897. a. 38.**

See Scaligeri dalla Fratta (C.) *pseud.*

BANDEAU. Un bandeau couvre les yeux. Ariette. *See* Richard Cœur de Lion.

BANISH. Banish, my Lydia, these sad thoughts. Song. *See* King (R.)

BANISTER (Charles William) Twelve Psalm & Hymn Tunes. *Printed for the Author: London*, 1792. *obl.* 4°. **B. 451. (3.)**

BANISTER (John) *See* Tempest. The Ariel's Songs in . . . the Tempest. [By J. Banister, *etc.*] [1760?] fol. **G. 109. (2.)**

BANISTER (John) and **LOW** (Thomas) New Ayres and Dialogues composed for Voices and Viols, . . . Together with Lessons for Viols or Violins, *etc.* (New Ayres, Dialogues, and Trialogues, composed to be sung either to the Theorbo-Lute, or Bass-Viol. By sundry Authors.) [With a preface signed Cl. J.] *Printed by Mr (Andrew) C(lark) for H(enry) Brome: London*, 1678. 8°. **K. 2. a. 6.**

The register begins at N. The collection includes compositions by Porter, W. Turner, J. Hart, Stafford, H. Purcell, 'Seignior William in Northampton-Shire,' W. Lawes, W. Webb, H. Lawes, W. G., F. Quarles, E. Y., Moss, A. Coates, B. Wallington, E. Coleman, J. Gamble, Dr. J. Blow, M. Wise, T. Blackwell, T. Farmer, T. Beedom, T. Hawney, J. Banister, W. L., T. Lowe, and J. Jenkins.

BANKER. The Banker of Love. Song. *See* CARTER (C. T.)

BANKS. The Banks of Chelmer. Song. *See* KNYVETT (W.)

The Banks of Roses. [Song.] *See* As. As I was a walking one Morning so fair. [1780?] *s. sh.* fol. **G. 306. (100.)**

The Banks of Swale. Song. *See* HOOK (J.)

The Banks of the Dee. Song. *See* IT. It was Summer, *etc.* [1780?] *s. sh.* fol. **G. 309. (133.)**

The Banks of the Dee. Being a continuation of the Song beginning "It was Summer," *etc.* *See* THUS. Thus sung the fair Maid. [1780?] *s. sh.* fol. **G. 312. (189.)**

The Banks of the Dee. [Song.] *See* TRUE. True bliss in retirement, *etc.* [1758.] 8°. **P.P. 5438. z.**

The Banks of the Dee. Song. *See* 'TWAS. 'Twas Summer, *etc.* [1790?] fol. **G. 786. (36.)**

The Banks of the Severn. [Song.] *See* CALLCOTT (J. W.)

The Banks of the Shannon. Song. [Begins: "In Summer, when the leaves are green."] *See* HOOK (J.)

Banks of the Shannon. Song. *See* MY. My heart's with sweet Peggy O'Brannan, *etc.* [1795?] *s. sh.* fol. **G. 807. b. (41.)**

The Banks of the Tweed. Cantata. *See* GANTHONY (J.)

The Banks of the Tyne. Ballad. *See* SPOFFORTH (R.)

BANNIAN DAY. Bannian Day. Musical Entertainment. *See* ARNOLD (S.)

BANNIS. Bannis un cruel désespoir. [Air.] *See* CHIMÈNE.

BANNISSONS. Bannissons de notre séjour. Chanson. *See* BOUVARD (F.)

BANNIUS (JOANNES ALBERTUS). *See* BAN (J. A.)

BANNOCKBURN. Bannock Burn. [Song.] *See* NAE. Nae Lass sa blithe as Jenny was, *etc.* [1787?] fol. **H. 1653. (55.)**

BANNOCKS. Bannocks o' Barley Meal. Song. *See* URBANI (P.)

BANQUET. The Banquet. Song. *See* COME. Come hither, ye jolly, ye jocund, and gay. [1767.] 8°. **P.P. 5441.**

BANQUET OF MUSICK. The Banquet of Musick Song. *See* PLAYFORD (H.)

BANTRY BAY. Bantry Bay. Musical Entertainment. *See* REEVE (W.)

BANWART (JACOB) Pars Secunda Missarum a IV. V. Vocibus addita vnâ à X. ò verò XVIII. cum triplici Basso ad Organum...Opus Primum Posthumum, alias Quintum. Tenor II. Chori. *Ex Typographéo Episcopali, Sumptibus Ioannis Geng: Constantiæ*, 1657. 4°. **B. 63.**

BAPTIST, *Signor* [i.e. GIOVANNI BATTISTA DRAGHI.] Ne're complain that my Flame I discover. *Words fitted to the Tune of an Italian Song, etc. R. Parker: London*, 1693. 4°. **P.P. 5255.**

The Gentleman's Journal, June, 1693, *pp.* 209-211.

Why, alas, do you now leave me. *A Tune set by Signor Baptist, etc.* [Words by P. Motteux.] *Printed for R. Parker: London*, 1692. 4°. **P.P. 5255.**

The Gentleman's Journal for Feb. 1691-2, *pp.* 35-36.

See SONGS. A third Collection of New Songs...by...Senior Baptist, *etc.* 1685. fol. **G. 152. (2.)**

See DRAGHI (G. B.)

BARADER. Barader. [Ballet.] *See* BOSSI (C.)

BARBANDT (CARL) Hymni Sacri, Antiphonæ & Versiculi, Divino Cultui, tum matutino tum Vespertino, per Annum inservientes; . . . excerpti ex . . . Sanctæ Ecclesiæ Liturgiâ, & Notis Musicis... suppositi, *etc.*—Sacred Hymns, Anthems, and Versicles, *etc.*—Les Hymnes, Antiennes, & Versets, en Usage au Service Divin, *etc.* 2 pts. *Printed for the Author: London*, 1766. 8°. **E. 542.**

A Sonata for the Harpsichord composed for and dedicated to his present Majesty. *Welcker: London*, 1764. *obl.* fol. **E. 600. j. (5.)**

Six Sonatas for Two Violins, two German Flutes or two Hautboys, with a Bass for the Violoncello or Harpsicord...Opera 1ma [Separate Parts.] [*London*, 1755?] fol. **f. 14.**

Four favourite Italian Songs accompany'd with Violins German Flute and Hautboy. To which are added Two Sonatas for the Harpsicord...Opera terza. *W. Smith: London*, [1760?] fol. **G. 806. g. (1.)**

Mr Barbandt's Yearly Subscription of new Music to be delivered Monthly. 11 Nos. [*London*,] 1759-60. fol. **h. 71.**

The title-page of each number is signed by the composer. This collection consists of the numbers published on the 10th *of each month, from April*, 1759 *to February*, 1760. *The pagination is continuous. The series began in March*, 1759 *and four pages of this number, without a title-page, replace pages* 9-12 *of the number for April* 10, 1759, *which are missing.*

BARBARA ALLEN. Barbara Allen. Ballad. *See* In. In Scarlet Town where I was born, *etc.* [1800?] fol. **G. 796. (4.)**

BARBARE. Barbare Amour. Air. *See* Renaud.

BARBARINO (Bartolomeo) Il Terzo Libro de Madrigali de Diuersi Auttori posti in Musica da...Bartolomeo Barbarino da Fabriano...Per cantare sopra il Chitarrone ò Tiorba, Clauicimbalo, ò altri stromenti da vna voce sola, con alcune Canzonette nel fine...Nouamente posto in luce, *etc.* *Appresso Ricciardo Amadino: Venetia*, 1610. fol. **K. 7. g. 1.**

BARBE BLEUE. Barbe Bleue. Comédie. *See* Grétry (A. E. M.)

BARBELLA (Emanuele) Six Duets for two Violins. Dedicated to the Honourable Thomas Shirley. *Gabriel Leone: London*, [1765?] *obl.* fol. **d. 61.**

Six Ducts for Two Violins composed in an easy Stile for the Use of the Duke of Parma, *etc.* [Separate Parts.] *R. Bremner: London*, [1765?] fol. **g. 218. c. (1.)**

Six Duets for two Violins. [Separate Parts.] *Welcker: London*, [1765?] fol. **g. 259. a.**

A different set from those published respectively by Leone and Bremner.

Six Solos for a Violin and Bass, or two Violins...Dedicated to A Menzies of Culdares, *etc.* *R. Bremner: London*, [1765?] fol. **g. 422. f. (1.)**

A Second Sett of Six Solos for a Violin. *Welcker: London*, [1770?] fol. **g. 422. f. (2.)**

BARBER. A Barber I am. *The Barber.* Sung...at Sadlers' Well. [Song.] [*London?* 1765?] *s. sh.* fol. **G. 316. d. (6.)**

BARBER (Abraham) The Psalme Tunes. In Four Parts, Viz. Treble, Counter-Tenor, Tenor and Base, the fourth Edition,...Corrected and Revised, *etc.* (The Second Book. Containing the Treble and Conter-Tenor;...with a short Instruction in the first Book, *etc.*) 2 pts. *John White for Abraham Barber: York*, 1700. 12°. **3406. aaaa. 23. (2.)**

BARBER (Robert) *of Castleton.* A Book of Psalmody. Containing Variety of Tunes...likewise the Order of performing Divine Service...after the Cathedral Manner...with several Psalms, Hymns, and Seventeen Anthems...the Second Edition, with Additions,...corrected and amended. *W. Pearson, for J. Eyres and J. Rathbone: London, etc.* 1733. 8°. **C. 492. a. (2.)**

Wanting the last leaf.

BARBER (Robert) *of Castleton.* David's Harp well Tuned: or a Book of Psalmody. Containing Variety of Psalm-Tunes . . . With a great Number of Psalms, Hymns, and Twenty-three Anthems...the Third Edition, with Additions . . . Corrected and Amended.

R. Brown, for C. Bathurst, etc.: London, etc. 1753. 8°. **C. 492.**

The Psalm Singer's choice Companion, or a Plain and Easy Introduction to Musick, Set down in Form of a Dialogue: divided into two Parts...With an Excellent Anthem in four Parts, composed by one of the best Masters. *W. P[earson for] J. Rathbone: London, etc.* 1727. 8°. **C. 492. a. (1.)**

BARBER (Robert *of Castleton, and* **BARBER** (John) A Book of Psalmody. Containing Variety of Tunes...with several Hymns and Thirteen Anthems. All Set in Four Parts. Few MS. Notes. *William Pearson for J. Rathbone: London, etc.* 1723. 8°. **C. 492. b.**

BARBER (Robert) *of Newcastle.* Thomson's Hymn to the Seasons, in Score... Opera iv. *Printed for G. Goulding: London*, [1795?] fol. **H. 964.**

Six Sonatas for the Piano Forte or Harpsichord with an accompaniment for a Violin and Violoncello...Opera Prima. *Longman, Lukey & Co., for the Author: London*, [1775?] fol. **g. 137. a. (2.)**

Wanting the accompaniments.

BARBERIIS (Merchiore de) *See* Merchiore [de Barberiis], *da Padova.*

BARBERINI ( ) Barberini's Minuet, [Song, begins: "Think when to pleasure."] The Words by Mr. Leveridge. [*London*, 1720?] *s. sh. obl.* 4°. **I. 530. (68.)**

BARBETTA (Giulio Cesare) Il Primo Libro dell' Intauolatura de Liuto...nuouamente...composto et datto in luce. *Apresso Girolamo Scotto: Vinegia*, 1569. fol. **K. 4. i. 3.**

Intauolatura de Liuto...Doue si contiene Padoane, Arie, Baletti, Pass' e mezi Saltarelli per Ballar à la Italiana, & altre cose diletteuoli secondo l' uso di questi tempi, Accommodato per Sonar con Sei e Sette ordeni de corde. *Appresso Angelo Gardano: Venetia*, 1585. fol. **K. 4. i. 14.**

BARBIER DE SÉVILLE. Le Barbier de Seville, ou la Précaution Inutile, Comédie en quatre Actes, par M. de Beaumarchais, *etc.* [With the voice-parts of two Songs, attributed to Monsigny.] 1778. *See* Recueil. Recueil général des Opéra Bouffons, *etc.* Tom 9. 1777. 8°. **11735. b. 2.**

BARBIER DE SÉVILLE. Quand dans la plaine. *Ariette du Barbier de Séville.* [Words by Beaumarchais, music attributed to Monsigny.] [*Paris*, 1780?] 8°. **B. 362. c. (53ᶠ.)**

Vous l'ordonnes. *Romance du Barbier de Séville.* [Words by Beaumarchais. Music attributed to Monsigny.] [*Paris*, 1780?] 8°. **B. 362. c. (53ᵈ.)**

Vous l'ordonne. A favorite French Air in Le Barbier de Seville. [Words by Beaumarchais, music ascribed to Monsigny.] *G. S[mart: London*, 1780?] *s. sh.* fol. **G. 313. (11.)**

—— Ah cher Lindor. *Ariette du Barbier de Séville.* Réponse à Lindor. [Adapted to Vous l'ordonnez, music attributed to Monsigny.] [*Paris*, 1780?] 8°. **B. 362. c. (53ᵉ)**

The words of this song are not in Beaumarchais' play.

—— *See* AMOUR. Amour je suis soumis à puissance . . . Air, je suis Lindor [or rather 'Vous l'ordonnez, from 'Le Barbier de Séville.'] [1785?] 8°. **B. 362. c. (26.*)**

—— *See* CHALON (J.) Air in the Barbier de Seville, *etc.* [1795?] fol. **g. 271. (24.)**

—— *See* FILS. Fils de Cypris ... Sur l'Air de Lindor. [1780? 8°.] **B. 362. (126.)**

[For English adaptations of the original songs (attributed to Monsigny) in Beaumarchais's Comedy:] *See* ARNOLD (S.) [*The Spanish Barber.*]

Le Barbier de Séville. Opéra. *See* PAISIELLO (G.)

BARBIER VON SEVILLA. Der Barbier von Sevilla. *See* BENDA (F. L.)

BARBIERI (C.) Ouverture et Trois Airs de Ballet pour le Piano-Forte...Opera XIII. *Longman & Broderip, for the Author: London*, [1795?] fol. **g. 137. (18.)**

The title-page is signed by the Composer.

See FRITZZLER ( ) Gen[l] Suwarrow's Grand March & Quick Step...Arranged for the Piano-Forte by C. Barbieri. [1798?] fol. **g. 133. (4.)**

BARBON MAZARINI MANCINI (LOUIS JULES HENRI) *Duke de Nivernois. See* BACH (J. C.) Infelice in van mi lagno. *A Favorite Scene*...on the Duke de Nirvenois' Air, *etc.* [1783.] fol. **H. 1648. a. (1.)**

BARCAROLE. Sei Barcarole Veneziane [*London?* 1780?] *obl.* 4°. **A. 391.**

BARDS. Bards of the Days of Old. Glee. *See* STEVENSON (*Sir* J. A.)

BAREFOOT. Bare-foot and Head-bare. *Tom o' Bedlam.* [Song.] The Words by G. A. Stevens. *P. H[odgson: London*, 1775?] *s. sh.* fol. **G. 306. (202.)**

BARERA (RODIANO) Rodiani Bareræ... Sacra omnium solemnitatum Vespertina psalmodia cum Beatæ Virginis Marię Cantico. Quatuor Vocibus canenda. Cantus. (Altus.) (Tenor.) (Bassus.) 4 pts. *Sub signo Gardani. Apud Bartholomeum Magni: Venetiis*, 1622. 4°. **E. 1341.**

BARFORD (M.) Barford's Collection of Rondos, Airs, Marches, Songs, Duets, Dances, &c.; adapted for the Piano Forte, Violin and Ger[n] Flute. 4 Bks. *M. Barford: Cambridge*, [1795?] *obl.* 8°. **a. 73.**

BARGAIN. The Bargain Refused. [Song.] *See* SOME. Some four years ago, *etc.* [1754.] 8°. **250. c. 1.**

BARKER ( ) At last my dear Chloe reveal. *A Song.* The words by a Gentleman. Set for y[e] German Flute, *etc.* [*London?* 1760?] *s. sh.* fol. **G. 316. d. (32.)**

Chloris taking the Air. [Song.] [*London*, 1750?] *s. sh.* fol. **G. 316. d. (96.)**

The Rose. [Song.] [*London*, 1740?] *s. sh.* fol. **G. 316. f. (43.)**

When Cloe wakes. *A Song*, set for the German Flute, *etc.* [*London*, 1740?] *s. sh.* fol. **G. 316. f. (93.)**

BARKING. The Barking Barber. [Comic Song.] *See* SHAVEBLOCK (P.) *pseud.*

BARLEY-MOW. The Barley Mow. [Song.] *See* HOOK (J.)

BARLEY (WILLIAM) A new Booke of Tabliture, Containing sundrie easie and familiar Instructions, shewing howe to attaine to the knowledge, to guide and dispose thy hand to play on sundry Instruments, as the Lute, Orpharion, and Bandora: Together with diuers new Lessons to each of these Instruments. Whereunto is added an introduction to Prickesong...Collected together [by William Barley] out of the best Authors, *etc.* 3 pts. *Printed for William Barley: London*, 1596. *obl.* 4°. **K. 1. c. 18.**

Without pagination. The composers named in this work are Francis Cutting, I[ohn] D[owland], P[hilip] R[osseter?], P[eter] P[hilips], Ed[ward] I[ohnson], Byrde and A[nthony] H[olborne?].

BARNARD ( ) *See* LOVE IN A VILLAGE. In Love shou'd there meet a fond Pair... Set by M[r] Barnard. [1770?] *s. sh.* fol. **H. 1994. a. (87.)**

BARNARD (John) The First Book of Selected Church Musick, consisting of Services and Anthems ... Collected ... by Iohn Barnard, *etc.* Secundus Contratenor Decani. (Bassus Cantoris.)
Edward Griffin : London, 1641. fol.
K. 7. e. 2.
Imperfect, wanting fol. 3, 4, 16–19, 36, *and all after fol.* 115 *of the Secundus Contratenor Decani part. Fol.* 91–124 *of the Tenor Cantoris are in Ad. MS.* 30, 478.

BARNES (James) Lovely Goddess, sprightly May. *A New Song, etc.*
[*London*, 1753.] 8°. **P.P. 5438. z.**
The Universal Magazine, Vol. XII., p. 275.

BAROMÈTRE. Le Baromettre Moderne. [Song.] *See* De. De chanter un nouveau sujet. [1785?] 8° **B. 382. j. (14.)**

BARON ( ) *See* Boran ( )

BARON (A.) *See* Schmidlin (J.) Schweizerlieder . . . Des 1ten Theils vermehrte 4te Auflage, *etc.* Ms. Note [by A. Baron, dated 1834]. 1796. *obl.* fol. **C. 437. f.**

BARON (Ernst Gottlieb) E. G. Barons ...Historisch-Theoretisch und Practische Untersuchung des Instruments der Lauten, *etc. Bey J. F. Rüdiger: Nürnberg*, 1727. 8°.
7897. aaa. 54.

BARONI (Filippo) Psalmodia Vespertina Totius anni, duplici choro...concinenda Opus Secundum, Cantus (Altus) (Tenor) (Bassus) Primus Chorus. (Cantus (Altus) [Tenor] (Bassus) Secundus Chorus.) (Organum.) 9 pts. *Typis Marini Siluani: Bononiæ*, 1710. 4°. **D. 26.**
The title-page of the Tenor Secundus Chorus is wanting.

BARÔZAI (Gui) Noei Borguignon . . . Quatreime Édicion, *etc. Ché Abran Lyron de Modene: Ai Dioni*, 1720. 8°.
11498. c. 27.
With a (separately-paged) appendix of music.

Noei Borguignon...Cinqueime Edicion, reveue, & augmentée de la Nôte de l'Ar de chécun dé Noei, &c. *An Bregogne*, 1738. 8°. **1464. b. 2.**

BARRE (W.) Address to a Robin Redbreast. A Canzonette for three voices.
[*London*,] 1800. *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, Dec., 1800.

The Cares of Love. [Song.] An Ode from the German. [*London*, 1800.] *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, 1800, *Supplement.*

Cupid and Chloe. A Duetto. [*London*,] 1791. *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, Dec., 1791.

BARRE (W.) The Ferryman's Daughter. [Song.] Written and composed by Mr. Barre, Jun. [*London*,] 1792. *s. sh.* 4°.
P.P. 5141.
The Lady's Magazine, Feb., 1792.

BARREL ORGAN. The Barrel Organ. [Song.] *See* Dibdin (C.) [*A Tour to the Land's End.*]

BARRENCLOE (Bernard Martin) *See* Berenclow.

BARRETT (John) *Organist.* Bumpers lull our cares to Rest. *See* infra : [*The City Ramble.*]
Celinda. A Song. [*London*, 1705?] fol.
G. 304. (28.)

[The City Ramble.] Bumpers lull our cares to Rest. *A Song in the New Play call'd the City Ramble* [by E. Settle], *etc.* [*London*, 1711.] *s. sh.* fol.
G. 306. (227.)

Come, come my Mates. *A Sea Song, etc.* [*London*, 1705?] *s. sh.* fol.
G. 305. (179.)

[The Country Lasses.] He that marrys a Lass. [Song.] *Sung by Mr. Raynton in ...The Custom of the Mannor* [or the Country Lasses, written by C. Johnson]. [*London*, 1715?] *s. sh.* fol.
G. 308. (63.)

—— The Sheep sheering Ballad : Sung by Mr. Burkhead. [Words by C. Johnson.] [*London*, 1715?] *s. sh.* fol.
G. 313. (75.)

—— [Another edition.] The Sheep sheering Ballad, *&c.* [*London*, 1720?] *s. sh.* fol. **H. 1601. (478.)**

Cruell Charmer do not grieve me. *A Song, etc.* [*London*, 1705?] *s. sh.* fol.
G. 307. (17.)

The Custom of the Manor.
See supra : [*The Country Lasses.*]

The Duke of Ormonds Health, [Song,] the words by Mr. Durfey. [*London*, 1702.] *s. sh.* fol. **G. 304. (107.)**

Give us noble Ale. A Song in Praise of Burton Ale. [*London*, 1715?] *s. sh.* fol.
G. 308. (11.)

Gloriana is engaging Fair. *A Song.*
Printed for I. Walsh : [*London*, 1700.] *s. sh.* fol. **G. 304. (63.)**
"*The* 1st *Weekly Song for Octobr ye* 5th *a New one Publish'd every Thursday.*"

The Happy Pair. A Song...Sung in York Buildings. [*London*, 1710?] *s. sh.* fol.
H. 1601. (231.)

[Another edition.] The Happy Pair. A Song...Sung by Mrs Linsey in York buildings. [*London*, 1715?] *s. sh.* fol. **G. 309. (71.)**

He that marrys a Lass.
See supra : [*The Country Lasses.*]

BARRETT (John) *Organist.* How vain a Woman is. A Song. [*London*, 1705?] *s. sh.* fol. **G. 304. (64.)**

How wretched is our Fate to Love. A Song. [*London*, 1705?] *s. sh.* fol. **G. 304. (69.)**

In the pleasant Month of May. *Song to a Tune of Mr. Barrat's call'd the Catherine;* the words by Mr Durfey. [*London*, 1705?] *s. sh.* fol. **G. 309. (82.)**

"The St. Catherine" is the last of Barrett's "Set of Ayers" published in "A Choice Collection of Ayres for the Harpsichord," by Blow, Piggot, Clarke, Barrett and Croft in 1700.

[Another copy.] **11621. i. 1. (83.)**

Much mutilated.

[Another edition.] In the pleasant Month of May. *Song to a Tune of Mr Barret's call'd the Catherine, etc.* [*London*, 1705?] *s. sh.* fol. **H. 1601. (227.)**

—— *See* In. In the pleasant Month of May, *etc.* [By J. Barrett.] [1772.] *s. sh.* 4°. **159. n. 4.**

[The Lady's Fine Airs.] Mr Barretts Musick in the Comedy call'd the Ladys fine Aires, for Violins and Hoboys. First Treble. (Second Treble.) (Tenor.) (Bass.) 4 pts. [*Walsh? London*, 1710?] fol. **g. 15. (8.)**

—— How happy are we. *A New Song in the Play call'd the Ladys fine Aires.* [By T. Baker.] Sung by Mr. Pack, *etc.* [*London*, 1709?] fol. **G. 308. (84.)**

—— The Old Bawd. [Song, begins: "How happy are we."] Sung and Acted by Mr Pack...engrav'd by D. Wright. [*London*, 1709.] *s. sh.* fol. **H. 1601. (190.)**

Liberia's all my Thought and Dream. *A Song...*exactly engrav'd by T. Cross. [*London*, 1705?] *s. sh.* fol. **H. 1600. (93.)**

[Another edition.] Liberia's all my Thought and Dream. *A Song...*exactly engrav'd by D. Wright. [*London*, 1710?] *s. sh.* fol. **H. 1601. (274.)**

[Another edition.] Liberia. A Song, *etc.* [*London*, 1715?] *s. sh.* fol. **G. 304. (95.)**

[Another copy.] **G. 310. (32.)**

[Another copy.] **G. 316. g. (39.)**

Love and Folly were at play. [Song.]... *Sung by Mr. Hughs. T. Cross, Junr. Sculp.* [*London*, 1710?] fol. **G. 316. (16.)**

Love is now become a Trade. *A Song, etc.* [*London*, 1715?] *s. sh.* fol. **G. 310. (17.)**

Love's a distemper. *A New Song, etc.* [*London*, 1710?] *s. sh.* fol. **G. 310. (34.)**

Martilla. A Song, *etc.* [*London*, 1710?] *s. sh.* fol. **G. 310. (82.)**

BARRETT (John) *Organist.* Melinda cou'd I constant prove. *A Song*...Sung by Mrs. Hudson. [*London*, 1705?] *s. sh.* fol. **G. 304. (99.)**

Mistake not Nymph, I am no more. *A Song*...Sung by Mrs. Linsey. [*London*, 1705?] *s. sh.* fol. **G. 304. (101.)**

The Old Bawd. *See supra:* [*The Lady's Fine Airs.*]

A Song call'd The Pilgrim,...exactly engrav'd by T. Cross. [*London*, 1705?] *s. sh.* fol. **K. 7. i. 2. (94.)**

[Another edition.] A Song call'd The Pilgrim...engrav'd by D. Wright. [*London*, 1710?] *s. sh.* fol. **H. 1601. (334.)**

[Another edition.] A Song call'd the Pilgrim, *etc.* [*London*, 1715?] *s. sh.* fol. **G. 304. (112.)**

[Another copy.] **G. 310. (176.)**

[Another copy.] **I. 530. (116.)**

Prince Eugene's Health...[Song.] The Words by Mr D'Urfey. [*London*, 1702.] *s. sh.* fol. **G. 304. (186.)**

A Psalm of Thanksgiving to be Sung by the Children of Christ's-Hospital, on Monday, Tuesday and Wednesday in Easter-Week... 1706. The Words by S. C. A. M. *F. Leach: London*, 1706. *s. sh.* fol. **I. 600. (6.)**

[Another copy.] **10350. g. 12. (14.)**

The Sheep sheering Ballad. *See* supra: [*The Country Lasses.*]

There was a swain full fair. *See* infra: [*The Wife of Bath.*]

The three Goddesses, or the Glory of Tunbridg Wells. [Song.] The Words by Mr Durfey, made to a Time of Mr Barretts, within ye Compas of ye Flute. [*London*, 1710?] *s. sh.* fol. **G. 305. (82.)**

Whilst I Fondly view the Charmer. *A New Song, etc.* [*London*, 1705?] *s. sh.* fol. **G. 313. (34.)**

[Another edition.] Whilst I Fondly view the Charmer, *etc.* [*London*, 1710?] *s. sh.* fol. **H. 1601. (483.)**

[The Wife of Bath.] There was a swain full fair. *A Song in the Comedy call'd ye wife of Bath,* [by J. Gay,] *etc.* [*London*, 1713.] *s. sh.* fol. **G. 312. (39.)**

You Fly and yet you Love: A Song. [*London*, 1705?] *s. sh.* fol. **G. 304. (184.)**

See Blow (J.) A Choice Collection of Ayres for the Harpsichord... by... J. Blow...J. Barrett, *etc.* 1700. *obl.* 4°. **K. 3. i. 4.**

BARRIÈRE ( ) Sonates pour le Violoncelle, avec la Basse Continue...Gravées par Mme Leclair. Livre 1er. *Chez l'Auteur: Paris*, [1740?] fol. **g. 512. (3.)**

BARROIS ( ) La Collerette. Romance [begins: "Pour respirer un air plus frais"], avec Accompagnement de Guittarre. [*Paris*, 1785?] 8°.
B. 362. i. (29.)

BARROW (John) The Psalm-Singer's Choice Companion...Being a Compleat Composition of Church Musick...set in four...Parts...with a new...Introduction to the Skill of Musick...The Third Edition, ... corrected ... with large Additions, *etc.* *Robert Brown: London*, [1760?] 8°. **C. 677.**

BARRY ( ) Where peace waves her ensigns. *Song, etc.* [*London*,] 1794. *s. sh.* 4°. **P.P. 5141.**
Lady's Magazine, 1794, *Supplement.*

BARSANTI (Francesco) Sei Antifone ...Op. Quinta. *Welcker: London*, [1750?] *obl.* fol. **E. 401.**

A Collection of Old Scots Tunes, with the Bass for Violoncello or Harpsichord, *etc.* *A. Baillie: Edinburgh*, [1742.] fol. **f. 74.**

Concerti Grossi. Parte Prima, con duoi Corni, duoi Violini, Viola, Basso, e Timpani. Parte Seconda, con duoi Oboe, una Tromba, duoi Violini, Viola, Basso, e Timpani . . . Opera Terza. [Separate Parts.] *The Author: Edinburgh*, [1743?] fol. **g. 261.**

Nove Overture a Quattro, due Violini, Viola e Basso...Opera Quarta. [Separate Parts.] [*Edinburgh?* 1745?] fol. **g. 417. e.**

Solos for a German Flute, a Hoboy or Violin, with a Thorough Bass for the Harpsicord or Bass Violin...Opera Terza. *Printed for I. Walsh: London*, [1735?] fol. **g. 270. l. (1.)**

Sonatas or Solos for a Flute with a Thorough Bass for the Harpsicord or Bass Violin. *Printed for I. Walsh...and Ioseph Hare: London*, [1730?] fol. **g. 70. c. (1.)**

Six Sonatas for Two Violins and a Bass... Opera Sesta. [Separate Parts.] *London*, [1765?] fol. **h. 2900. (1.)**

See Geminiani (F.) [*Sonate. Op.* 1. *Nos.* 7–12.] Sonatas of Three Parts... made out of Geminiani's Solos...by F. Barsanti. [1735?] fol. **g. 274. (7.)**

See San Martini (G.) Dodeci Sonate ... date in Luce da F. Barsanti, *etc.* [1740?] fol. **h. 39.**

BARTHELEMON (Cecilia M.) The Capture of the Cape of Good Hope, for the Piano Forte or Harpsichord, concluding with a Song & Chorus, *etc.* *L. Lavenu: [London*, 1795.] fol. **g. 272. t. (5.)**

BARTHELEMON (Cecilia M.) Three Sonatas for the Piano-Forte, or Harpsichord. The Second with an Accompaniment for the Violin...Opera Prima. *The Author: Vauxhall*, [1786.] fol. **g. 147. (1.)**

Two Sonatas, for the Piano-Forte or Harpsichord, with Accompaniments for the Violin, German Flute & Violoncello... Opera Seconda. [Separate Parts.] [*London*, 1792?] fol. **g. 192. (1.)**

Sonata, for the Piano-forte or Harpsichord ...Op. 3. *J. Bland: London*, [1794?] fol. **g. 143. (1.)**

A Sonata for the Piano-Forte or Harpsichord, with an Accompaniment for a Violin...Op. iv. [Separate Parts.] *Longman and Broderip, for the Authoress: London*, [1795?] fol. **g. 188. (2.)**

BARTHELEMON (François Hippolyte) The African's Pity on the White Man...[Song] with an Accompaniment for the Harp or Piano Forte. *E. Riley: London*, [1798.] fol. **H. 2830. f. (13.)**

Belphegor or the Wishes, a Comic-Opera [written by M. P. Andrews]...for the Voice, Harpsichord, or Violin. *Printed for S. and A. Thompson: London*, [1787.] *obl.* fol. **D. 292. (2.)**

A Collection of Favourite Songs...sung ...at Vaux Hall and Marylebone in the Years 1773 & 1774. [Full Score.] *Printed for W. Napier: London*, [1775.] fol. **G. 378. a. (3.)**

A Collection of New Songs sung at Ranelagh by Mrs. Barthelemon and Master Blundell, *etc.* *The Author: London*, [1770?] fol. **G. 806. g. (2.)**

Come Faith Divine. A favorite Duet, sung at the Asylum, the Words by the Revd. Mr. Duche, *etc.* *Printed for W. Gawler: Lambeth*, [1800?] fol. **H. 1662. (17.)**

Six Concertos for three Violins a Tenor & Violoncello to which may be added Ad libitum Two Repiano [*sic*] Violins & a Thorough Bass for the Harpsichord... Opera III^d. [Separate Parts.] *Welcker: London*, [1775?] fol. **h. 1672.**

Two Favourite Solo Concertos for the Violin. [Separate Parts.] *Longman, Lukey & Broderip: London*, [1778?] fol. **h. 1613. a. (1.)**

[The Country Girl.] Tell me not of your Roses. *See* Thalia. Thalia. A Collection of Six...Songs...compos'd by...Mr. Barthelemon, *etc.* [N° 6.] [1767?] fol. **G. 320. (3.)**

BARTHELEMON (François Hippolyte) The Celebrated Dances performed ...at the King's Theatre...1783. Adapted for the Harpsichord, Violin or German Flute. Composed by Mr. Barthelemon, Sig^r Rauzzini, & others. Book I.
James Freeman, for F. Chabran : London, [1783.] *obl.* 4°. **b. 51. (1.)**

[Another copy.] **b. 51. a. (2.)**

Three Favorite Duetts, in a familiar stile, Two for Two Violoncellos and One for a Violin & Violoncello, *etc. Printed for Culliford, Rolfe & Barrow : London,* [1797 ?] fol. **h. 102. (1.)**

Six Duetts for Two Violins...Opera IV. [Separate Parts.] *Printed for C. and S. Thompson : London,* [1770 ?] fol. **g. 421. g. (5.)**

Durandarte and Belerma, a Pathetic Scotch Ballad. [Words from M. G. Lewis's Novel "The Monk"] with an Accompanyment for the Harp, *etc. Longman and Broderip : London,* [1795 ?] fol. **G. 364. (6.)**

[Another edition.] Durandarte and Belerma, *etc. Broderip and Wilkinson : London,* [1800 ?] fol. **G. 799. (4.)**

[The Election.] The Songs in The Election, an Interlude, *etc.* [Written by M. P. Andrews. P. F. Score.] *Printed for J. Johnston, etc. : London,* [1774.] *obl.* fol. **D. 292. (3.)**

Gentle Damon. A Rondeau...sung by Mrs. Weichsell, *etc.*
R. Falkener : London, [1775 ?] fol. **H. 1994. a. (131.)**

Six Lessons with a Favourite Rondou in each for the Forte Piano or Harpsichord with an Accompanyment for a Violin ad libitum ... Opera V. *Welcker : London,* [1775.] *obl.* fol. **e. 390.**

The Maid of the Oaks, *etc.* [Opera, words by J. Burgoyne. P. F. Score.]
Printed for Longman, Lukey & Co. : London, [1774.] *obl.* fol. **D. 292. (1.)**
This work contains music adapted by Barthelemon from Rousseau, Philidor and La Borde.

The Maid of the Oaks. [For Songs, *etc.* published anonymously :]
See Maid of the Oaks.

Orpheus, an English Burletta, introduced in the Farce called "A New Rehearsal, or A Peep behind the Curtain" [by D. Garrick], *etc. Welcker: London* [1767.] *obl.* fol. **D. 292. (4.)**

Six Overtures for two Violins, two Oboes or Flutes, two French Horns, a Tenor, and a Bass for the Harpsichord ... Opera VI^ta [Separate Parts.]
J. Welcker : London, [1775 ?] fol. **g. 474. a. 11.**

BARTHELEMON (François Hippolyte) [Pelopida.] The favourite Songs in the Opera of Pelopida. 2 Nos. [Full Score.] *Welcker : London,* [1766.] fol. **G. 138.**

[Another copy.] **H. 348. d. (2.)**

Preludes for the Violin. *Printed for the Author : London,* [1790 ?] *obl.* fol. **f. 380. d. (1.)**
The composer's signature is on p. 1.

The Prince of Wales's Minuet. [Full Score.] *J. Blundell : London,* [1780 ?] fol. **g. 442. f. (1.)**

The Prince of Wirtemberg's March, *etc.* [Score.] *Longman & Broderip : London,* [1797.] fol. **g. 133. (5.)**

Push the Jovial Bowl about. *The Favorite Laughing Song.* Sung...in the Comedy called [Old] City Manners [by Charlotte Lennox]. *P. H[odgson : London,* 1775 ?] *s. sh.* fol. **G. 311. (25.)**

[Robin Gray.] The favorite Dance of Robin Gray...Adapted for the Harpsichord, Piano Forte, Flute and Violin, *etc. Longman and Broderip : London,* 1785. *obl.* 4°. **b. 51. (2.)**

Six Sonatas for two Violins or German Flutes, with a Thorough Bass for the Harpsichord ... Opera I^ma. [Separate Parts.] *Welcker : London,* [1765 ?] fol. **g. 418. (2.)**

Six Sonates à Violon Seul et Basse... Second Oeuvre. *Welcker : London,* [1765 ?] fol. **g. 436.**

Six Petites Sonates pour le Piano Forte ou pour le Clavecin, *etc. Welcker : London,* [1775 ?] *obl.* fol. **e. 5. e. (1.)**

[Another copy.] **e. 5. c. (1.)**

Five New Favourite English Songs, and one Italian Duett,...Sett for the Harpsichord, Violin, German Flute and adapted to the Guittar. *S. Lee : Dublin* [1785 ?] fol. **G. 426. (1.)**

Summer's Treasures. [Song.] Written by J. Dell, *etc. E. Riley : London,* [1800 ?] fol. **G. 808. c. (5.)**

Tutor for the Harp in which are introduced Progressive Examples of Arpegios and Sonatas with Favorite Airs and Scotch Songs with an Accompanyment for that Instrument, *etc. Longman and Broderip : London,* [1795 ?] fol. **g. 301. (1.)**

A New Tutor for the Harpsichord or Piano Forte, *etc. Printed for the Author : London,* [1790 ?] *obl.* fol. **e. 390. a.**
The composer's signature is on the title-page.

Under sweet Friendship's Name. *A Canon,* sung by Mr. Vernon at Vauxhall, *etc.* [*London,* 1783.] 8°. **2117. c.**
The European Magazine, Vol. IV., p. 470.

BARTHELEMON (François Hippolyte) Six Voluntaries or easy Sonatas for the Organ...Op. II. *Longman and Broderip: London*, [1785?] *obl.* fol. **e. 101. (2.)**

See Bach (J. C.) Sei Odi di Oratio... messe in musica da...Barthelemon, *etc.* [1775?] fol. **G. 136. c.**

See Gluck (C. W. von) [*Don Juan.*] Il Convitato di Pietra...Ballet...adapted for the Harpsichord . . . by F. H. Barthelemon. [1785.] *obl.* 4°. **b. 50. (4.)**

See Haydn (F. J.) [*Quartetts. Pohl, Nos. 43, 42 and 40.*] Three Grand Sonatas, from the Quartetts of Haydn, adapted... by F. H. Barthelemon, *etc.* [1795?] fol. **h. 102. (2.)**

BARTHELEMON (Maria) *Mrs.* Three Hymns, and Three Anthems composed for the Asylum, and Magdalen Chapels... Op. 3. *J. Bland: London*, [1794?] fol. **G. 503. (1.)**

An Ode on the late providential preservation of our...Gracious Sovereign. The Words by Baroness Nolcken...Op. 5. *Printed for Culliford, Rolf & Barrow: London*, [1794?] fol. **G. 368. (4.)**

Six Sonatas for the Harpsichord or Piano Forte. With an Accompanyment for a Violin, *etc.* *W. Napier: London*, [1785?] fol. **h. 40.**

Six English and Italian Songs;...Opera 2da *The Author: London*, [1790?] *obl.* fol. **E. 271. (1.)**

The Weavers' Prayer, [Song] composed and sung by Mrs. Barthelemon, *etc.* *Preston & Son: London*, [1790?] fol. **H. 2832. g. (7.)**

BARTHÉLEMY (Jean Jacques) *See* Entretiens. Entretiens sur l'État de la Musique Grecque, vers le milieu du quatrième siècle, *etc.* [By J. J. Barthélemy.] **1042. k. 14. (2.)**

BARTHOLINUS (Casparus) Caspari Bartholini...De Tibiis Veterum & earum antiquo vsu Libri Tres, *etc.* *Ex Typographia Pauli Monetæ: Romæ*, 1677. 8°. **1042. f. 1.**

Casp. Bartholini...De Tibiis Veterum... Editio altera, figuris auctior. *Apud J. H. Wetstenium: Amstelædmi*, 1679. 12°. **1042. a. 7.**

BARTHOLOMEUS, *Count.* El Conte. Bartholomei Comitis Gallici...Motetta Quinque uocibus suauissime sonantia, Nunc primum in lucem edita, *etc.* Bassus. *Apud Antonium Gardane: Venetijs*, 1547. *obl.* 4°. **K. 3. b. 9.**

BARTLET (John) A Booke of Ayres With a Triplicitie of Musicke, Whereof the First Part is for the Lute or Orpharion, and the Viole de Gambo, and 4. Partes to sing, The second part is for 2. trebles to sing to the Lute and Viole, the third part is for the Lute and one Voyce, and the Viole de Gambo. *Iohn Windet, for Iohn Browne: London*, 1606. fol. **K. 8. h. 3.**

BARTOLI (Daniello) Del Suono de' Tremori Armonici e dell' Udito, *etc.* *A spese di N. A. Tinassi: Roma*, 1679. 4°. **1042. i. 2.**

[Another copy.] **53. b. 26.**

Del Suono de' Tremori Armonici, *etc.* *A spese di P. Bottelli: Bologna*, 1680. 4°. **538. d. 29. (1.)**

BARTOLINI (Francesco) Concerti Ecclesiastici a Due, Tre, Quatro, et Cinque Voci. Con le Letanie della B. Vergine, *etc.* Tenore. *Appresso Alessandro Vincenti: Venetia*, 1633. 4°. **D. 968.**

BARTOLOTTI (Angiolo Michele) Libro P° di Chitarra Spagnola, *etc.* [*Florence*, 1640.] *obl.* 4°. **K. 8. i. 2.**
Engraved throughout.

BARTOLUS (Abrahamus) Musica Mathematica, Das ist: Das Fundament der allerlieblichsten Kunst der Musicæ, wie nemlich dieselbe in der Natur stecke, vnd ihre gewisse proportiones, das ist, gewicht vnd mass habe, vnd wie dieselben in der Mathematica...vnd Astronomia beschrieben seind: Sonsten genennet die beschreibung des Instrumentes Magadis oder Monochordi, *etc.* *Gedruckt...durch Johann Menschken: Altenburg in Meissen*, 1614. *obl.* 4°. **717. b. 5.**
Part of 'Theatri Machinarum Sechster vnd Letzter Theill,' by Henning Gross.

BASELLI (Constantino) Grati, Gratiosi, Giocondi, Gioiosi et Graditi Canti sopra il Nascimento del Gran Mottor dell' vniuerso, et della Regina del Cielo Maria Vergine... Con l'aggionta di due sonore Canzoni... A Una, Due, Tre e Quattro voci, con il Basso Continuo per il Clavicembalo, ouer altro Stromento. Opera Quinta, *etc.* Tenore. *Appresso Alessandro Vincenti: Venetia*, 1640. 4°. **D. 89.**
On C3 there is a portrait of the composer.

BASEVI (Giacobbe) *called Cervetto.* *See* Cervetto (G.) *the Elder.*

BASHFUL. The Bashful Lover. [Song, begins: "There lives a Shepherd."] *See* Hudson (R.)

The Bashful Lover. [Song.] *See* Sweet. Sweet Tyrant Love. [1745?] *s. sh.* fol. **G. 316. a. (44.)**

BASHFUL. The Bashfull Maid. Song. *See* MUCH. Much I lov'd a charming Creature. [1720?] *s. sh.* fol. **H. 1601. (300.)**

The Bashful Shepherd. [Song.] *See* ABINGTON (L.)

BASILI (ANDREA) Liberty regain'd. An Ode to Daphne. Imitated from y^e^ Italian, *etc.* [*London*, 1750?] fol. **G. 315. (40.)**

Musica Universale Armonico Pratica, dettata dall' istinto, e dalla natura illuminata dai veri precetti armonici. Opera utile per i studiosi di contrapunto, e per i Suonatori di Grave Cembalo, ed Organo, *etc.* [1775?] *obl.* fol. **e. 136.**
Engraved by Innocente Alessandri and Pietro Scattaglia, Veneziani.

BASIRON (PHILIPPE) Messa de Franza. *See* MASSES. Missarum diuersoꝝ. Auctoruꝫ Liber primus...De frãza [by] Philippus basiron, *etc.* 1508. *obl.* 4°. **K. 1. d. 8.**

BASKET. The Basket Woman. [Song.] *See* TO. To th' Gin Shop let us go. [1720?] *s. sh.* fol. **G. 305. (196.)**

BASSANESI (GIOVANNI BATTISTA) Ariette e Duettini, *etc. Welcker: London*, [1770?] *obl.* 4°. **A. 1100. (1.)**

BASSANI (GIOVANNI BATTISTA) Armonie Festive o siano Motetti Sacri a Voce Sola con Violini...Opera Terza Decima. Canto. (Violino Primo.) (Violino Secondo.) (Basso Continuo.) 4 pts. *Chez Estienne Roger: Amsterdam*, [1700?] fol. **G. 70.**

Balletti, Correnti, Ighe, e Sarabande à Violino e Violone, ouero Spinetta, con il Secondo Violino à beneplacito ... Opera Prima. Nuouamenta Ristampata. Violino Primo (Secondo). (Violone, ò Spinetta.) 3 pts. *Per Giacomo Monti. Ad instanza di Marino Siluani: Bologna*, 1684. 4°. **d. 28.**

Corona di Fiori Musicali. Tessuta d'Ariette con varij Stromenti ... Opera Vigesima Nona. Violino Secondo.
Per Marino Siluani: Bologna, 1702. 4°. **E. 1605.**

Harmonia Festiva, Being the Eighth Opera of Divine Mottetts...For a single Voice with proper Symphonies, *etc.* (Violino Primo.) 2 pts.
William Pearson, for John Cullen ... and John Young: London, [1705?] fol. **G. 71.**

Harmonia Festiva, being the Thirteenth Opera of Divine Mottetts...For a Single Voice with proper Symphonies.
William Pearson, for John Cullen, and John Young: London, [1710?] fol. **G. 71. a.**

BASSANI (GIOVANNI BATTISTA) [Harmonia Festiva.] Quid arma quid bella. Bassani's most Celebrated Mottet.
[*London*, 1720?] fol. **G. 311. (28.)**

Languidezze Amorose. Cantate a Voce Sola ...Opera Decimanoua. [*Marino Siluani: Bologna*, 1698.] *obl.* 4°. **A. 1345.**
The title page is mutilated.

Melodie Moderne in Concerti Sacri, a Una, Due, Trè e Quattro Voci, con Violini, e Senza...Opera Undecima. Canto. (Alto.) (Tenore.) (Basso.) (Viol. I.) (Viol. II.) (Violone, ô Tiorba.) (Organo.) 8 pts. *Per Henrico Aertssens: Anversa*, 1695. 4°. **D. 90. a.**

Motetti a Voce Sola...Opera Duodecima. Partitura. (Parte che canta.) 2 pts.
Da Gioseppe Sala: Venetia, 1692. 4°. **D. 90.**

Quid arma quid bella.
See supra: [*Harmonia Festiva.*]

XII Sonate da Chiesa à Tre, Due Violini Basso e Basso Continuo...Opera Quinta. [Separate Parts.] *Chez Estienne Roger: Amsterdam*, [1710?] fol. **f. 24. (3.)**

See HARMONIA MUNDI. Harmonia Mundi. Consisting of Six ... Sonata's collected out of the...Works of...Sign^r^ Bassani, *etc.* [1710?] fol. **g. 419.**

See ZIANI (P. A.) Voluntarys and Fugues made...for the Organ or Harpsichord by Ziani, Pollaroli, Bassani and other Famous Authors, *etc.* [1710?] fol. **g. 57. a.**

BASSANO (CRISTOFORO) Six Select Anthems in Score. Composed by the late Ingenious Mr. Christopher Bassano. *Printed for C. and S. Thompson: London*, [1770?] fol. **G. 589.**

BASSANO (GIOVANNI) Fantasie a Tre Voci, per cantar et sonar con ogni sorte d'Istrumenti:. . .nouamenti composte & date in luce. Basso. *Presso Giacomo Vincenzi & Ricciardo Amadino, compagni: Venetia*, 1585. 4°. **D. 149.**

BASTIEN ET BASTIENNE. *See* AMOURS DE BASTIEN ET BASTIENNE.

BASTILE. The Bastile. Entertainment. *See* CHAPMAN (R.)

BASTON (JOHN) Six Concertos in Six Parts for Violins and Flutes, viz. a Fifth, Sixth and Concert Flute, *etc.* [Separate Parts.] *Printed for I. Walsh...and Ioseph Hare: London*, [1730?] fol. **i. 53.**

BATAILLE (GABRIEL) Airs de Differents Autheurs, mis en Tablature de Luth. [Livre I.] *Pierre Ballard: Paris*, 1608. 4°. **K. 3. g. (9.)**

BATAILLE (Gabriel) Airs de Differents Autheurs, mis en Tablature de Luth par G. Bataille. [Livres 1–6.] (Airs de Differents Autheurs, mis en Tablature de Luth par eux mesmes. Septiesme (Huictiesme) Livre.) 8 Books. *Pierre Ballard: Paris*, 1612–18. 4° **K. 3. g. 10.**

Book I. is dated 1612; *Books II., III., and V.*, 1614; *Book IV.* 1613; *Book VI.*, 1615; *Book VII.*, 1617 *and Book VIII.*, 1618. *No composers are named in Books I.–IV.; in the later books are compositions by the following:* (*Book V.*) *Guédron, Boysset, Bataille, Vincent, Savorny, Sauvage, Courville, Mauduit and De Bailly.* (*Book VI.*) *Guédron, De Bailly, Boysset, Bataille, Vincent, Père Courjas, Courville, Savorny, Salmon and Le Fevre.* (*Book VII.*) *Guédron, Boesset, Bataille, Vincent, Auget, Grand-Rue, Le Fegent, and Coffin.* (*Book VIII.*) *Guédron, Boesset, Bataille, Vincent, Grand-Rue, Signac, Savorny, Boyer, Coffin and Auget.*

BATES (J.) *See* Setab (J.) *pseud.*

BATES (William) The Bad Fellow. Catch. *See* 'Tis. 'Tis you Sir, *etc.* [By W. Bates.] [1790?] *s. sh.* fol. **G. 312. (147.)**

The Buck's Motto.—Be merry and wise.—[Song]. The Words by I. W. [*London*, 1770?] *s. sh.* fol. **G. 314. (62.)**

A New Bucks song, Dedicated to the Agriculturean Lodge by Brother Sherratt, *etc.* [*London*, 1770?] *s. sh.* fol. **G. 312. (226.)**

The Butter-Fly. [Song.] Sung by Mrs. Sherborne at Vaux Hall. *W. R[andall: London*, 1775?] fol. **G. 306. (164.)**

A Collection of Songs sung at Vauxhall, by Mr. Vernon, Miss Jameson & Mrs. Weichsel, *etc. Longman, Lukey & Co.: London*, 1771. fol. **G. 378. a. (4.)**

Eighteen Duettinos for two Guittars, two French Horns, or two Clarinetts. *Printed for J. Longman & Co.: London*, [1770?] *obl.* 4°. **a. 19. (5.)**

Fairest Daughter of the Year. *The Favourite Song sung by Miss Catley and Mrs. Baker...in the Rape of Proserpine.* [*London*, 1763?] fol. **G. 307. (221.)**

Flora or Hob in the Well...[Ballad Opera.] The Overture, Duet and Principal Songs, *etc. Longman, Lukey & Co.: London*, [1775?] *obl.* fol. **D. 295. (2.)**

[The Jovial Crew.] The Airs in the Jovial Crew, or Merry Beggars. The Overture in Score and the Accompaniments to the Airs composed by Mr. Bates. MS. NOTES [by W. Chappell]. *Printed for John Johnson: London*, [1760.] fol. **H. 239.**

BATES (William) [The Jovial Crew.] *See* Jovial Crew. The Jovial Crew. A Comic-Opera, *etc.* [Words chiefly by E. Roome, music arranged by W. Bates.] 1731. 8°. **841. e. 42.**

Let but love and wine befriend me. *Bacchanalian Song.* Sung by Mr. Bannister. [*London*, 1770?] *s. sh.* fol. **G. 310. (42.)**

Lye on, while my revenge shall be. Glee for Three Voices, *etc.* [*London*, 1794.] *s. sh.* 4°. **P.P. 5141.**

The Lady's Magazine, Nov., 1794.

On the Origin and Improvement of Kisses. A Genuine Recipe. [Song.] Adapted for the Harpsichord German Flute or Guittar. *L[ongman] L[ukey & Co.: London*, 1770?] *s. sh.* fol. **H. 1994. a. (196.)**

Pharnaces, an English Opera, *etc.* [Libretto adapted from the Italian by T. Hull.] *Welcker: London*, [1765.] *obl.* fol. **D. 295. (1.)**

Six Sonata's for Two Violins with a Thorough Bass for the Harpischord or Violoncello. *John Cox, for the Author: London*, [1750?] fol. **g. 406.**

Songs sung at the Grotto-Gardens by Mr. Bamshaw, Mr. Smith, Master Suet, Miss Cantril & Miss Dowson. 1771. *Longman, Lukey & Co.: London*, [1771.] fol. **G. 806. f. (8.)**

The Favourite Songs sung at Vaux-Hall Gardens...1776. *Printed for W. Randall: London*, [1776.] fol. **G. 385. b. (1.)**

The Favourite Songs sung at Ranelagh by Mr. Meredith and Miss Sharpe...1777. *Printed for W. Randall: London*, [1777.] fol. **G. 805. r. (4.)**

[The Theatrical Candidates] The Airs, Overture &c. in the Prelude called the Theatrical Candidates, *etc. J. Johnston: London*, [1775.] *obl.* fol. **D. 295. (3.)**

With the leaves of the Vine. *A Drinking Song. Sung by Mr. Bannister at Marybone Gardens. L[ongman] L[ukey & Co.: London*, 1770?] fol. **H. 1994. a. (1.)**

Ye fam'd witty Nine. A Drinking Song. Sung by Mr. Lowe in Praise of the Half-Moon Society. [*London*, 1770?] fol. **G. 316. (17.)**

See Catch (J.) *pseud.*

BATES (William) and **ARNE** (Thomas Augustine) The Ladies' Frolick. A Comic Opera [altered by J. Love, from R. Brome's Jovial Crew],...The Overture, Chorus, Vaudville and Principal Airs composed by Mr. Bates and Dr. Arne. *Longman, Lukey & Co., London*, [1770.] *obl.* fol. **D. 261. (2.)**

BATESON (Thomas) The first set of English Madrigales to 3. 4. 5. and 6. voices, *etc.* Cantus. (Altus.) [Tenor.] (Bassus.) (Quintus.) (Sextus.) 6 pts. *Thomas Easte : London*, 1604. 4°.
K. 3. h. 3.
Wanting the Tenor and Fol. C1 of the Quintus parts, which have been supplied in MS. [by Dr. Burney].

The Second Set of Madrigales to 3. 4. 5. and 6. Parts : Apt for Viols and Voyces, *etc.* Cantus. (Altus.) (Tenor.) (Bassus.) [Quintus.] (Sextus.) 6 pts. *T. Snodham, for M. Lownes and I. Browne : London*, 1618. 4°. **K. 3. g. 7.**
The title-page of the Quintus part is wanting.

BATH. Lord ! what's come to my Mother. *A Song in the Bath, or Western Lass.* The words by Mr. Durfey. [Music by J. Clarke.] [*London*, 1705 ?] *s. sh.* fol.
H. 1601. (289.)

The Bath Medley. [Song.]
See Spring. The Spring's a coming, *etc.* [1715 ?] *s. sh.* fol. **H. 1601. (457.)**

The Bath Minuet. [Song.]
See Cloe. Cloe be kind, *etc.* [1730 ?] *s. sh.* fol. **G. 316. h. (22.)**

The Bath Teazers. [Song.]
See I. I'le tell thee Dick where I've lately been, *etc.* [1715 ?] *s. sh.* fol.
H. 1601. (222.)

BATHE (William) A Briefe Introduction to the skill of Song : Concerning the practise,...In which work is set downe X. sundry wayes of 2. parts in one vpon the plaine song *etc.* *Thomas Este : London*, [1590 ?] 8°. **K. 1. e. 5.**

[Another copy.] **1042. d. 36. (1.)**
Wanting the "Table of the comparissons of Cliffes," which has been supplied in facsimile.

BATI (Luca) Il Primo Libro de Madrigali a Cinque Voci,...Nouamente posto in luce. Canto. (Alto.) (Tenore.) (Basso.) (Quintus.) 5 pts. *Appresso Angelo Gardano : Venetia*, 1594. 5°.
K. 3. d. 13.
This collection contains a Madrigal by Neri Alberti and another by Antonio Bicci.

BÂTON (Charles) Examen de la Lettre de M. Rousseau, sur la Musique Françoise, *etc.* 1753. 8°. *See* B.* * *, M.
1103. b. 22. (b.)

Examen de la Lettre de M. Rousseau sur la Musique Françoise. Seconde Edition, Augmentée. [*Paris*,] 1754. 8°.
557. d. 31. (5.)

[Another copy.] **1103. b. 22. (7.)**

BÂTON (Charles) [Suites pour 2 Vielles ou Musettes. Œuvre I.]
[*Chez l'Auteur : Paris*, 1753 ?] fol.
g. 96. (1.*)
Wanting the title-page. Page 1 is signed by the composer.

La Vielle Amusante. Divertissement en Six Suites pour les Vieles, Musettes, Flûtes Traversieres, Flûtes à bec et Hautbois, avec la Basse Continue...Gravées par Mme. Leclair. Œuvre II. *Chez l'auteur : Paris*, [1755 ?] fol. **g. 96. (2.)**

BATTINO ( ) A Collection of Airs and Duets for two German Flutes or two Violins. *Printed for J. Johnson : London*, [1760 ?] fol. **g. 218. d. (1.)**

BATTISHILL (Jonathan) Almena. An English Opera [Libretto by R. Rolt] ...containing the Songs composed by Mr. Battishill adapted for the Voice, Violin & Harpsichord. *Printed for C. and S. Thompson : London*, [1765.] *obl.* fol.
D. 294. (1.)

Two Anthems as they are Sung at S[t] Paul's Cathedral. *Printed for C. and S. Thompson : London*, [1770 ?] fol.
G. 856. a.

[Another copy.] **Add. MS. 17,818.**

At Eve with the Woodlark I rest. [Song.] Sung by Mr. Arrowsmith at Vauxhall Gardens, *etc.* *Longman & Broderip : London*, [1785 ?] fol. **G. 800. m. (7.)**

The Charms of Silvia. [Song.] [*London*, 1770 ?] *s. sh.* fol. **G. 306. (113.*)**

A Collection of Favourite Songs sung at the Publick Gardens and Theatres. *Printed for C. and S. Thompson : London*, [1765 ?] fol. **G. 808. c. (6.)**

A Collection of Songs for Three and Four Voices. 2 Bks. *Welcker : London*, [1775 ?] *obl.* fol. **D. 294. (2.)**

[The Foundling.] Like sparkling Champaigne. *See* Thalia. Thalia. A Collection of Six...Songs...by...Mr. Battishill, *etc.* [No. 5.] [1767 ?] fol. **G. 320 (3.)**

[The Gamester.] When Damon languish'd. *A Favorite Song in the Tragedy of the Gamester.* [Words by E. Moore.] [*London*, 1760 ?] *s. sh.* fol.
G. 313. (193.)

Gay Damon long study'd my heart to obtain. *A New Song, etc.* [*London*, 1757.] 8°. **P.P. 5438. z.**
The Universal Magazine, Vol. XX., p. 75.

Gay Damon long study'd my Heart to obtain. *A New Song.* [*London*, 1770 ?] *s. sh.* fol. **H. 1994. (6.)**

—— [For editions published anonymously :] *See* Gay.

BATTISHILL (Jonathan) [High Life below Stairs.] Come here fellow Servant. *A New Song.* Sung by Mrs. Clive, in the Farce of High Life below Stairs. Set by Mr. Battershill [*sic*]. [*London*, 1760.] 8°. **158. l. 5.**
The London Magazine, 1760, *p.* 44.

—— Come here fellow Servant. [Song.] *Sung by Mrs. Clive, etc.* [*London*, 1760.] *s. sh.* fol. **G. 316. (18.)**

Twelve Hymns. The Words by...C. Wesley, *etc.* *C. and S. Thompson, for the Author: London*, [1765?] 4°. **E. 1354.**

The kind Request. [Song.] [*London*, 1770?] *s. sh.* fol. **G. 307. (237.)**

May-eve or Kate of Aberdeen, [Song.] Sung by Mr. Hudson at Ranelagh and Miss Polly Young at Vauxhall. [*London*, 1760?] *s. sh.* fol. **H. 1994. a. (27.)**

[Another edition.] May-Eve, *etc.* [*London*, 1765?] *s. sh.* fol. **Add. MSS. 31,809. f. 41.**
Page 13 *of a Collection.*

May-Eve, or Kate of Aberdeen. [For editions of this song published anonymously:]
See Silver. The Silver Moon's enamour'd Beam.

The Shepherd & Shepherdess. A Favourite Cantata, *etc.* [*London*, 1764.] fol. **H. 1994. d. (5.)**

[Another edition.] The Shepherd and Shepherdess. A Cantata. [*London*, 1764.] fol. **G. 316. (20.)**
Wanting the second page.

The Wish. [Song, begins: "Grant me ye Pow'rs." [*London*, 1770?] *s. sh.* fol. **G. 316. (19.)**

See Apollonian Harmony. Apollonian Harmony: a Collection of...Glees...by ...Battishall [*sic.*], *etc.* [1790?] 8°. **E. 255.**

See Catches. A Collection of Catches by ...Dr. Arne,...Mr. Battishill, *etc.* [1764?] *obl.* 4°. **A. 756. a. (1.)**

See Catches. A Second Collection of Catches by...Dr. Arne,...Mr. Battishill, *etc.* [1766?] *obl.* 4°. **A. 756. a. (2.)**

See Hunting Songs. A Choice Collection of ... Hunting Songs,...by Handel... ...Battishall [*sic*] *etc.* Book I. [1770?] fol. **G. 302.**

See Modern Catch-Club. The Modern Catch-Club...a Collection of Catches... by...Battishill, *etc.* [1770?] *obl.* 4°. **A. 756.**

See Riley (W.) Psalms and Hymns for the Use of the Asylum...for Female Orphans ... The Music by ... Battishill, *etc.* [1765?] 4°. **E. 482.**

BATTISTINI (Giacomo) Armonie Sagre a 1, 2 e 3 Voci, parte con Instrumenti, e parte senza...Opera Seconda, *etc.* Canto Primo (Secondo). (Alto.) (Basso.) (Violino Primo (Secondo).) (Bassetto.) (Arcileuto.) (Basso Continuo.) 7 pts.
Chez Estienne Roger: Amsterdam, [1705?] fol. **G. 24.**

BATTLE OF BANNOCKBURN. The Battle of Bannockburn. [Cantata.]
See Urbani (P.)

BATTLE OF HEXHAM. The Overture, Songs, Choruses &c. in the Battle of Hexham. *See* Arnold (S.)

BATTLE OF PRAGUE. The Battle of Prague: A Sonata for the Piano Forte or Harpsichord, with Accompaniments for a Violin, Bass &c. [By F. Kotzwara. Separate Parts.] *Longman and Broderip: London*, [1793?] fol. **g. 245. (1.)**

[Another copy.] **h. 2999. (8.)**
Wanting the accompaniments.

[Another edition.] The Battle of Prague, *etc.* A Sonata for the Piano Forte or Harpsichord with Accompaniments. *Printed for G. Goulding: London*, [1795?] fol. **g. 271. c. (5.)**
Wanting the accompaniments.

BATTLE OF THE NILE. The Battle of the Nile. Song. *See* Arise. Arise, Britannia's Sons, arise, *etc.* [1798.] fol. **G. 808. f. (3.)**

BAUCIS AND PHILEMON. The Songs and Duetts in Baucis and Philemon. [Opera.] *See* Prelleur (P.).
Tho' Baucis and I [Song]. *Sung by Mr. Johnson and Mrs. Hill, etc.* [By P. Prelleur.] [*London*, 1740?] *s. sh.* fol. **G. 316. f. (29.)**

[Another edition.] Tho' Baucis and I, *etc.* *See* Chloe. Chloe, or the Musical Magazine, *etc.* N° 66. [1760?] fol. **G. 433.**

BAUDAU ( ) Tout s'enyvre içi bas. *Chanson à Boire.* [*Paris*,] 1736. *s. sh.* 4°. **297. b. 14.**
Mercure de France, June, 1736.

BAUDRON (Antoine Laurent) [Épiménide à Paris. J'ai toujours vendu des chansons.] Air...Accomp[t] de Guittare par M. Chaudet. *Chez Imbault: Paris*, [1790?] 8°. **B. 362. h. (36.)**
See Trois Cousins. Les Trois Cousins. Comédie, *etc.* [With the music of a Vaudeville by A. L. Baudron.] 1792. 8°. **11738. h. 24. (7.)**

BAUER (Georg Christoph) Zwölf Lieder von verschiedenen und ungenannten Dichtern, für das Klavier gesetzt, *etc.* *Im Verlag der Vierlingischen Buchhandlung: Hof*, 1785. *obl.* fol. **C. 61.**

BAUMBACH (Friedrich August) Alphonso und Zaïde, ein Duett mit vierhändiger Begleitung am Fortepiano zu singen. *Bey W. Heinsius: Leipzig,* [1794.] *obl.* fol. **E. 600. m. (1.)**

Sei Sonate a Cembalo, o Pianoforte, Violino Obligato e Violoncello. *G. G. T. Breitkopf: Lipsia,* 1780. fol. **g. 445.**

See Rousseau (J. J.) [*Que le jour me dure.*] Air de trois Notes...avec...24 Variations pour le Clavecin ou le Pianoforte, *etc.* [1792.] fol. **h. 5. c. (4.)**

BAUMBERG (J. C.) Six Trios à deux Flûtes Traversières & Violoncelle ou Fagot ...Oeuvre Premier. [Separate Parts.] *Chès J. J. Hummel: Amsterdam,* [1783.] fol. **h. 36.**

BAUMGAERTNER (Johann Baptist) Instructions de Musique Théorique et Pratique à l'Usage du Violoncello, *etc.* *Chez Daniel Monnier: La Haye,* [1775?] *obl.* fol. **f. 246. a. (1.)**

BAUMGARTEN (Carl Friedrich) Three Capricios for the Piano Forte or Harpsichord, *etc.* *Longman and Broderip: London,* [1790?] fol. **g. 145. (1.)**

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A Celebrated Fuge or Voluntary for the Harpsichord or Organ. (No. III.) (No. V.) 2 N^os^ *Printed for W. Forster: London,* [1783–4?] fol. **g. 443. b. (1.)**

Three Fugues for the Organ, Harpsichord or Piano-Forte, each of which has an Introductory Prelude, *etc.* *Longman & Broderip: London,* 1798. *obl.* fol. **e. 241.**

Six Quartettos, three for a Violin, Oboe or German Flute, Tenor & Violoncello, and three for two Violins, Oboe or German Flute, and Violoncello...Op. 2^d^ [Separate Parts.] *Printed for W. Forster: London,* [1785?] 8°. **g. 437.**

Six Solos for a Violin with a Thorough Bass for the Harpsichord, *etc.* [*London,* 1785?] fol. **g. 422. d. (5.)**

Engraved by Sarah Phillips. The title-page is mutilated.

See Shield (W.) Netley Abbey. A Comic Opera...partly Selected, and partly Composed by Baumgarten, *etc.* [1794.] *obl.* fol. **D. 287. (4.)**

BAUMGARTEN (C. Gotthilf von) Das Grab des Mufti, oder Die beyden Geizigen, eine komische Oper. Aus dem Französischen, nach der Umarbeitung des Herrn Meissner, *&c.* [P. F. Score.] *Bey J. E. Meyer: Breslau,* 1778. *obl.* 4°. **C. 439. a.**

BAUMGARTEN (C. Gotthilf von) Zemire und Azor, eine Romantisch-komische Oper ... Herausgegeben von W[olf]. *Bey J. F. Korn: Breslau,* 1775. *obl.* fol. **C. 439.**

BAUMGARTNER (G.) *See* Baumgaertner (J. B.)

BAUMGARTNER (Johann) *See* Baumgaertner (J. B.)

BAUSSET (Alexandre de) Six Italian Canzonetts with an Accompaniment for the Piano-Forte, *etc.* *Printed for the Author: London,* [1800?] *obl.* fol. **F. 422.**

Six Rondes pour deux et trois Voix avec Accompagnement de Piano Forte, *etc.* *A. de Bausset:* [*London,* 1795?] *obl.* fol. **E. 270. (2.)**

[Another copy.] **E. 705.**

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BAYLEY (Daniel) *the Elder.* The Essex Harmony, or Musical Miscellany. Containing all the...Rules of Psalmody. To which are annexed, a variety of plain and fugeing Psalm and Hymn Tunes, selected from different Authors, *etc.* *The Author and Son: Newbury-Port,* 1785. *obl.* 4°. **A. 134.**

BAYLEY (Daniel) *the Younger.* The New Harmony of Zion; or Complete Melody. Containing,...all the...Rules of Psalmody. To which is added, a Choice Collection of...Psalm and Hymn Tunes, selected from various Authors...also several Anthems. *The Publisher: Newbury-Port,* 1788. *obl.* 4°. **A. 452.**

Pp. 15, 16 *are mutilated. Wanting pp.* 39, 40.

BAYLY (Anselm) The Alliance of Musick, Poetry and Oratory, *etc* *Printed for J. Stockdale: London,* 1789. 8°. **1087. c. 11.**

A Practical Treatise on Singing and Playing with Just Expression and Real Elegance, *etc.* *Printed for J. Ridley: London,* 1771. 8°. **1042. h. 6. (5.)**

BAYON, afterwards **LOUIS** ( ) *Madame.* Fleur-d'Épine. Comédie en deux Actes, mêlée d'Ariettes, *etc.* [Libretto by C. H. Fusée de Voisenon. Full Score.] *Chez le Sr. Huguet: Paris,* [1776.] fol. **H. 506.**

BE. Be breathless your reeds. Song. *See* Shield (W.)

Be calm my Soul. Canzonet. *See* Mackenzie (J.)

Be content. Song. *See* How. How blest were Mortals would they know, etc. [1748.] 8°. **249. c. 18.**

BE. Be it the Gods' peculiar care. Song. *See* Billington (T.)

Be Lordly Willie. Song. *See* To. To be Lordly whether he ride or run, *etc.* [1720?] *s. sh.* fol. **H. 1601. (461.)**

Be merry and wise. Song. *See* Hook (J.)

Be quiet. [Song.] *See* Bride (R.)

Be still O ye Winds. *Colin and Phœbe.* [Song, the words by E. Moore.] [*London*, 1740?] *s. sh.* fol. **G. 315. (81.)**

[Another edition.] Be still O ye Winds. *Colin and Phœbe.* [*London*, 1750?] *s. sh.* fol. **G. 306. (249.)**

Be still ye Winds. *Chloe Sleeping.* [Song, by L. Abington.] *See* Chloe. Chloe, or the Musical Magazine, *etc.* N° 93. [1760?] fol. **G. 433.**

BEAR. Bear a hand jolly Tars. *Keppel's Triumph.* [Song, to the tune of "Heart of Oak," by Dr. Boyce.] [*London*, 1779.] *s. sh.* fol. **G. 306. (197.)**

BEARD (John) Cross Purposes. [Song.] *See* Tom. Tom loves Mary passing well ...Song. Sung [and composed] by Mr. Beard, *etc.* [1748?] *s. sh.* fol. **I. 530. (157.)**

[Another edition.] Cross Purposes, *etc.* [*London*, 1750?] *s. sh.* fol. **G. 312. (68.)**

BEARDEN (Daniel) The Inscription Songs and Ode to Charity, taken from Miss Moore's Pastoral Drama, "A Search after Happiness," *etc.* *Longman and Broderip: London*, [1790?] *obl.* fol. **E. 270. (4.)**

BEATRICE. Beatrice. Cantata. *See* Dalberg (J. F. H. von) *Baron.*

BEATSON (John) A Complete Collection of all the Tunes sung by the Different Congregations in Hull. To which is prefixed, an Introduction to the Art of Psalmody. [*Hull*? 1780?] *obl.* 4°. **A. 1022.**

BEAU. Le beau Julien attendait sa Bergère. *L'Attente du Plaisir.* [Song.] Air: Mon petit cœur. *Chez M. Camand: Paris*, [1785?] 8°. **B. 362. f. 33.**

[Another copy.] **B. 362. a. (175.)**

Le beau Mirtil au fond de nos retraites. *Bergerie.* Duo de voix égales. [Words] Par M. B * * * * * * * L. D. R., *etc.* [*Paris*,] 1758. *s. sh.* 8°. **297. d. 15.**
Mercure de France, Nov., 1758.

Beau petit trou, mes plus chères délices. *Le Trou de ma Bouteille.* [Song.] Air: Mon petit cœur. Avec accomp[t] de Violen ou Flute. *Chez M. Camand*: [*Paris*, 1785?] 8°. **B. 362. a. (173.)**

BEAU. Le beau Songe. Romance. *See* Nuit. La Nuit dans les armes du repos. [1780?] 8°. **B. 362. g. (26.)**

Le beau Tircis dans un boccage. *Air.* [Words by] P. A. B. [*Paris*,] 1734. *s. sh.* 4°. **297. b. 5.**
Mercure de France, Sept., 1734.

Le beau Tircis, loin de la plaine. *Chanson Provençale.* [*Paris*,] 1780. 8°. **298. f. 3.**
Mercure de France, May, 1780, p. 51.

The Beau with his delicate Womanish Face. *Chloe's Noble Choice.* [Song.] [*London*, 1750?] *s. sh.* fol. **G. 312. (70.)**

The Beau with his delicate womanish Face. *Chloe's noble Choice.* A New Song. [London, 1751.] 8°. **P.P. 5438. z.**
The Universal Magazine, Vol. IX., p. 183.

[Another setting.] The beau with his delicate womanish face. *Chloe's Choice, etc.* [Song.] [*London*, 1753.] 8°. **249. c. 23.**
The Gentleman's Magazine, Vol. XXIII., p. 139.

The Beau's Character. [Song.] *See* Ramondon (L.) [*Hampstead Heath.*]

BEAUS. The Beau's of the Year Ninety-nine. Song. *See* Hook (J.)

BEAU DEMOLISHED. Look from your Window, my Dear. [Song.] Sung by Mr. Leveridge in the Beau Demolish'd. [*London*, 1715?] *s. sh.* fol. **H. 1601. (269.)**

[Another edition.] Look from your Window, my Dear, *etc.* [*London*, 1720?] *s. sh.* fol. **G. 305. (192.)**

[Another copy.] **G. 310. (37.)**

Whilst I'm carrouzing. *A Song in the Beau Demolish'd. Sung* [and composed] *by M[r] Leveridge.* [*London*, 1715?] *s. sh.* fol. **G. 313. (130.)**

[Another copy.] **G. 315. (70.**

BEAUJOYEULX (Baltasar de) *See* Beaulieu (L. de) and Salmon (J.) Balet Comique de la Royne, *etc.* [Designed and arranged] Par Baltasar de Beaujoyeulx. 1582. 4°. **C. 33. l. 3.**

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BEAULÈGNE (Barthélemy) Chansons Nouuelles...mises en Musicque à quatre parties, et en quatre Liures. Bassus. *De l'Imprimerie de Robert Granjon: Lyon*, 1554. *obl.* 16[mo]. **K. 8. i. 4. (6.)**
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BEAULÈGNE (Barthélemy) Mottetz nouuellement mis en musicque à quatre, ciuq, six, sept, & huit parties, en quatre liures... Tenor. (Bassus.) 2 pts.
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BEAUMONT (John) Four Anthems adapted for Publick Worship...with a Thorough Bass for the Organ. To which are added sixteen Psalm or Hymn Tunes, *etc.* *G. Paramore, for the Author : London*, [1793.] *obl.* fol. **F. 964. a.**
Wanting all after p. 32.

BEAUPRÉ (de) Je ne soupire plus. *Recit de Basse.* [*Paris,*] 1727. *s. sh.* 4°. **297. a. 28.**
Mercure de France, July, 1727.

BEAURANS ( ) Le Diable à Quatre . . . Opéra Comique . . . Par M. S[édaine] . . . avec la Musique [by — Beaurans].
See Diable à Quatre. 1757. 8°. **164. e. 57.**

BEAUTÉ. La Beauté fait toujours voler à la victoire. [Song.] *See* Belle Arsène.

La beauté la plus sévère. Air.
See Chartrain (N.)

La Beauté naive. [Song.] *See* Que. Qu'elle est douce, touchante et vive. 1778. *s. sh.* 8°. **297. f. 20.**

BEAUTEOUS. The Beauteous Cloe. [Song.] *See* Chloe. Cloe you're witty. [1715?] *s. sh.* fol. **G. 307. (29.)**

A Beautious face, fine Shape, ingageing Air. Song. *See* Graves (J.)

The Beautious Melissa. Cantata.
See Scarlatti (A.)

The Beauteous Phillis. [Song.]
See Ye. Ye Beaus of Pleasure, *etc.* [1715?] *s. sh.* fol. **G. 316. g. (76.)**

BEAUTIES. The Beauties of Music and Poetry. Vol. I. (6 Nos) *Printed for I. Preston : London*, [1790?] fol. **G. 351. (1.)**
Containing compositions by Corelli, Hook, Dr. Arne, R. Gaudry, Gluck, Stanley, Grétry, Giordani, Handel, Haydn, Shield, J. C. Bach, Stephenson, Scarlatti, Purcell, Carter, Vento, Carolan, Dr. Howard, Pasquali, Vauhal, Piccini, Barthélémon and Pepusch (ascribed in the index to Smith).

BEAUTÉS. Les Beautés que j'amène. [Song.] *See* Marchand d'Esclaves. [1784.] 8°. **B. 362. (213.)**

BEAUTIFUL. The Beautifull Clarinda. Song. *See* Clarinda. Clarinda's an Exquisite Creature, *etc.* [1710?] *s. sh.* fol. **H. 1601. (104.)**

Beautiful Eyes. Canzonet.
See Essex (M.)

The Beautiful Maid. [Song.]
See 'Twas. 'Twas down in the meadow &c. [1780?] fol. **G. 312. (169.)**

Beautifull Moggy, or Scotch Jemmy's Delight, etc. [Ballad.]
See Moggy. Moggy full as blithe and gay. [1695?] *s. sh.* fol. **Case 39. k. 6. (13.)**

The Beautifull Phillis. Song.
See Phillis. Phillis despise not your faithfull Lover, *etc.* [1720?] *s. sh.* fol. **H. 1601. (370.)**

BEAUTY. Beauty. Song.
See Defesch (W.)

Beauty and Innocence. Song.
See Gentle. A Gentle Dove while Aura stray'd, *etc.* [1765.] 8°. **P.P. 5438. z.**

Beauty and musick charm the soul. *Beauty and Musick.* A New Song. [*London*, 1757.] 8°. **158. l. 2.**
The London Magazine, 1757, *p.* 405.

Beauty charms the roving eye. Song.
See Hudson (R.)

Beauty, like Kingdoms. Song.
See Damascene (A.)

Beauty more powerfull than War. [Song.]
See Let. Let Braves, who to the army go. [1715?] *s. sh.* fol. **H. 1601. (280.)**

Beauty now alone shall move him. Song.
See Venus and Adonis.

The Beauty of Buttermere. Song [begins : 'On her own native Banks'].
See Amateur.

The Beauty of Buttermere. [Song, begins : 'Sad is the Muse.']
See Richards (D.)

The Beauty of the Mind. Song.
See Hook (J.)

The Beauty our great Sovereign's choice. Duet. *See* Sanderson (J.) [*Almoran and Hamet.*]

Beauty slighted. Song.
See Harlequin Director.

Beauty's Banners. [Song.]
See Dibdin (C.) [*A Tour to the Land's End.*]

Beauty's bright Standard. [Song.]
See Baildon (J.) [*The Laurel. Book* 1. *No.* 3. *How pleasing is Beauty.*]

Beauty's Power. Song.
See Born. Born with the vices of my kind, *etc.* [1761.] 8°. **P.P. 5438. z.**

BEAUTY. Beauty's Shrine. [Song.] *See* HUDSON (R.)

Beauty's Triumph. [Song.] *See* STANLEY (J.)

BEAUVARLET-CHARPENTIER (JEAN JACQUES) *See* CHARPENTIER (J. J. BEAUVARLET)

BEAUX. Les beaux Arts sont les dieux du temple de mémoire. *Parodie.* [Air :] La beauté fait toujours voler à la victoire [from P. A. Monsigny's 'Belle Arsène']. [*Paris*, 1780?] 8°. **B. 362. a. (120.)**

Beaux lieux qui possedez Thémire. Air. *See* DOISY-LINTANT (C.)

Beaux Yeux. Air. *See* STORACE (S.) [*La Cameriera Astuta.*]

BEAUXING. Beauxing, belling. *The Rakes of Mallow.* [Song.] For y^e^ German Flute. [*London?* 1740?] *s. sh.* fol. **G. 316. d. (47.)**

BECAUSE. Because the fickle Shepherd's gone. *A Favorite Scotch Ballad, etc. I. R[utherford : London*, 1770?] *s. sh.* fol. **G. 306. (181.)**

BECK (FRIEDRICH AUGUST) Sammlung schöner Lieder mit Melodien. *In der Andreäischen Buchhandlung : Frankfurt, etc.* 1775. *obl.* fol. **E. 601. h. (3.)**

BECKER (DIEDRICH) Musicalische Frülings-Früchte, Bestehend in drey-, vier- und fünff-stimmiger Instrumental-Harmonia, nebenst dem Basso Continuo. [Separate Parts.] *In Verlegung des Autoris... Gedrucket durch G. Rebenlein : Hamburg*, 1668. fol. **g. 23.**

Musicalische Lendt-Vruchten bestaende in dry, vier, vyf Instrumentale-Hermoniale stemmen beneffens den Bassus Continuus, *etc.* [Separate Parts.] *By de Erfghenamen van P. Phalesius : t' Antwerpen*, 1673. 4°. **K. 3. l. 5.**

BECKER (THEODORUS) *See* BECKER (D.)

BECKETT (J.) The Toast. A Bacchanalian Glee. *The Author : London*, [1795?] *obl.* fol. **D. 402. (10.)**

BECKWITH (JOHN CHRISTMAS) Six Anthems in Score, *etc. Longman and Broderip, for the Author : London*, [1785?] fol. **H. 2832. h. (4.)**

The Chimney Sweepers. A Glee for three Voices...The Words by...J. Walker. *Preston & Son, for the Author : London*, [1795?] fol. **H. 2815. c. (5.)**

A favorite Concerto for the Organ, Harpsichord, or Piano Forte with Accompanyments. [Separate Parts.] *Longman and Broderip : London*, [1795?] fol. **g. 116. (2.)**

BECKWITH (JOHN CHRISTMAS) A favorite Sonata for the Harpsichord or Piano Forte, *etc.* [Op. 3.] *Longman and Broderip : London*, [1795?] fol. **g. 143. (2.)**

Six Voluntaries for the Organ, Harpsichord, &c. *Printed for the Author : London*, 1780. *obl.* fol. **e. 140. a. (1.)**

BÉDARD (JEAN BAPTISTE) Les Quatre Ages de l'Amour. [Song.] Paroles de Mr. H. .... Air et Accomp^t^ par J. B. Bédard. *Chez Corbaux : Paris*, [1800?] fol. **G. 548. (41.)**

See DUCREUX (E.) Trois Duos...tirés de l'Œuvre troisième des Duos de Violon de Bédard, *etc.* [1800?] fol. **g. 280. f. (5.)**

BEDFORD (ARTHUR) The Excellency of Divine Musick : or a Sermon preach'd... before Several Members of such Societies who are Lovers of Psalmody. To which is added, A Specimen of Easy, Grave Tunes, instead of those which are used in our Profane and Wanton Ballads. *W. Pearson : London*, 1733. 8°. **695. f. 1. (7.)**

The appendix contains Hymns by H. Campion, A. Bedford, Sir W. Leighton and J. Playford.

[Another edition.] The Excellency of Divine Musick, *etc. W. Pearson : London*, [1733.] 8°. **225. g. 10.**

The Great Abuse of Musick. In two Parts, *etc. J. H., for J. Wyatt : London*, 1711. 8°. **1042 k. 7.**

The Temple Musick : or, an Essay concerning the Method of Singing the Psalms of David, in the Temple, before the Babylonish Captivity. Wherein, the Musick of our Cathedrals is vindicated, *etc. H. Mortlock : London*, 1706. 8°. **701. l. 23. (2.)**

The Temple Musick, *etc. Printed for the Author : London*, 1712. 8°. **4515. aa. 6.**

BEE. The Bee. [Song.] *See* BUSY. A busy humble Bee am I, *etc.* [1766?] *s. sh.* fol. **G. 316. (28.)**

The Bee. [Song.] *See* BUSY. A busy humble bee am I, *etc.* [1767.] 8°. **P.P. 5441.**

The Bee. [Song, begins : 'As wanton roves.'] *See* HUDSON (R.)

BEECKE (IGNAZ VON) Les Adieux de la Reine à sa prison du Temple, mis en Musique pour une Voix avec Accompagnement du Clavecin, *etc. Chez Amon : Heilbronn*, [1795?] *obl.* fol. **F. 636. w. (2.)**

Fischerlied [and Sonata for P. F.], *etc. Chez le S^r^ Bernard Schott : Mayence*, [1785?] *obl.* fol. **E. 1766. c. (1.)**

BEECKE (IGNAZ VON) Louis XVII. à son Peuple, mis en Musique pour une Voix avec accompagnement du Claveçin, *etc.*
Chez Artaria et Compag.: [Vienna, 1795?] *obl.* fol. **F. 636. w. (1.)**

BEEHR (JOHANN) *See* BAEHR.

BEER-DRINKING. The Beer-drinking Briton. [Song.]
See ARNE (T. A.) [*Harlequin Mercury.*]

BEESLY (MICHAEL) A Book of Psalmody. Containing Instructions for Young Beginners...To which is added a Collection of Psalm-tunes and Anthems together with some Hymns and Canons the whole Compos'd for 3 & 4 voices... Collected Engrav'd and Printed by Mich. Beesly. [*Oxford*? 1750?] *obl.* 4°.
A. 1023.

BEETHOVEN (LUDWIG VAN) Drei Sonaten fürs Klavier dem Hochwürdigsten Erzbischofe und Kurfürsten zu Köln Maximilian Friedrich meinem guädigsten Herrn gewidmet und verfertiget von Ludwig van Beethoven, alt eilf Jahr.
In Rath Bosslers Verlage: Speier, [1783.] fol. **K. 9. a. 20.**

BEFFROY DE REIGNY (LOUIS ABEL) *See* JACQUES, *Cousin, pseud.*

BEFORE. Before I quit my Molly. *A new Song sung at the publick Gardens.* [*London,* 1756?] *s. sh.* fol.
G. 306. (185.)

BEFREIUNG ISRAELS. Die Befreyung Israels, ein musikalisches Drama.
See ROLLE (J. H.)

BEGGAR. The Beggar. [Song.]
See DIBDIN (C.) [*Private Theatricals.*]

The Beggar. Song.
See REEVE (W.) [*Merry Sherwood.*]

A Beggar, a Beggar, a Beggar I'll be. *The Beggar's Song. Sung by Mr Hemskirk at Saddlers Wells.* [*London,* 1750?] *s. sh.* fol. **I. 530. (18.)**

The Beggar and the Queen. Song.
See THERE. There's a difference between. [1750?] *s. sh.* fol.
G. 312. (191.)

The Beggar Boy. Ballad.
See HORSLEY (W.)

The Beggar Boy. Ballad.
See WINTER (I. D')

The Beggar Girl. Glee.
See PIERCY (H.)

A Beggar got a Beadle. *The Rise of Pedigree:* [Song,] *to the Tune of the London Prentice.* [*London,* 1705?] *s. sh.* fol. **H. 1601. (50.)**

[Another copy.] **G. 315. (141.)**

[Another edition.] A Beggar got a Beadle. *The Rise of Pedigree, etc.* [*London,* 1710?] *s. sh.* fol. **G. 306. (13.)**

BEGGAR. The Beggar's dear Joy. [Song.]
See COURTIERS. Courtiers, courtiers, think it no scorn, *etc.* [1730?] *s. sh.* fol.
G. 316. h. (21.)

BEGGAR'S OPERA. The Beggar's Opera. As it is Acted at the Theatre-Royal in Lincoln-Inn-Fields. Written by Mr. Gay...To which is Added, the Musick engrav'd on Copper-Plates.
Printed for John Watts: London, 1728. 8°. **11777. bb. 2.**

—— The Second Edition: To which is Added The Ouverture in Score; And the Musick prefix'd to each Song. *Printed for John Watts: London,* 1728. 8°.
11775. c. 46.

—— The Third Edition: with the Ouverture in Score, the Songs and the Basses—the Ouverture and Basses compos'd by Dr Pepusch—Curiously engrav'd on Copper Plates. *Printed for John Watts: London,* 1729. 4°. **79. i. 30.**

The Songs and Dialogues, Duets and Trios in the Beggar's Opera...The Songs transpos'd for the Flute, *etc.*
Printed for I. Walsh and I. Hare: [*London,* 1732?] 8°. **A. 869. a. (6.)**
Engraved throughout. Wanting pages 11-14.

The Beggar's Opera...The Third Edition: To which is Added The Ouverture in Score; And the Musick prefix'd to each Song. *Printed for John Watts: London,* 1733. 8°. **11775. c. 48.**

—— The Fourth Edition, *etc.*
Printed for John Watts: London, 1733. 8°. **11775. c. 49.**

—— The Fifth Edition: To which is Prefix'd the Ouverture in Score: And the Musick to each Song. *Printed for John Watts: London,* 1742. 8°. **11775. c. 50.**

—— The Sixth Edition, *etc.*
Printed for John Watts: London, 1749. 8°. **841. e. 46.**

—— The Seventh Edition, *etc.*
Printed for John Watts: London, 1754. 8°. **841. e. 10.**

[Another copy.] **11775. c. 51.**

The Beggar's Opera...To which is Prefixed the Overture in Score: And the Musick to each Song. *Printed for J. and R. Tonson: London,* 1765. 8°.
11775. c. 52.

The Beggar's Opera...To which is Prefixed the Overture in Score: and the Musick to each Song, *etc.* *Printed for W. Strahan, etc.: London,* 1771. 8°.
11778. g. 12.

The Beggar's Opera...With the Overture in Score, the Songs, and the Basses; engraved on Copper Plates.—The Overture and Basses composed by Dr Pepusch.
Printed for W. Strahan, etc.: London, 1777. 8°. **1344. n. 5.**
*

BEGGAR'S OPERA. The Beggar's Opera...To which is prefixed the Overture in Score: and the Musick to each Song, *etc.* *Printed for W. Strahan, etc.: London*, 1777. 8°. **11775. g. 18.**

A New Edition of the Beggar's Opera... for the Piano-Forte, Voice and Violin: the Basses entirely new with the additional alterations by Dr Arne.

Broderip and Wilkinson: London, [1800?] fol. **H. 145. b.**

If Love the Virgin's heart invade. A Favourite Air in the Beggar's Opera. [*London*, 1730?] *s. sh.* fol. **G. 309. (35.)**

[For other editions:]

See PEPUSCH (J. C.)

BEGGAR'S WEDDING. Songs in the Opera call'd the Beggar's Wedding. [Ballad Opera, by C. Coffey.]...The Tunes proper for the German Flute, Violin or Common Flute. The 2d Edition.

Printed for I. Walsh I. Hare and I. Young: London, [1729.] 12°. **B. 383.**

The Beggar's Wedding...To which are added the New Prologue and Epilogue, and the Musick to all the Songs... The Fourth Edition. 2 pts.

Printed for James and John Knapton: London, 1731. 8°. **11775. c. 23.**

—— Coal Black Joak. [Song.] Sung... in the Beggar's Wedding. [*London*, 1730?] *s. sh.* fol. **G. 310. (190.)**

BEGGING. The Begging Gipsey. Song. *See* REEVE (W.) [*The Maid of the Mill.*]

BEGONE. Begone complaints. *A Psalm of Thanksgiving, to be sung by the Children of Christ's-Hospital...in Easter Week...* 1685. *John Playford: London*, 1685. *s. sh.* fol. **1870. d. 1. (2.)**

Begone dull Care, a favorite Duett, *etc.* *Printed for J. Dale: London*, [1795?] fol. **H. 2821. (14.)**

[Another copy.] **G. 354. (46.)**

BEGUE (NICOLAS ANTOINE LE) *See* LE BEGUE.

BEGUILED. The Beguil'd Virgin. [Song.] *See* HERON (C.)

BEHOLD. Behold a Young Hero. *The Brunswick Hero.* [Song.] [*London*, 1760?] *s. sh.* fol. **G. 316. (21.)**

Behold I bring you glad Tidings of great Joy. Anthem. *See* HASLEHURST (S.)

Behold in this Age. *The Dissatisfied Subject...*[Ballad.] *To the Tune of, Let Mary live long. Printed for P. Brooksby, J. Deacon, J. Blare, J. Back:* [*London*, 1695?] *s. sh.* fol. **Case 39. k. 6. (24.)**

The music is represented by a meaningless succession of notes, etc.

Behold on the brow. *The Railers.* [Song.] The Words by G. A. Stevens.

P. H[odgson: London, 1770?] *s. sh.* fol. **G. 306. (201.)**

BEHOLD. Behold the great eternal God. Hymn. *See* DEACON (I.)

Behold the man that with Gigantick Might. [Duet.] *See* PURCELL (H.) [*The Richmond Heiress.*]

Behold the rosy Summer flies. *On Autumn. A Favorite Song.*

P. H[odgson: London, 1770?] *s. sh.* fol. **G. 306. (198.)**

BEI. Bei Labri che Amore. [Song.] *See* GIARDINI (F.) [*Ninetta.*]

Bei Männern, welche Liebe fühlen. [Duet.] *See* MOZART (W. A.) [*Die Zauberflöte.*]

BEIDEN GEFANGENEN. Die beiden Gefangenen. Oper. *See* FRAENZL (F.)

BEIDEN GEIZIGEN. Die beiden Geizigen [Les deux Avares]. Ein Singspiel in zween Aufzügen, aus dem Französischen übersetzt. [Music by A. E. M. Grétry.] *See* OPERETTAS. Sammlung der komischen Operetten, *etc.* Band II. N° 2. 1772. 8°. **B. 729.**

BEILBY (THOMAS) The Dying Negro. A Song, *etc.* *Longman and Broderip: London*, [1791?] fol. **G. 360. (6.)**

BEISSEL (CONRAD) *See* PEYSEL.

BEL. Bel piacer. [Song.] *See* RINALDO.

BELIEVE. Believe my sighs. *The Slighted Lover.* [Song.] [*London*, 1740?] *s. sh.* fol. **G. 306. (230.)**

[Another edition.] Believe my Sighs. *The Slighted Lover.* [*London?* 1740?] *s. sh.* fol. **G. 316. d. (57.)**

[Another setting.] Believe my Sighs. [Song, by J. Hook.] Sung by Mr. Vernon at Vauxhall. *H[enry] T[horowgood: London*, 1773?] *s. sh.* fol. **H. 1994. d. (6.)**

[Another edition.] Believe my Sighs. [Song, by J. Hook.] [*London*, 1775?] *s. sh.* fol. **H. 1994. a. (91.)**

Believe my Sighs. Song. *See* HOOK (J.)

BELINDA. Belinda. A New Song. *See* AT. At length, ye Gods! you bring relief. 1760. 8°. **P.P. 5441.**

Belinda. [Song, begins: 'See Belinda fair as Morning!'] *See* DUPUIS (T. S.)

Belinda and Amelia. Dialogue. *See* WELL. Well met, Amelia, beauteous Maid, *etc.* [1758.] 8°. **P.P. 5438. z.**

Belinda see from yonder Flow'rs. Song. *See* SANDFORD (J.)

Belinda's Charms. Ballad. *See* HUDSON (R.)

Belinda's Charms Celestial are. *Belinda. A New Song*, sung at Mary-Bone Gardens. *See* CHLOE. Chloe, or the Musical Magazine, *etc.* N° 94. [1760?] fol. **G. 433.**

BELINDA. Belinda's Complaint for the Loss of her Tete. [Song.] *See* Of. Of all the gay Nymphs of the Ton. [1780?] *s. sh.* fol. **G. 310. (249.)**

Belinda's pretty, pleasing Form. Song. *See* Eccles (J.) [*Women will have their Wills.*]

Belinda's Virtue. Ballad. *See* Hudson (R.)

BELL (John) Away, let nought to love displeasing. *A New Song.* [Words by G. Cooper.] [*London*, 1750?] *s. sh.* fol. **G. 315. (45.)**

A New Medley, Three Songs and a Cantata. Book 2d. *J. Tyther: London*, [1750?] fol. **H. 2824. (4.)**

BELLA. Bella Asteria. [Song.] *See* Tamerlano.

Bella dea. Song. *See* Alessandro e Timoteo.

BELLA (Domenico dalla) Suonate da Chiesa à Tre. Due Violini e Violoncello obligato col Basso per l' Organo...Opera Prima. [Separate Parts.] *Chez E. Roger: Amsterdam*, [1710?] fol. **g. 64.**

BELLA ARSENE. La Bella Arsene. Opera. *See* Mazzinghi (J.)

BELLA PESCATRICE. The Overture to La Bella Pescatrice [by P. Guglielmi], adapted for the Harpsichord or Piano Forte. *Printed for G. Goulding and T. Skillern: London*, [1791.] fol. **H. 2821. (33.)**

BELLADYNA. Belladyna's blyth and pretty. Song. *See* Young (A.)

BELLAMY (Richard) A Collection of Glees for Three and Four Voices. *Printed for the Author: London*, 1789. fol. **G. 353. (3.)**

The title-page is signed by the composer.

Two Sonatas for the Piano-Forte or Harpsichord adapted for the Use of Schools. *Longman and Broderip: London*, 1789. fol. **g. 149. (1.)**

The title-page is signed by the composer.

Te Deum for a full Orchestre, also a Set of Anthems, for 1, 2, 3, and four Voices, *etc.* [Full Score.] *Thompson: London*, [1795?] fol. **H. 3011.**

BELLASIO (Paolo) Di Paolo Bellasio ...Villanelle a Tre Voci, con la Intauolatura del Liuto, nouamente composte & date in luce . . . Basso. *Appresso Angelo Gardano: Venetia*, 1592. 4°. **D. 9. a.**

See Novi Frutti Musicali. Novi Frutti Musicali. Madrigali a Cinque Voci, *etc.* [With dedication by P. Bellasio.] 1590. 4°. **K. 3. h. 1.**

BELLE. Belle Babet, qui pourroit se défendre. Air. *See* Bouvard (F.)

La belle Eglé veut un Bouquet. Air. *See* Grandval (N. Ragot de)

Belle Egle, vous faites renaître. Air. *Gravé par Labassée, Imprimé par Tournelle: [Paris,]* 1757. *s. sh.* 8°. **297. d. 8.**

Mercure de France, August, 1757.

Belle Iris, vos regards. Air. *See* Jollage (C. A.)

Belle Lucette, entends-tu. Chanson. *See* Porro (P.)

La belle Parisot. [Air.] *See* Rose. La Rose et la belle Parisot. [Two anonymous airs for P. F. and Flute.] [1796?] fol. **g. 141. (24.)**

Belle Philis, je t'aime. Air. *See* Bouvard (F.)

Belle Rosette, je t'adore. *Ariette Nouvelle*, Air. Avec les jeux. *Chez M. Camand: Paris*, [1780?] 8°. **B. 362. (181.)**

[Another copy.] **B. 362. e. (118.)**

Belle Rosine, vous que j'implore. Romance. *See* Paisiello (G.) [*Il Barbiere di Siviglia. Saper bramate.*]

Belle saison tendre. *Printemps*, [Song, words] de Mr Leguay. [*Paris,*] 1725. *s. sh.* fol. **297. a. 14.**

Mercure de France, June, 1725.

Belle Thémire, à vos vœux. [Song.] *See* Piccini (N.)

BELLE ARSÈNE. La Belle Arsène. Comédie Féerie en quatre actes. [Libretto] Par Mr [Favart, music by P. A. Monsigny], *etc.* [Full Score.] *Chez Mr Bailleux: Paris*, [1776?] fol. **H. 465.**

The Favorite Overture to La Belle Arsene, *etc.* [by P. A. Monsigny. P. F.]. *Printed for J. Bland: [London*, 1780?] fol. **g. 271. (9.)**

À l'Amour livrez vos cœurs. *Chœur, de la belle Arsène* [by P. A. Monsigny]. [*Paris*, 1775?] 8°. **B. 362. (25.)**

L'art surpasse ici la nature. [Song.] *De la Belle Arsène* [by P. A. Monsigny]. [*Paris*, 1775?] 8°. **B. 362. a. (121.)**

La Beauté fait toujours voler à la victoire. [Song] *De la Belle Arsène* [by P. A. Monsigny]. *Chez Frère: [Paris*, 1775?] 8°. **B. 362. a. (119.)**

Doux espoir de la liberté. *Trio de la Belle Arsène* [by P. A. Monsigny]. [*Paris*, 1775?] 8°. **B. 362. i. (48.)**

BELLE AU BOIS DORMANT. La Belle au Bois Dormant. Féerie-Vaudeville. *See* Doche (J. D.)

BELLE ESCLAVE. La Belle Esclave. Comédie. *See* Philidor (F. A. Danican)

BELLE ET BONNE. Belle et Bonne, ou Les Deux Sœurs, Comédie en un Acte, en prose et Vaudevilles...Par F. P. A. Leger. [With the music of some of the songs.] *Chez les Libraires : Paris*, An VI^e^. 1798. 8°. **11738. h. 11. (4.)**
The music contains songs by Leger and Bruni.

BELLEISLE. Belleisle March, or the Review. [Song.] *See* ALL. All hail to the King, *etc.* [1763.] 8°. **P.P. 5438. z.**

Belleisle March. [Song.] *See* ALL. All Hail to the King, *etc.* [1763?] *s. sh.* fol. **G. 306. (62.)**

The Belleisle March, with nine new Variations for the Piano Forte.
N. & M. Stewart : Edinburgh, [1790?] fol. **g. 149. (16.)**

BELLEROFONTE. Bellerofonte. Opera. *See* TERRADELLAS (D. M. B.)

BELLÉROPHON. Bellérophon. Tragédie. *See* LULLI (G. B.)

Bellerophon, of Lust tot Wysheyt. [Songs.] *See* PERS (D. P.)

BELLES. Belles qui venez sur la Seine. *Le Camp de Temery.* [Song.] [*Paris*,] 1732. *s. sh.* 4°. **298. a. 25.**
Mercure de France, Oct., 1732.

BELL'HAVER (VICENZO) *See* BONAGIONTA (G.) Canzone Napolitane... Secondo Libro...con due Canzone alla Giustiniana di Vicenzo Bell'hauer. 1566. 8°. **A. 49. a.**

BELLI (DOMENCIO) Il Primo libro dell' Arie a Una, e a Due Voci per Sonarsi con il Chitarrone. Nouamente composto & dato in luce. *Appresso Ricciardo Amadino : Venetia*, 1616. fol. **K. 7. g. 2.**

BELLI (GIROLAMO) Canzonette a Quattro ...Libro Primo. Canto. (Alto.) (Tenore.) (Basso.) 4 pts. *Appresso Vittorio Baldini : Ferrara*, 1596. 4°. **K. 3. h. 4.**

I Furti Amorosi a Sei Voci...con Noua Gionta ristampati, & coretti, *etc.* Canto. *Giacomo Vincenzi : Venetia*, 1587. 4°. **D. 21. e.**

I Furti di Girolamo Belli ... Il Secondo Libro de Madrigali à Sei Voci, Nouamente posti in luce. Canto. (Alto.) (Tenore.) (Basso.) (Quinto.) (Sesto.) 6 pts. *Appresso Angelo Gardano : Venetia*, 1584. 4°. **A. 44.**

BELLI (GIULIO) Il Primo Libro de Madrigali a Cinque, et a Sei Voci... Nouamente Composto, & dato in luce. Quinto. *Appresso Angelo Gardano : Venetia*, 1598. *obl.* 4°. **A. 38.**

BELLI (GIULIO) Di Giulio Belli ... Il Secondo Libro de Madrigali a Cinque et a Sei Voci, Nouamente composti, & datti in luce. Sesto. *Appresso Ricciardo Amadino : Venetia*, 1592. 4°. **D. 21.**

Psalmi ad Vesperas in Totius Anni Solemnitatibus . . . Quinque Vocibus, Duoque Cantica B. Virginis, & in fine addito Te Deum laudamus. Secunda Impressio. Cantus. (Altus.) (Tenor.) (Bassus.) (Quintus.) 5 pts. *Apud Ricciardam Amadinum : Venetijs*, 1598. 4°. **D. 21. a.**

Basso Generale per l' Organo di Salmi Vespertini a Sei Voci. Che si Cantano in tutte le Feste de l' anno...Nouamente data in Luce. *Appresso Angelo Gardano, & Fratelli : Venetia*, 1607. 4°. **D. 21. d.**

Iulii Belli...Psalmi ad Vesperas in totius Anni Solemnitatibus Octo Voc. Duoque Cantica Beatæ Virginis. Tertia Impressione. Cantus (Bassus) Primus Chorus. (Altus (Bassus) Secundus Chorus.) 4 pts. *Appresso Bartholomeo Magni : Stampa del Gardano : Venetia*, 1615. 4°. **D. 21. c.**

Iulii Belli . . . Sacrarum Cantionum Quatuor, Quinque, Sex, Octo, & Duodecim voc. Cum Litanijs Beatæ Virginis Mariæ. Liber Primus. Tenor. (Quintus.) 2 pts. *Apud Angelum Gardanum : Venetiis*, 1600. 4°. **D. 21. b.**

BELLINZANI (PAOLO BENEDETTO) Salmi Brevi per Tutto l' Anno a otto voci pieni con Violini à beneplacito...Opera Seconda. Alto (Basso) Primo Choro. (Canto (Alto) Secondo Choro.) 4 pts. *Per Giuseppe Antonio Siluani : Bologna*, 1718. 4°. **C. 157.**

BELLMAN. The Bellman. Song. *See* REEVE (W.) [*Merry Sherwood.*]

BELLMAN (CARL MICHAEL) Bacchi Tempel öpnadt vid en hieltes död. [Poem and Music by C. M. Bellman.] 1783. 8°. *See* BACCHI TEMPEL. **11556. ccc. 5.**

BELLON ( ) Quoy? de l'eau dans ce verre? *Air à Boire.* [*Paris*,] 1679. *s. sh. obl.* 4°. **P.P. 4482.**
Nouveau Mercure Galant, July, 1679, *p.* 48.

BELLONA. Bellona spreads her dire Alarms. *On the Militia's Expedition.* [Song.] [*London*, 1760.] 8°. **P.P. 5438. z.**
The Universal Magazine, Vol. XXVI., p. 318.

BELPHEGOR. Belphegor, or the Wishes. Comic Opera.
See BARTHELEMON (F. H.)

Overture to Belphegor or the Wishes. [By F. H. Barthelemon. P. F.] [*London*, 1780?] *obl.* fol. **f. 65. b. (1.)**

BELSHAZZAR. Belshazzar. Oratorio. *See* HAENDEL (G. F.)

BELSIZE. The Belsize Minuet. [Song.] *See* OLD. Old ugly Flavia Patches wears, *etc.* [1721?] *s. sh.* fol. **H. 1601. (354.)**

The Belsize Minuet. [Song.] *See* SMILE. Smile, o smile my Charming Fair, *etc.* [1720?] *s. sh.* fol. **H. 1601. (416.)**

BELVIDERA. Belvidera. [Song.] *See* HARRINGTON (H.)

BEM ( ) *Signor.* Six Quartettos for two Violins, a Tenor and Violoncello, with a Thorough Bass for the Harpsicord or Organ. [Separate Parts.] *Longman Lukey & Co.: London*, [1775?] fol. **g. 413. (4.)**

BEMETZRIEDER (ANTON) The Art of Modulating illustrated in one Grand Lesson, and two Preludes for the Pianoforte, Harpsichord or Organ. *T. Skillern: London*, [1796.] fol. **h. 75.**

Nouvel Essai sur l'Harmonie, Suite du Traité de Musique, *etc. Chez l'Auteur: Paris*, 1779. 8°. **1042. i. 18.**

Leçons de Clavecin et Principes d'harmonie. [With a Preface by Diderot.] *Chez Bluet: Paris*, 1771. 4°. **558*. c. 26.**

[Leçons de Clavecin.] Music made Easy to every Capacity, in a Series of Dialogues; being Practical Lessons for the Harpsichord: . . . Translated and adapted to the Use of the English Student, by G. Bernard, *etc. R. Ayre and G. Moore: London*, 1778. 4°. **558*. c. 34. (2.)**

Nouvelles Leçons de Clavecin ou Instructions Générales sur la Musique Vocale et Instrumentale. . . suivies d'une Nouvelle Explication . . . des différens Genres de Musique. . . Seconde Edition. Augmentée d'une Introduction, *etc.*—New Lessons for the Harpsichord, *etc. Fr.* and *Engl. Printed for the Author: London*, 1783. *obl.* fol. **E. 350. (2.)**

Music made Easy. *See* supra: [*Leçons de Clavecin.*]

Humble Petition of Sophia, Frances, & Louisa B * * * To the Honourable Chiefs of the three Musical Armies who guard the Vineyard in England; with the Answer of Signor Iocaronelli, Doctor F. Sharp, and meinherr Achenhochendorff. [Moreover a Reply and Answer by] M. Bemetzrieder. Opusculum VIII^rum^. *London*, 1786. fol. **G. 353. (4.)**

The words in brackets are added in the composer's handwriting.

BEMETZRIEDER (ANTON) Précis d'une Nouvelle Méthode pour enseigner les Principes de la Musique, *etc.*—Abstract of a New Method of teaching the Principles of Music, *etc. Fr.* and *Eng. The Author: London*, 1782. 8°. **1042. h. 33.**

[Another copy.] **1042. h. 6. (6.)**

Précis d'une Nouvelle Méthode de Musique, *etc. Chez l'Auteur: Londres*, 1783. 8°. **1042. k. 23. (1.)**

[Précis d'une Nouvelle Méthode de Musique.] Compendium of a New Method of Music, *etc. The Author: London*, 1783. 8°. **557*. c. 19. (8.)**

Principes et Méthode de Musique &c.—Principles and Method of Music, *etc. Fr.* and *Eng. The Author: London*, 1782. 8°. **1042. k. 22. (1.)**

An autograph letter from the composer is inserted.

Reflexions sur les Leçons de Musique, *etc. Chez l'Auteur: Amsterdam, Paris*, 1778. 8°. **1042. h. 4. (3.)**

Traité de musique, concernant les Tons, les Harmonies, les Accords et le Discours musical, *etc.* (Exemples du Traité de Musique, *etc.*) 2 pts. *Chez l'Auteur: Paris*, 1776. 8°. **1042. h. (10.)**

[Another copy.] **1042. h. 9.**

A Complete Treatise on Music, the Precepts and Examples in two separate Books, *etc.* 2 pts. *T. Rickaby, for the Subscribers: London*, 1800. 4°. **558*. c. 36. (3.)**

BEN. Ben and Mary. Ballad. *See* MOOREHEAD (J.)

Ben of Sheerness. Song. *See* HOOK (J.)

BEN BLOCK. Ben Block. [Song.] *See* REEVE (W.) [*Smith's Museum.*]

BEN BLUFF. Ben Bluff. Ballad. *See* MAJOR (J.)

BÉNAUT ( ) Aimable et charmante jeunesse. *Vers pour un Mariage.* Les Paroles de Mr. Drouet. [*Paris.*] 1776. 8°. **297. f. 10.**

Mercure de France, Nov., 1776.

Recueil de Romances, Chansons et Vaudevilles arrangés pour le Clavecin ou le Forte-Piano avec accompagnement de deux Violons et la Basse chiffrés, *etc. Chez l'Auteur: Paris*, [1780?] 4°. **F. 678.**

This collection contains songs by Benaut, Anfossi, Bianchi, Hiller, J. J. Rousseau, Faurie, Paesiello, Gramaignac, Monsigny, Schoenfeld, the Regent [Duke of Orleans], Albanese Bertoni and the Countess de Bussi.

BENBOW. Benbow. [Song.] *See* COME. Come all you Sailors bold. [1780?] *s. sh.* fol. **G. 307. (98.)**

BENDA (Franz) Six Sonates à Violon seul avec Basse . . . Mis au jour par Mr. Huberty . . . Œuvre 1er. Gravé par le Sr Hue. *Chez l'Editeur : Paris*, [1770?] fol. **h. 218. (3.)**

BENDA (Friedrich Ludwig) Der Barbier von Sevilla, eine komische Oper in vier Acten, *etc.* [P. F. score.]
Im Schwickertschen Verlage : Leipzig, 1779. *obl.* fol. **F. 97.**

Louise, eine komische Operette in drey Aufzügen von Friedrich Ernst Jester . . . für das Clavier eingerichtet, *etc. Bey F. Nicolovius : Königsberg*, (1791.) *obl.* fol. **F. 97. a.**

Mariechen, eine komische Operette in drei Aufzügen von F. E. Jester . . . für das Klazier eingerichtet von J. W. Schultz, *etc. Im Verlage der Hartungschen Buchhandlung : Königsberg*, [1792.] *obl.* fol. **F. 97. (b.)**

BENDA (Friedrich Wilhelm Heinrich) Deux Concerts a Violino Principale, Violino Primo & Secondo, Alto & Basso, Deux Cors de Chasse ad libitum . . . Oeuvre Second. [Separate Parts.] *Chés J. J. Hummel : Berlin*, [1785?] fol. **g. 913. a.**

Die Grazien, eine Cantate im Clavierauszuge nach der Poesie des Herrn von Gerstenberg, *etc. Bey I. G. I. Breitkopf : Leipzig*, 1789. *obl.* fol. **F. 424. (1.)**

Orpheus, ein Singspiel in drey Aufüzgen vom Herrn von L * * * . . . Op. IX der Druckerey. *Gedruckt . . . in der Rellstabschen Musikdruckerey : Berlin*, (1787.) *obl.* fol. **E. 929.**

Trois Sonates pour le Clavecin ou Piano Forte accompagnées d'une Flute . . . Opera 5. *Longman and Broderip : London* [1786?] fol. **h. 64. (1.)**

Six Trios pour Deux Violons & Basse . . . Oeuvre Premier. [Separate Parts.] *Chez J. J. Hummel : Berlin*, [1780?] fol. **g. 913.**

BENDA (Georg) Amynts Klagen über die Flucht der Lalage. Eine Cantate für die Discantstimme, begleitet von 2 Waldhörnern, 2 Flöten, 2 Violinen, Bratsche und Bass, *etc.* [Separate Parts.] *Bey B. C. Breitkopf und Sohn : Leipzig*, 1774. *obl.* fol. **F. 98. i.**

Klavierauszug von Ariadne auf Naxos, einem Duodrama, &c. *Im Schwickertschen Verlage : Leipzig*, 1778. *obl.* fol. **F. 98. a.**

Ariadne auf Naxos, zum Gebrauche gesellschaftlicher Theater, auf zwey Violinen, eine Bratsche, und ein Violoncell eingerichtet, *etc.*—Ariane abandonnée dans l'Isle de Naxe, Mélodrame, *etc. Fr.* and *Germ. Im Schwickertschen Verlage : Leipzig*, [1780?] *obl.* fol. **F. 98. b.**

BENDA (Georg) Ariadne auf Naxos, ein Duodrama . . . vollständigere und verbesserte Partitur.—Ariane à Naxos, Duodrame . . . en partition complette et revue par l'auteur. *Im Schwickertschen Verlage : Leipzig*, [1781.] *obl.* fol. **F. 98.**

Collezione di Arie Italiane . . . Sammlung italienscher Arien, mit unterlegtem Clavierauszuge, *etc. Im Schwickertschen Verlage : Leipzig*, [1780?] *obl.* fol. **F. 98. j.**

Cephalus und Aurore, Cantate, aus Herrn Weissens kleinen lyrischen Gedichten mit Begleitung von 2 Flöten, 2 Violinen, Bratsche, Violoncell und Clavecin oder Pianoforte, *etc.* [Vocal and orchestral parts.]
Im Schwickertschen Verlage : Leipzig, [1775?] *obl.* fol. **E. 1506. a. (3.)**

Der Dorfjahrmarkt, eine komische Oper in zwey Akten, &c. [P. F. score.]
Die Dykische Buchhandlung : Leipzig, 1776. *obl.* fol. **C. 440.**

Das Findelkind, oder Unverhoft kömmt oft, eine Operette aus dem Briefwechsel der Familie des Kinderfreundes, in Musik für das Pianoforte oder Clavier gesetzt, *etc. Im Schwickertschen Verlage : Leipzig*, [1787.] *obl.* fol. **E. 1506. a. (1.)**

Der Holzhauer, oder Die drey Wüntsche. Eine comische Operette im Clavierauszuge, mit Begleitung einiger Instrumente, *etc. Im Schwickertschen Verlage : Leipzig*, 1778. *obl.* fol. **F. 98. c.**

Lukas und Bärbchen, oder der Jahrmarkt, eine komische Operette in einem Aufzuge. Für das Clavier eingerichtet, und von einer Violine begleitet, *etc. Im Schwickertschen Verlage : Leipzig*, [1786.] *obl.* fol. **E. 1506. a. (2.)**

Medea im Klavierauszuge. Der Dialog von Gotter, *etc.* [Melodramatic music.]
Im Schwickertschen Verlage : Leipzig, 1778. *obl.* fol. **E. 1506.**

Pygmalion. Ein Monodrama von J. J. Rousseau, nach einer neuen Uebersetzung mit musikalischen Zwischensätzen begleitet und für das Clavier ausgezogen, *etc. Im Schwickertschen Verlage : Leipzig*, 1780. *obl.* fol. **F. 386. (2.)**

Klavierauszug von Romeo und Julie ; einer Oper in drey Akten, *etc. Im Verlage der Dykischen Buchhandlung : Leipzig*, 1778. *obl.* fol. **F. 98. g.**

Klavierauszug von Romeo und Julie, . . . Zweite Auflage. *Im Verlage der Dykischen Buchhandlung : Leipzig*, 1784. *obl.* fol. **F. 98. h.**

Sammlung Vermischter Clavierstücke für geübte und ungeübte Spieler . . . Erster Theil. *Beym Verfasser : Gotha*, 1780. *obl.* fol. **e. 391.**

BENDA (Georg) Sammlung Vermischter Clavier- und Gesangstücke für geübte und ungeübte Spieler... Erster (–Sechster und letzter) Theil. Neue vermehrte Ausgabe. 6 pts. *Im Schwickertschen Verlage: Leipzig*, [1780–1715?] *obl.* fol. **F. 98. e.**

The Second Part is published by C. W. Ettinger, at Gotha. The Third Part has a different Title: "Rondeaux und Lieder, auch kleine und grössere Clavierstücke," etc.

Sei Sonate per il Cembalo Solo, *etc.* *G. L. Winter: Berlino*, 1757. *obl.* fol. **e. 391. a.**

[Das Tartarische Gesetz.] Arien und Duette aus dem Tartarischen Gesetze, Singspiele von Gotter. Für das Clavier eingerichtet mit Begleitung einer Violine. *Im Schwickertschen Verlage: Leipzig*, [1787.] *obl.* fol. **F. 98. d.**

Walder, eine ernsthafte Operette in einem Acte, des Herrn Gotters... Clavierauszug, nebst Begleitung einiger Instrumente. *Bey C. W. Ettinger: Gotha*, 1777. *obl.* fol. **F. 98. f.**

See Lessons. Six Lessons for the Harpsichord by... Sig^r^ Benda, *etc.* [1770?] *obl.* fol. **e. 5. d.**

BENDELER (Johann Phillipp) Directorium Musicum, oder Gründl. Erörterung dererjenigen Streit-Fragen, welche bisshero hin und wieder zwischen denen Schul-Rectoribus und Cantoribus über dem Directorio Musico moviret worden. Nebst beygefügten Responsis einiger... Juristen Collegiorum. [*Quedlinburg*?] 1706. 4°. **7897. bb. 1. (4.)**

Organopoeia, oder: Unterweisung, Wie eine Orgel nach ihren Hauptstücken,... aus wahren Mathematischen Gründen zuerbauen, Samt einer Zugabe, Wie alle übel-klingende Spinette, Clavicimbel &c. zu einem lieblichen Klange... zu bringen, *etc.* *In Verlegung Theodori Phil. Calvisii: Franckfurt und Leipzig*, [1690?] 4°. **7896. c. 40. (3.)**

BENDINELLUS (Augustinus) Augustini Bendinelli... Sacrae Modulationes Octonis Vocibus concinendæ... Liber Primus. Cantus (Altus) (Tenor) (Bassus) Chorus Primus. (Cantus (Altus) (Tenor) (Bassus) Chorus Secundus.) 8 pts. *Apud Sebastianum à Donnis: Veronae*, 1585. 4°. **C. 158. a.**

Sacrarum Cantionum Quinis Vocibus Concinendarum, Liber Secundus... Nuper editus. Cantus. *Apud Riciardum Amadinum: Venetiis*, 1588. 4°. **C. 158.**

No. 4 of this collection is by Gab. Martinengus, No. 22 by V. R., and No. 24 by G. M. Asula.

BENDUSI (Francesco) Opera Noua de Balli... a quatro, Accomodati da cantare & sonare d' ogni sorte de Stromenti. Nouamente dati in luce, *etc.* Altus. (Tenor.) 2 pts. *Appresso di Antonio Gardane: Venetia*, 1553. *obl.* 4°. **53. a. 32, 33. (4.)**

BENEATH. Beneath a beech's greatful Shade. *Colin's Complaint to Peggy.* [Song, words by R. Crawfurd.] [*London*, 1730?] *s. sh.* fol. **G. 303. (81.)**

Beneath a cool Shade. Song. *See* Akeroyde (S.)

Beneath a gloomy Shade. [Song.] *See* Purcell (D.) [*The Humour of the Age.*]

Beneath a green shade a lovely young Swain. *Braes of Ballanden.* [Song.] *London*, [1770?] *s. sh.* fol. **I. 530. (19.)**

[Another setting.] Beneath a green Shade a lovely young Swain. Song. *See* Hook (J.)

Beneath a green Shade I found a fair Maid. *Peggy's Mill.* [Song, words by A. Ramsay.] [*London*, 1730?] *s. sh.* fol. **G. 306. (235.)**

Beneath the Cypress' gloomy Shade. Air. *See* Haendel (G. F.) [*Susanna.*]

Beneath the old Bushes that form yonder shade. [Song.] [*London*, 1750?] *s. sh.* fol. **G. 306. (33.)**

Beneath this fragrant Myrtle shade. *Ode, in Imitation of Anacreon.* [*London*, 1750?] *s. sh.* fol. **G. 306. (186.)**

Beneath this grove. *Inconstancy.* [Song.] Sung at Finch's Grotto Gardens. [*London*, 1768.] 8°. **158. l. 13.**

The London Magazine, 1768, *p.* 551.

Beneath this grove. *Inconstancy.* A New Song. [*London*, 1768.] 8°. **P.P. 5438. z.**

The Universal Magazine, Vol. XLIII., p. 206.

Beneath yonder hawthorn. *Do, if you dare.* A New Song. [*London*, 1768.] 8°. **P.P. 5438. z.**

The Universal Magazine, Vol. XLIII., p. 321.

BENEGGER (Antonio) Six Sonatas or Trio's for a German Flute, Violin and Violoncello. [Separate Parts.] *Printed for J. Johnson: London*, [1760?] fol. **h. 5. b. (1.)**

BENELLI (Antonio Peregrino) E quando alla cascina. Second Single Arietta with a German Flute & Pedal Harp Accompaniments, *etc.* *Printed for T. Monzani: London*, [1800.] fol. **G. 811. a. (6.)**

Four Italian Songs and two Duets with Recitative... Opera v. *Published for the Author: London*, [1800?] fol. **H. 2832. h. (9.)**

BENELLI (Antonio Peregrino) Viva Bacco. Trio. *Printed for T. Monzani : London*, [1800.] fol. **G. 811. a. (7.)**
No. 4 of 'A Collection of Periodical Italian Songs,' etc.

BENET (John) *See* Bennet.

BENEVENTO DI SAN RAFFAELLE ( ) *Count.* Sei Duetti per Due Violini, *etc.* [Separate Parts.] *J. Bremner : London*, [1770?] fol. **g. 421. r. (2.)**
Sei Sonate a Violino o Cembalo solo... mises au jour par M. de la Chevardiere & gravées par M^me^ Leclair. *Chez M. de la Chevardiere : Paris*, [1762?] fol. **f. 104.**

BENHAM (Asahel) Federal Harmony; containing. . . the Rudiments of Psalmody; together with a Collection of Church Music...The Sixth Edition. *M. H. Woodward : Middletown* [N. Y., 1795?] *obl.* 4°. **A. 636. (1.)**
Social Harmony: containing First, The Rudiments of Psalmody made easy. Second, a Collection of Modern Music, *etc.* (*Wallingford*, [*Conn.*] 1798.) *obl.* 4°. **A. 636. (2.)**

BENIGNITY. Benignity. [Song.] *See* Romer ( ) *Vocalist.* [*Modern Eccentricities.*]

BENINCORI (Angelo Maria) Trois Quatuors Concertants pour deux Violons, Viole et Violoncelle ... Oeuv. II. Liv. 2. [Separate Parts.] *Chez T. Weigl : Vienne*, [1800?] fol. **g. 399. (1.)**

BENIOWSKY. Beniowsky. Opéra. *See* Boieldieu (F. A.)

BENNA (Giovanni Francesco) *See* Montella (G. D.) Secondo Libro de Madrigali...Raccolti e dati in luce [with a preface] per G. F. Benna, *etc.* 1607. 4°. **C. 267. a.**

BENNET ( ) *Monsieur.* The Complaint. *See* Sequestered. Sequester'd in a lonely vale ... A New Song [by Mons^r^ Bennet.] [1770.] 8°. **P.P. 5438. z.**
The Complaint. [Song.] Adapted for the Harpsichord, Violin, German Flute and Guitar, *etc.* *L[ongman] L[ukey and Co. : London*, 1775?] *s. sh.* fol. **G. 311. (130.)**

BENNET (John) Madrigalls to Foure Voyces, *etc.* Cantus. (Altus.) (Tenor.) (Bassus.) 4 pts. *William Barley, the Assigne of T. Morley : London*, 1599. 8°. **K. 3. h. 5.**
The first leaves of the Cantus and Bassus parts are mutilated.

BENNET (Robert) The Psalm-Singer's Necessary Companion. Containing the Grounds ... of Psalmody ... likewise... above Sixty Choice Psalm-Tunes in Two Parts, *etc.* *W. Pearson, for the Author : London*, 1718. 8°. **a. 95.**

BENNETT (Charles) Twelve Songs and a Cantata...in Score, *etc.* *J. Johnson, for the Author : London*, [1760?] fol. **G. 807. a. (1.)**

BENNETT (John) Ten Voluntaries for the Organ or Harpsichord, *etc.* *Printed for the Author : London*, [1750?] *obl.* fol. **d. 188.**

BENNETT (William) Admiral Rodney triumphant. A New Song, *etc.* *S[amuel,] A[nne and] P[eter] T[hompson : London*, 1782.] *s. sh.* fol. **G. 306. (192.)**
Six Songs and a Glee for three Voices with an Accompaniment for a Piano Forte or Harp, *etc.* *Longman, Clementi & Co., for the Author : London*, [1799?] fol. **G. 369. (2.)**

BENNISON (T. T.) A Grotesque Air with Variations for the Piano Forte. [*The Composer :*] *London*, [1800?] fol. **g. 272. (10.)**

BENSER (J. D.) Five Sonatas & one Duetto for the Piano Forte or Harpsichord &c. with an Accompaniment for a Violin or German Flute...Opera v. *The Author : London*, [1790?] fol. **g. 83.**

BÉQUILLE. La Béquille du Père Barnaba. [Song.] *See* Pour. Pour faire une chanson. [1780?] 8°. **B. 362. b. (135.)**

BERARD (Jean Baptiste) L'Art du Chant, *etc.* *Chez Dessaint & Saillant : Paris*, 1755. 8°. **1042. l. 5.**

BERARDI (Angelo) Arcani Musicali Suelati dalla vera Amicitia. Ne' quali appariscono diuersi studij artificiosi . . . e Regole concernenti alla tessitura de Componimenti Armonici, con vn modo . . . per Sonare trasportato. Dialogo, *etc.* *Per P.-M. Monti : Bologna*, 1690. 4°. **557*. c. 20. (2.)**
This work contains compositions by Romano Micheli, Alfonso del Violino and the Author.
Documenti Armonici . . . Nelli quali con varij Discorsi, Regole, et Essempij si dimostrano gli studij arteficiosi della Musica, *etc.* *Per G. Monti : Bologna*, 1687. 4°. **557*. d. 23. (1.)**
Miscellanea Musicale . . . Diuisa in tre Parti doue con dottrine si discorre delle materie più curiose della Musica: Con Regole, & Essempij si tratta di tutto il Contrapunto, *etc.* *Per G. Monti : Bologna*, 1689. 4°. **557*. e. 24.**
[Another copy.] **557. d*. 23. (2.)**
Il Perche Musicale ouero Staffetta Armonica. Nella quale la Ragione scioglie le difficoltà, e gli Esempi dimostrano il modo d' isfuggire gli errori, e di tessere . . . i Componimenti Musicali, *etc.* *Per P.-M. Monti : Bologna*, 1693. 4°. **557*. d. 23. (3.)**

BERARDI (Angelo) Ragionamenti Musicali, *etc.* *Per G. Monti : Bologna*, 1681. 12°. **K. 1. c. 21. (1.)**

Aggiunta di D. Angelo Berardi . . . alli suoi Ragionamenti Musicali, nella quale si pruoua, che la Musica è vera, e reale Scienza, *etc.* *Per G. Monti : Bologna*, 1681. 12°. **K. 1. c. 21. (2.)**

BERCEAUX. Berceaux charmants. Romance. *See* Corsin ( )

BERCHEM (Jachet) Il Primo Libro de gli Madrigali, a quatro Voci . . . composti nouamente, *etc.* Tenor (Bassus.) 2 pts. *Apud Hieronymum Scotum : Venetiis*, 1555. *obl.* 4°. **A. 45. d.**

BERCHONI ( ) *See* Perin et Lucette. C'est le verre à la main. *Ariette* . . . [by G. Cifolelli], avec accompagnement de Guitarre du S^r^ Berchoni, *etc.* [1775?] 8°. **B. 362. h. (25.)**

BERENCLOW (Bernard Martin) Arm, arm, my Heart. *A Song, etc.* *London*, [1700?] *s. sh.* fol. **H. 1600. (95.)**

Hark! the Trumpet sounds a Larms. *A new Song, etc.* [*London*, 1710?] *s. sh.* fol. **G. 304. (66.)**

[Another edition.] Hark! the Trumpet sounds a Larms. *A Song, etc.* [*London*, 1715?] *s. sh.* fol. **H. 1601. (187.)**

Slaves to London I'll deceive you. *A Song* [in the Comical Mistakes], *etc.* [*London*, 1710?] *s. sh.* fol. **H. 1601. (390.)**

[Another edition.] Slaves to London I'll deceive you. *A Song, etc.* [*London*, 1715?] *s. sh.* fol. **G. 305. (8.)**

BERENICE. The Favorite Songs in the Opera Berenice. [A Pasticcio.] N° 1. *R. Bremner : London*, [1765?] fol. **G. 760. d. (4.)**

The composers named in this collection are Farradini, Vento, Bach and Galuppi.

Berenice. Opera. *See* Haendel (G. F.)

BERETTI (Pietro.) Six Sonatas for two Violins, with a Thorough Bass for the Harpsichord or Violoncello. [Separate Parts.] *Printed for I. Walsh : London*, [1760?] fol. **g. 274. (2.)**

See Corfe (Joseph) Sacred Music . . . Consisting of . . . Anthems . . . adapted to . . . Music of . . . Beretti, *etc.* [1800?] fol. **I. 250. a.**

BERG (George) A Collection of New English Songs sung by Mr. Beard & Miss Formentell at Ranelagh . . . Book II^d^. *J. Johnson, for the Author : London*, 1757. fol. **G. 359. (2.)**

BERG (George) A Collection of new English Songs sung by Mr. Beard & Miss Formentell at Ranelagh . . . Book VI. *J. Johnson, for the Author : London*, 1759. fol. **G. 806. g. (5.)**

Six Concertos in Seven Parts for four Violins, one Alto Viola, a Violoncello, and a Thorough Bass for a Harpsichord . . Opera Prima. [Separate Parts.] *John Johnson, for the Author : London*, [1755?] fol. **g. 644. a.**

Ten Sonatas for the Harpsichord or Pianoforte . . . Opera VII. *Mrs. Johnson, for the Author : London*, [1768.] *obl.* fol. **e. 225.**

Twelve Sonatinas or Easy Lessons for the Harpsichord . . . Op. III. *J. Johnson, for the Author : London*, [1759.] *obl.* fol. **e. 284. a. (2.)**

[Another edition.] Twelve Sonatinas . . . Op. III. *J. Johnson, for the Author : London*, [1760?] *obl.* fol. **E. 600. j. (2.)**

Twelve Sonatinas or Easy Lessons for the Harpsichord . . . Op. 4^th^. *J. Johnson, for the Author : London*, [1760?] *obl.* fol. **E. 600. j. (3.)**

The pagination & numbering of these sonatinas continues that of Op. III.

Twelve Songs. *Printed for J. Johnson : London*, [1760?] fol. **G. 806. g. (3.)**

The New Songs sung by Miss Davis, and Mr. Love at Marybone. No. II. *Printed for . . . J. Johnson : London*, [1760?] *obl.* fol. **D. 789. (1.)**

Twelve Songs. Book III. *Printed for J. Johnson : London*, [1763?] fol. **G. 115.**

Twelve Songs . . . Book V. *Printed for J. Johnson : London*, [1758.] fol. **G. 806. g. (4.)**

Eight Suits of Lessons for the Harpsichord . . . Opera V^ta^. *Printed for J. Johnson : London*, [1760?] fol. **g. 644.**

Ten Voluntaries for the Organ or Harpsichord . . . Opera Seconda. *Printed for J. Johnson : London*, [1759?] *obl.* fol. **d. 186.**

See Catches. A Collection of Catches by . . . Dr. Arne, . . . Mr. Berg, *etc.* [1764?] *obl.* 4°. **A. 756. a. (1.)**

See Catches. A Second Collection of Catches by . . . Dr. Arne . . . Mr. Berg, *etc.* [1766?] *obl.* 4°. **A. 756. a. (2.)**

See Modern Catch-Club. The Modern Catch-Club . . . a Collection of Catches by . . . Berg, *etc.* [1770?] *obl.* fol. **A. 756.**

BERGER. Le Berger Daphnis sur l'herbette. Chanson. *See* Bailleul ( )

Le Berger Discret. Romance. *See* Je. Je connois un Berger discret. [1780?] 8°. **B. 362. b. (38.)**

BERGER. Le Berger Espagnol. Romance. *See* Déja. Déja la Lune éclaire. 1779. 8°. **297. f. 38.**

Le Berger Gaillard. [Song.] *See* Jour. Un jour l'aimable Dorine, *etc.* [1780?] 8°.

Romance du Berger Malheureux. [Song.] *See* Assis. Assis au pied d'un Chêne, *etc.* [1780?] 8°. **B. 362. a. (198.)**

Le Berger Philosophe. Romance. *See* Je. J'ai vû de notre Roi. [1780?] 8°. **B. 362. b. (98.)**

Un berger quand on l'écoute. *Ariette Nouvelle.* Avec Accomp[t] de Guitare par Mr. Alberti. *Chez M. Camand: Paris,* [1780?] 8°. **B. 362. g. (25.)**

[Another edition.] Un berger quand on l'écoute, *etc. Chez M. Camand: Paris,* [1780?] 8°. **B. 362. c. (40.)**

Un Berger sincère. Musette. *See* Bouvard (F.)

La Berger Tircis dans la plaine. Ariette. *See* Bailleul ( )

Le Berger Tircis, rongé de soucis. *Air Grotesque.* (On croit que ces Paroles sont de la Comtesse de la Suze.) [*Paris,*] 1737. *s. sh.* 4°. **297. b. 20.**
Mercure de France, August, 1737.

Le Berger trahi. Parodie. *See* Dieux. Dieux! Thémire est plus belle, *etc.* 1761. *s. sh.* 8°. **227. d. 30.**

BERGER (Andreas) Harmoniæ seu Cantiones Sacræ, Quaternis, Quinis, Senis, Septenis & Octonis tàm Humanis, quàm Instrumentalibus vocibus decantandæ . . . Cantus. (Altus.) (Tenor.) (Bassus.) (Quinta (Sexta) (Septima) Vox.) 7 pts. *Apud Ioannem Prætorium: Augustæ Vindelic[orum],* 1606. 4°. **C. 159.**
This work contains 2 Motets by Caspar Solfleisch.

[Another copy. Bassus.] **C. 159. a.**

[Another copy. Bassus.] **C. 159. b.**

Threnodiæ Amatoriæ. Das ist: Newe Teutsche Weltliche Traur- vnd Klaglieder, nach Art der Welschen Villanellen, mit Vier: Dessgleichen ein schöner Dialogus, vnd Canzon mit acht Stimmen . . . Cantus. (Altus.) 2 pts. *Getruckt . . . durch J. Schultes: Augspurg,* 1609. 4°. **C. 159. c.**

BERGER (Joseph) Trois Sonates pour Violoncelle et Basse . . . Œuvre 1[er]. *Chez A. Le Duc et Comp[ie]: Paris,* [1800?] fol. **h. 1866. (2.)**

BERGÈRE. La Bergère Célimène. *Chanson Nouvelle.* [*Paris,* 1780?] 8°. **B. 362. b. (47.)**

BERGÈRE. La Bergère Délaissée. Romance. *See* Quoi. Quoi tu fuis ta chère Amintas, *etc.* [1790?] 8°. **B. 362. (1.)**

La Bergère Éclairée. [Song.] *See* Ce. Ce petit Dieu, qu'on nomme Amour, *etc.* [1790?] 8°. **B. 362. g. (57.)**

La Bergère Indifférente. Musette. *See* Guédon de Presles ( )

La Bergère Ingénue. [Song.] *See* Dans. Dans le Vallon je viens de voir Sylvandre. [1785?] 8°. **B. 362. a. (152.)**

Bergère légère. Chanson. *See* Albanese ( )

La Bergère que j'aime. Chanson. *See* Mouret (J. J.)

La Bergère Sensible. [Song.] *See* Lorsque. Lorsque tu m'étois fidèle. [1780?] 8°. **B. 362. e. (17.)**

La Bergère timide. Ariette. *See* Non. Non, non je n'irai plus au bois. [1780?] 8°. **B. 362. b. (34.)**

La Bergère Vaincu. Romance. *See* Pierrot. Pierrot dit à Madeleine. [1785?] 8°. **B. 362. g. (8.)**

BERGÈRE DES ALPES. La Bergère des Alpes, Pastorale en trois Actes, et en vers, mêlée de chant. Par M. Marmontel . . . avec la Musique [by J. Kohaut]. *See* Recueil. Recueil général des Opéra bouffons, 1770, *etc.* Tom. 2. 1777. 8°. **11735. b. 2**

BERGÈRE IMPATIENTE. La Bergère Impatiente. Cantatille. *See* Lemaire (L.)

BERIA (Giovanni Battista) Concerti Musicali a Due, Tre, e Quattro Voci, Con vna Messa à Quattro Concertata, et Introiti Pange Lingua à quattro da Capella. Opera Terza . . . Dato in Luce dal Sig. Federico Rolandi, *etc.* (Basso.) *Per Carlo Camagno: Milano,* 1650–51. 4°. **E. 2.**

BERLIN ODES. Berlinische Oden, *etc.* *See* Odes.

BERMONDSEY. Bermondsey Spa. [Song.] *See* Pearce (L.)

BERMUDO (Juan) Comiença el libro llamado declaracīō de instrumētos musicales . . . en el qual hallarā todo lo que en musica dessearē, y cōtiene seys libros: . . . examinado y aprouado por los egregios musicos Bernardino de figueroa, y Christoual de morales. *Iuan de Leō: Ossuna,* 1555. fol. **K. 1. f. 4.**
This work only contains five books. No more were published.

BERNARD (Giffard)
See Bemetzrieder (A.) [*Leçons de Clavecin.*] Music Made Easy...Translated... by G. Bernard, *etc.* 1778. 4°.
558*. c. 34. (2.)

BERNARDI (Bartolomeo) Sonate da Camera a trè, due violini e Violoncello col Violone, ò Cimbalo . . . Opera Prima. [Separate Parts.] *Per Pier-maria Monti: Bologna*, 1692. 4°. **d. 41.**

VI. Sonates ou Concerts à 4, 5 & 6 Parties. Composées par Mrs. Bernardi, Torelli & autres fameux Auteurs ... Livre Premier. [Separate Parts.] *Chez Estienne Roger: Amsterdam*, [1710?] fol. **g. 914.**

BERNARDI (Stefano) Di Stefano Bernardi...Il Primo Libro di Madrigali à tre voci. Opera Terza. Canto. (Alto.) 2 pts. *Bartholomeo Zanetti: Roma*, 1611. 4°.
C. 169.

Messe a Quattro et Cinque Voci. Parte sono per Capella, e parte per Concerto. Con vna...da morto con tutti gli commodi per cantare tutto l' Officio del primo Notturno ... Col suo Basso continuo per l' Organo. Libro Primo. Opera Sesta. Tenore. (Basso.) 2 pts. *Appresso Alessandro Vincenti: Venetia*, 1624. 4°. **E. 11.**

Missæ Quinque...Stephani Bernardi et Aliorum Quatuor Vocum, cum Basso Continuo ad Organum. Tenor. (Bassus.) (Bassus ad Organum.) 3 pts. *Apud Petrum Phalesium: Antuerpiæ*, 1619. 4°.
C. 169. a.

This collection contains masses by S. Bernardi, G. Rambelli, M. Serre and G. Biseghini.

Porta Musicale per la quale il Principiante, con facile breuità all' acquisto delle perfette regole del Contrapunto vien introdotto. Parte prima. *Appresso Angelo Tamo: Verona.* 1615. 4°.
1042. h. 5. 4.

Psalmi Octonis Vocibus una cum Basso Continuo pro Organo ... nunc primum in lucem editi. Opus Decimum Quartum... Bassus Primi Chori. *Apud Alexandrum Vincentium: Venetiis*, 1624. 4°.
C. 169. c.

BERNHARD (Christoph) Christoffs Bernhards . . . Geistlicher Harmonien erster Theil, begriffende zwanzig deutsche Concerten von 2. 3. 4. und 5. Stimmen. Erste (Zweite) (Dritte) (Vierte) Sing-Stimme (Erstes (Anderes) Instrument.) (Bassus Continuus.) Opus Primum. 7 pts. *Gedrukkt . . . bei Wolffgang Seyfferten, in Verlegung des Autoris: Dresden*, 1665. fol. **G. 26.**

See Psalms. [*German.*] Geistreiches Gesang-Buch, *etc.* [With a preface by C. Bernhard.] 1676. 4°. **3425. m. 18.**

BERNIER (Nicolas) Motets. A vne, deux, et trois voix, avec Symphonie, et sans Symphonie, au nombre de vingt six... Gravé par H. de Baussen. Première Œuvre, *etc.* *Chez l'Autheur: Paris*, 1703. fol. **I. 499. a.**

Motets à une, deux, et trois voix avec Symphonie et sans Symphonie ... Second Œuvre, *etc.* *Chez l'Auteur: Paris*, 1713. fol. **K. 7. i. 3.**

The covers bear the arms of Madame de Pompadour.

BERTALOTTI (Angelo Michele) Regole Facilissime per apprendere il Canto Fermo con vn Dialogo che può servire non tanto per esaminare li Scolari, che per esser esaminato, ed una spiegazione de' Tuoni per chi volesse comporre Antifone, o altro in Canto fermo ; Nuovamente per la quarta volta ristampate, e ricorrette, *etc.* *Lelio dalla Volpe: [Bologna,]* 1744. 4°.
7897. cc. 2.

Solfeggi a Canto, e Alto...Nuova Edizione con Aggiunta degli Elementi del Solfeggio, e de' Terzetti. *Lelio dalla Volpe: Bologna*, 1764. *obl.* 4°. **D. 626.**

BERTANI (Lelio) Di Lelio Bertani... Il Primo Libro de' Madrigali à Sei Voci, Nouamente Stampati. Quinto. *Appresso Angelo Gardano: Venetia*, 1585. 4°.
D. 151.

BERTEAU (Gabriel) *See* Tarchi (A.) [*Le Trente et Quarante.*] Non, de ces nœuds que j'abhore. Trio...Arrangé pour Piano ou Harpe par Berteau fils, *etc.* [1799.] fol. **G. 808. a. (58a.)**

See Tarchi (A.) [*Le Trente et Quarante.*] Porte à ton maître ce portrait. Duo ... musique...arrangée pour Piano ou Harpe par Berteau. [1800?] fol.
G. 808. a. (58.)

BERTEZEN (Salvatore) Principj di Musica Teorico-Prattica. *Nella Stamperia Salomoni: Roma*, 1780. 12°.
1042. e. 19.

Principj della Musica. *Presso E. Reynell: Londra*, 1781. 8°. **7895. b. 18.**

Extract of the Work entitled Principles of Music...Estratto dell' Opera de' Principj della Musica, &c. *Printed for the Author: London*, 1782. 8°. **7896. b. 14.**

Four Songs and two Duetts, with an Accompanyment for a Piano Forte, *etc.*
T. Straight, for the Author: London, [1790?] *obl.* fol. **E. 600. z. 2.**

The title-page is signed by the composer.

BERTHET (Pierre) Que l'Amour flate doucement! *Air Nouveau.*
[*Paris*, 1678.] *s. sh. obl.* 4°. **P.P. 4482.**
Nouveau Mercure Galant, May, 1678, *p.* 131.

BERTHET (Pierre) La tendresse d'une maistresse. *Rondeau.* [*Paris*, 1678.] *s. sh. obl.* 4°. **P.P. 4482.**
Nouveau Mercure Galant, April, 1678, *p.* 198.

BERTHOLDE À LA VILLE. Bertholde à la Ville. Opèra-Comique en un Acte, *etc.* [Words by Anseaume, music by the Marquis de Lasalle d'Offemont.] [*Duchesne : Paris*, 1754.] 8°.
11738. b. 12. (4.)

[Another edition.] Bertholde à la Ville, *etc.* *Chez Duchesne : Paris*, 1754. 8°.
164. f. 31.

[Another edition.] Bertholde à la Ville, *etc.* 1754. *See* Théâtre. Nouveau Théâtre de la Foire, &c. Tom. 2. 1763. 8°.
11735. d. 2.

BERTIE (Willoughby) *Earl of Abingdon.* Twelve Sentimental Catches and Glees, for Three Voices. Melodized by ... the Earl of Abingdon. The Accompaniments for the Harp or Piano Forte, by...Dr. Haydn, *etc.* *Monzani : London*, [1795 ?] *obl.* fol. **E. 600. e. (2.)**

Twelve Country Dances and Three Capriccios for Two Flutes and a Bass. With three Minuets for Two Flutes, Two Violins, Horns and Bass, *etc.* [Full Score.] *T. Monzani : London*, [1798 ?] fol.
g. 443. d. (2.)

The Effects of Gaming. [Song, words by H. Carey.] *Balls : [London*, 1790 ?] *s. sh.* fol. **G. 306. (2.)**

The Political Rationalist. [Song.] [*London*, 1790 ?] fol. **G. 306. (9.)**

A Representation of the Execution of Mary Queen of Scot's in Four Views. The Music Composed for and adapted to each View, *etc.* [Full Score.] *T. Monzani : London*, [1790.] *obl.* fol. **D. 297.**
This copy formerly belonged to Princess Sophia.

A Selection of Twelve Psalms and Hymns, Set to Music according to the Rules laid down for the Church,...to which is prefixed a Print...The Drawing and Engraving by...Rigaud and Gardiner, *etc.* *Monzani : London*, (1793.) *obl.* fol.
E. 577.

Six Songs & a Duet, for Voice, Two Flutes, Two Violins, a Bass, Harpsichord, or Piano Forte, *etc.* [Full Score.] *T. Monzani : [London*, 1800 ?] fol.
G. 750.
This work contains an engraved portrait of Lord Abingdon, by M. Benedetti after J. F. Rigaud, dated Jan. 2, 1800.

The State Test, or the Subversion of Parties. [Song, the words by H. Carey.] *Balls : [London*, 1790 ?] *s. sh.* fol.
G. 306. (8.)

BERTIE (Willoughby) *Earl of Abingdon.* Six of the Last Vocal Pieces composed by the late Willoughby, Earl of Abingdon, Arranged, with a Pianoforte Accompaniment...by T. Monzani.
Printed for Monzani & Cimador : London, [1800 ?] fol. **H. 2824. (5.)**
The engraved portrait of Lord Abingdon, by M. Benedetti after J. F. Rigaud, dated 1801, *is inserted in this copy.*

BERTIN (G. J.) Six Duo Concertants pour deux Violons...Œuvre 2me. [Separate Parts.] *Chés Guera : Lyon*, [1785 ?] fol.
g. 421. f. (1.)

BERTIN (Servais) Airs Serieux et à Boire à une et deux Voix, Ronde de Table, Vaudevilles, Tons de Chasse et Fanfare... Gravé par De Gland...Livre Second.
Chez l'Auteur : Paris, [1736.] *obl.* 4°.
C. 395.

BERTIN DE LA DOUÉ (T.) Ajax, tragédie en Musique, *etc.* [Written by — Ménesson.] *J. B. C. Ballard : Paris*, 1716. *obl.* 4°. **B. 323.**

—— [For songs &c. published anonymously :] *See* Ajax.

Le Jugement de Paris, Pastorale héroique [written by M. A. Barbier & S. J. Pellegrin.] *J. B. C. Ballard : Paris*, 1718. *obl.* 4°. **B. 323. a.**

[Les Plaisirs de la Campagne.] Extrait de l'Opéra des Plaisirs de la Campagne [written by S. J. Pellegrin and M. A. Barbier], contenant les Airs à chanter, les Recits qui se peuvent détacher, quelques Scenes, et tous les Airs à jouer, *etc.* *J. B. C. Ballard : Paris*, 1719. *obl.* 4°.
C. 395. a.

See Bouvard (F.) and Bertin de la Doué (T.) Cassandre. Tragédie, *&c.* [1706.] fol. **I. 314.**

BERTINI (Benoit Auguste) Three Grand Sonatas for the Piano-Forte... with an Accompaniment for a Violin... Op. 1. [Separate Parts.] *Longman & Broderip, for the Author : London*, [1799 ?] fol. **g. 188. (1.)**

BERTOLDO IN CORTE. Bertoldo in Corte. Opera.
See Ciampi (L. V.)

BERTON (Henri Montan) Le Délire. Opéra en un Acte...Les Paroles du C. Révéroni St Cyr. [Full Score.] *Chez Des Lauriers : Paris*, [1799.] fol.
H. 625. g.

Les flammes de l'Etna. *Hymne du vingt un Janvier ; par Lebrun, etc. Au Magasin de Musique à l'usage des fêtes Nationales : [Paris*, 1796.] 8°.
E. 1717. b. (21.)

BERTON (Henri Montan) Hommage à la pompe rustique. *Hymne pour la Fête de l'Agriculture, par Lebrun. Du Magasin de Musique, à l'usage des Fêtes Nationales:* [*Paris*, 1796.] 8°. **E. 1717. b. (34.)**

Montana et Stéphanie. Opéra en ois Actes, par le Cit. Jaure, *etc.* [Full Score.] *Chez Des Lauriers: Paris*, [1799.] fol. **H. 625.**

—Venez, aimable Stéphanie. *Duo, etc. Chez Weissenbruch: Bruxelles*, [1800?] fol. **G. 808. (23.)**

Nous pouvons aller maintenant. *See* infra. [*Le Rendez-Vous Supposé.*]

Le Nouveau d'Assas. Trait civique en un Acte et en Prose. Paroles de Mr. * * * [Dejaure] *etc.* [Full Score.] *Chez Des Lauriers: Paris*, [1790.] fol. **H. 625. b.**

Où fuir, où me cacher. *See* infra: [*Les Rigueurs du Cloître.*]

Pour désarmer celui dont l'injustice. *See* infra: [*Les Rigueurs du Cloître.*]

Quel bruit à frappé mes oreilles. *Strophes sur le Devouement des Citoyens de la Première Réquisition* [on 23 Aug. 1793]. *Par* * * *. *Du Magasin de Musique à l'usage des fêtes Nationales:* [*Paris*, 1794?] 8°. **E. 1717. b. (11.)**

1er Recueil de Seize Canons Grivois à 2 à 3 à 4 à 5 à 6 à 7 et 8 voix, *etc. Chez Ver Dufaut et Dubois: Paris*, [1800?] 8°. **E. 869. (1.)**

[Le Rendez-Vous Supposé.] Nous pouvous aller maintenant . . . [Song.] Accompagnement de Piano ou Harpe par le C. Pradère fils. *Chez Chapelle: Paris*, [1798.] fol. **G. 548. (71.)**

[Another copy.] **G. 554. d. (43.)**

Les Rigueurs du Cloitre. Drama Lyrique en deux Actes et en Prose, par M. Nèvée, *etc.* [Full Score.] *Chez Des Lauriers: Paris*, [1790.] fol. **H. 625. i.**

—— [For airs, &c. published anonymously:] *See* Rigueurs du Cloître.

BERTONI (Ferdinando Giuseppe) [Artaserse.] The Favourite Songs in the Opera Artaserse. [Full Score.] *W. Napier: London*, [1779.] fol. **G. 137. a.**

[Il Convito.] The Favourite Songs in the Opera, Il Convito. *R. Bremner: London*, [1782.] fol. **G. 206. d. (1.)**

[Demofoonte.] Non temer bell' idol mio, *etc.* [Song.] *J. Dale:* [*London*, 1778.] fol. **G. 760. f. (2.)**

—— [Non temer bell' idol mio.] *See* Non. Non temer, *etc.* [From F. G. Bertoni's Demofoonte.] [1779?] fol. **H. 1601. a. (63.)**

BERTONI (Ferdinando Giuseppe) [Ezio.] The Favourite Songs in the Opera Ezio. [A Pasticcio, by Bertoni and other composers. Full Score.] *R. Bremner: London*, [1781.] fol. **G. 760. c. (2.)**

—— Mi dona, mi rende. A favorite Song, *etc. Longman and Broderip: London*, [1781.] fol. **h. 2999. (4.)**

[La Governante.] The Favourite Songs in the Opera La Governante. [Full Score.] *W. Napier: London*, [1779.] fol. **H. 2815. i. (3.)**

—— La Verginella come la Rosa. A Favourite Song, *etc.* [1780?] *s. sh.* fol. *See* Governante. **H. 1601. a. (6.)**

—— [La Verginella come la Rosa.] *See* Tell. Tell me O cruel maid, *etc.* [1780?] fol. **H. 131. (11.)**

—— [La Verginella come la Rosa.] *See* Where. Where, where dear maid, *etc.* [1780?] fol. **G. 313. (257.)**

Mi dona, mi rende. *See* supra: [*Ezio.*]

Non temer bell' idol mio. *See* supra: [*Demofoonte.*]

Orfeo. Azione Teatrale rappresentata nel . . . Teatro di S. Benedetto di Venezia, il Carnovale dell' anno 1783, *etc.* [Full Score.] [*Venice*, 1783?] *obl.* fol. **E. 145.**

[Quinto Fabio.] The Favourite Songs in the Opera Quinto Fabio. [Full Score.] *W. Napier: London*, [1780.] fol. **G. 137.**

Six Sonatas for the Harpsichord or Piano Forte with an Accompaniment for a Violin . . . Opera 1. *Longman & Broderip: London*, [1779?] fol. **h. 61. (2.)**

La Verginella come la rosa. *See* supra: [*La Governante.*]

See Arnold (S.) The Castle of Andalusia. A Comic Opera . . . the Selected Airs by . . . Bertoni, *etc.* [1782.] *obl.* fol. **E. 111. c. (2.)**

See Grétry (A. E. M.) Richard Cœur de Lion . . . Composed by . . . Grétry . . . Bertoni, *etc.* [1786?] *obl.* fol. **E. 108. e. (4.)**

BERWALD (Johann Friedrich) Simphonie Périodique à Grand Orchestre, *etc. Chez J. J. Hummel: Berlin*, [1798.] fol. **h. 2771. (1.)**

BESARDO (John Baptisto) *See* Besardus.

BESARDUS (Joannes Baptista) [De Modo in Testudine studendi Libellus.] Necessarie Observations belonging to the Lute, and Lute-playing. *See* Dowland (R.) Varietie of Lute-lessons . . . Whereunto is annexed certaine Observations belonging to Lute-playing: By I. B. Besardo, *etc.* 1610. fol. **K. 2. i. 8.**

BESARDUS (Joannes Baptista) Thesaurus Harmonicus diuini Laurencini Romani, nec non præstantissimorum musicorum, qui hoc seculo...excellunt, selectissima omnis generis cantus in testudine modulamina continens. Nouum ...opus...ex varijs Authorum scriptis... in hac volumen congestum, & decem libris ...diuisum, per Ioannem Baptistam Besardum...Additus est...De modo in testudine studendi libellus...ab eodem Authore conscriptus, *etc.*

Excudebat Gerardus Greuenbruch, sumptibus Authoris: Coloniæ Agrippinæ, 1603. fol. **K. 4. h. 1.**

The composers named in this collection are: Laurencinus Romanus, 'Eques Romanus,' Diomedes Venetus, Fabricius Dentici, Alfonsus de Ferrabosco, Hortensius Perla, Pomponius Bononiensis, Carolus Boequet, Ioannes Perrichonius, Ioannes Edinthonius, M. de Vaumeny, Balardus Parisiensis, Mercurius Aurelianensis, Victor de Montbuisson, Cydrac Rael, Iacobus Reys, Elias Martelius, Ioannes Bacfart, Albertus Dlugorai, Ioannes Dooland, I. B. Besardus and Luca Marenzio.

BESOIN D'AIMER. Père qui sous la serure. *Vaudeville du Besoin daimer.* Commédie du Théâtre Italien. [*Paris,*] 1724. *s. sh.* 4°. **297. a. 7.**

Mercure de France, May, 1724.

BESOZZI (Alessandro) Six Solos for the German-Flute, Hautboy, or Violin, with a Thorough Bass for the Harpsichord.

Printed for E. Chapman: London, [1758?] fol. **g. 221. (6.)**

[Another copy.] **g. 422. b. (3.)**

Six Solos for a German Flute or Violin with a Thorough Bass for the Harpsicord or Violoncello...Opera Seconda.

Printed for I. Walsh: London, [1760?] fol. **g. 422. b. (4.)**

VIII. Sonatas for Two German Flutes or Two Violins with a Bass for the Violoncello or Harpsicord...Opera Terza. [Separate Parts.] *Printed for I. Walsh: London*, [1760?] fol. **g. 241. (1.)**

Six Sonatas for Two Violins and a Thorough Bass for the Harpsicord... Opera 4^ta^ [Separate Parts.] *Printed for I. Walsh: London*, [1760?] fol. **g. 241. a. (1.)**

Six Sonatas for two Violins or two German Flutes with a Thorough Bass...Opera v. [Separate Parts.] *Printed for J. Cox: London*, [1764.] fol. **g. 241. a. (2.)**

VI. Sonatas in Three Parts for a German Flute, a Violin with a Thorough Bass for the Harpsicord or Violoncello, *etc.* [Separate Parts.] *Printed for I. Walsh: London*, [1760?] fol. **g. 241. (2.)**

BESOZZI (Alessandro) and (Girolamo) Six Sonates en Trio pour deux Violons et Violoncello, composée par Messieurs Bezzossi...Fait gravé par Mr. Canavasse. *Chés Mr. Canavasse: Paris*, [1750?] fol. **h. 2851. d. (2.)**

BESS. Bess of Bedlam. Song.
See Purcell (H.)

Bess the Gawkie. *See* Blithe. Blythe young Bess to Jean did say. [1780?] *s. sh.* fol. **G. 306. (193.)**

BESSANT ( ) Amis, n'estes-vous pas estranges? *Air Nouveau.* [*Paris*, 1678.] *s. sh. obl.* 4°. **P.P. 4482.**

Nouveau Mercure Galant, Sept., 1678, *p.* 215.

Non, non, disoit un Biberon. Recit de Basse. [*Paris*, 1678.] *s. sh. obl.* 4° **P.P. 4482.**

Nouveau Mercure Galant, August, 1678.

BEST. Best of a'. [Song.]
See Hook (J.)

BESTOW. Bestow your attention on this little song. *The Monstrous Good Song, etc. Joshua Stokes: Dublin*, [1785?] *s. sh.* fol. **H. 1601. a. (84.)**

BET. Bet the Brunette. Song.
See My. My Heart's soft emotions. [1780?] *s. sh.* fol. **H. 1601. b. (68.)**

BETHIZY (Jean Laurent De) Exposition de la Théorie et de la Pratique de la Musique, suivant les nouvelles découvertes . . . Seconde Édition corrigée et augmentée, *etc.* *Chez F. G. Deschamps: Paris*, 1764. 8°. **1042. k. 17.**

BETSEY. Betsey, wilt thou gang wi' me. *A Favourite Scotch Song.* [*London*, 1766.] 8°. **P.P. 5438. z.**

The Universal Magazine, Vol. XXXVIII., *p.* 323.

BETSEY BOBBIN. Betsey Bobbin. Song.
See Sanderson (J.)

BETSY. Betsy. [Song.] *See* When. When Anxious cares possess my Breast. [1780?] *s. sh.* fol. **G. 313. (186.)**

BETTS (Arthur) Six Waltzes for the Piano Forte, with Accompaniments for the Flute, Tambourine & Triangle, *etc.* [Separate Parts.] *Printed for the Author: London*, [1798?] fol. **g. 231. (2.)**

BETTS (Edward) Cupid Commander. A Song, *etc.* [*London?* 1730?] *s. sh.* fol. **G. 307. (44.)**

An Introduction to the Skill of Musick . . . Anthems, Hymns and Psalm-Tunes, in several parts. *W. Pearson, for the Author: London*, 1724. 4°. **B. 376.**

BETTS (Edward) Lucretia. [Song.] [*London?* 1730?] *s. sh.* fol. **G. 310. (24.)**

The Rover. [Song.] *Printed for D. Wright Junr: [London,* 1720?] *s. sh.* fol. **G. 305. (77.)**
Engraved by Cross.

[Another edition.] The Rover.
See Tost. Tost in doubts and fears I rove. [1730?] *s. sh.* fol. **G. 312. (34.)**

BETTY. Betty. Song. [Begins: 'Leave Kindred and Friends.']
See Giordani (G.) *or* (T.)

Betty. [Song.] *See* Would. Would you live a stale Virgin, *&c.* [1725?] *s. sh.* fol. **G. 315. (72.)**

Betty's Panegyrick. [Song.]
See Turner (W.)

BETTY BROWN. Betty Brown. [Song.]
See In. In pursuit of a Lass, *etc.* [1760.] 8°. **P.P. 5441.**

BETTY-LAND. Betty-Land. [Song.]
See Ulysses. Ulysses of old as Stories have told. [1770?] *s. sh.* fol. **I. 530. (166.)**

BETTY PRINGLE. Betty Pringle. Song. *See* Moulds (J.) [*The Phisiognomist.*]

BEURHUSIUS (Fridericus) Erotematum Musicæ Libri Duo, ex optimis huius artis scriptoribus vera perspicuaque methodo descripti...Cum præfatione D. Ioannis Thomæ Freigii. *In Officina Typographica Catherinæ Gerlachin & Hæredum Ioannis Montani: Noribergæ,* 1580. 8°. **785. b. 52.**

BEVILLE (W.) *See* Hermit. The Hermit,...a Cantata, *etc.* [Music by W. Beville.] 1783. fol. **H. 2832. h. (17.)**

BEVIN (Elway) A Briefe and Short Instruction of the Art of Musicke, to teach how to make Discant, of all proportions that are in vse...And also to compose all sorts of Canons...of two or three parts in one, upon the Plain-Song.
R. Young: London, 1631. 4°. **K. 2. d. 14.**

BEWLAY (Henry) Twelve Easy and Familiar Lessons for the Harpsichord or Piano Forte...Op. 2nd.
Printed for Culliford Rolfe & Barrow: London, [1795?] fol. **g. 132. (2.)**

Three Sonatas for the Piano Forte with an Accompaniment for a Violin or German Flute ad libitum, *etc.* [Separate Parts.] *Printed for the Author: London,* [1794?] fol. **g. 186. (1.)**

BEWLAY (Henry) Tête à Tête. A Favorite Song, the Words by an Amateur.
Printed for Culliford, Rolfe & Barrow: London [1795?] fol. **G. 361. (23.)**

BEYER (Johann Christian) Herrn Professor Gellerts Oden, Lieder und Fabeln, nebst verschiedenen Französischen und Italiänischen Liedern, für die Laute übersetzt...Sammt einer Anweisung dieses Instrument...stimmen zu lernen, *etc.* *J. G. I. Breitkopf: Leipzig,* 1760. *obl.* fol. **E. 1703.**

BEYER (Johann Samuel) Primæ Lineæ Musicæ Vocalis. Das ist: Kurtze...Anweisung, wie die Jugend...ein Musicalisches Vocal-Stück wohl und richtig singen zu lernen, auffs kürtzte kan unterrichtet werden, mit unterschiedlichen Canonibus, Fugen, Soliciniis, Biciniis, Arien und einem Appendice...Benebenst einer Vorrede...D. Christiani Lehmanns, *etc.* *Gedruckt bey E. N. Kuhfus: Freyburg,* 1703. *obl.* 4°. **A. 1277.**
There is a second (engraved) title-page: "J. S. Beyers Anweisung zur Singe Kunst."

BEZOZZI (Alessandro)
See Besozzi.

BEZZOSSI (Alessandro)
See Besozzi.

BIANCHI (Andrea) Motetti a Una, Due, Tre e Quattro Voci con il suo Basso-Continuo per Sonare...Libro Primo, *etc.* Terza Parte. *Appresso Giacomo Vincenti: Venetia,* 1612. 4°. **C. 161. b.**

Motetti a Una, Due, Tre, e Quattro Voci, con il suo Basso Continuo per Sonare...Seconda Parte. (Terza Parte.) (Basso per Sonare.) 3 pts. *Appresso Petro Phalesio: Anversa.* 1626. 4°. **C. 161. a.**

Motetti, e Messe a Otto Voci...Con dui Motetti, a cinque, & vno a dodici, con il Basso continuo per l'Organo. Libro primo. Nouamente posti in luce. Alto Primo Coro. (Canto Secondo Coro.) 2 pts. *Appresso Ricciardo Amadino: Venetia,* 1611. 4°. **C. 161.**

BIANCHI (Francesco) A tuoi pie depongo il segno.
See infra: [*Ines de Castro.*]

Ah qual orrida scena. *The favourite Recitativo and Duetto.* Sung by Sigra Marchetti & Sigr David. [Score.] *Longman and Broderip: London,* [1791?] fol. **G. 810. (11.)**

BIANCHI (Francesco) Ah se re se giusto sei.
See infra: [*Ines de Castro.*]

Ah! si mio ben.
See infra: [*Antigona.*]

[Antigona.] Ah! si mio ben. A favorite Duett as sung by Mad^m^ Banti & Sig^r^ Rosselli, *etc* [Full Score.] *L. Lavenu, for the Author: London*, [1796.] fol. **G. 805. f. (9.)**

—— Non piangete. A Favorite Song as sung . . . by Madame Banti . . . The words by L. Daponte. [Full Score.] *L. Lavenu, for the Proprietor: London*, [1796.] fol. **G. 424. u. (1.)**

Chi la man nel colpo arresta.
See infra: [*Merope.*]

Deh non ferite, oh Dei.
See infra: [*Merope.*]

Difendi il caro figlio.
See infra: [*Merope.*]

VI. Duettini Italiani con il Basso Continuo. Per Divertimento delle Dame . . . scielti fra quelli, de piu moderni Autori e Fatti Stampare a Spese di F. Bianchi, *etc.* *Chez B. Andrez: Liége*, [1785?] 4°. **C. 384.**

E non giunge e a me non vola.
See infra: [*Ines de Castro.*]

Gran' Dio, che regoli.
See infra: [*Ines de Castro.*]

[Ines de Castro.] The Favorite Overture to...Ines de Castro,...Arranged for the Piano Forte, *etc.* *L. Lavenu: London*, [1799.] fol. **g. 271. h. (2.)**

—— The Favorite Duett, A tuoi pie depongo il segno, as sung by Sig^r^ Benelli & Sig^r^ Viganoni, *etc.* [Full Score.] *L. Lavenu: London*, [1799.] fol. **G. 811. a. (8.)**

—— The Favorite Trio, Ah se re se giusto sei . . . and the Favorite Song Io parto ti lascio, *etc.* [Full Score.] *Printed for the Author:* [*London*, 1799.] fol. **G. 811. a. 9.**

—— The Favorite Duett, E non giunge e a me non vola. Sung by Sig^r^ Viganoni & Mad^me^ Banti, *etc.* [Full Score.] *L. Lavenu: London*, [1799.] fol. **G. 811. (6.)**

—— The Favorite Prayer, Grand [*sic*] dio, che regoli . . . in the Opera of Ines de Castro . . . and the Favorite Duett Togliti agli occhi miei . . . in the same Opera. *L. Lavenu: London*, [1799.] fol. **H. 2815. f. (2.)**

[Merope.] Chi la man nel colpo arresta, a Favorite Trio, Sung by Mad^m^ Banti, Sig^r^ Rovedino, & Sig^r^ Viganoni, *etc.* [Full Score.] *L. Lavenu: London*, [1799.] fol. **G. 760. f. (4.)**

BIANCHI (Francesco) [Merope.] Deh non ferite, oh Dei. The Favorite Trio as sung by Mad^m^ Banti, Sig^r^ Rovedino & Sig^r^ Viganoni, *etc.* [Full Score.] *L. Lavenu: London*, [1799.] fol. **G. 760. f. (3.)**

— Difendi il caro figlio. A Favorite Song, as sung by Mad^m^ Banti, *etc.* [Full Score.] *L. Lavenu: London*, [1797.] fol. **G. 811. a. (10.)**

Non piangete.
See supra: [*Antigona.*]

Per pietà padron mio. Sung . . . in the Opera [by G. Paesiello] of "Gli Schiavi per Amore." [Full Score.] *Longman and Broderip:* [*London*, 1787.] fol. **H. 345. (20.)**

Ti lascio mio bene. Rondo, *etc.* [Full Score.] *Printed for Corri, Dussek & Co.:* [*London*, 1795?] fol. **G. 805. d. (3.)**

Togliti agli occhi miei.
See supra: [*Ines de Castro.*]

Six Italian Canzonettes with Piano Forte or Harp Accompaniment, *etc.* *Printed for y^e^ Author: London*, [1800?] fol. **G. 805. m. (9.)**
The composer's autograph is on the title-page.

Six Trio à deux Violons et Basse... Oeuvre 1. [Separate Parts.] *Chez Castaud: Lyon*, [1770?] fol. **g. 916.**

BIANCHI (Pietro Antonio) Sacri Concentus octonis vocibus, tum vivæ vocis, tum omnium instrumentorum genere decantandi, *etc.* Altus P. Ch. (Cantus S. Ch.) 2 pts. *Apud Angelum Gardanum, & Fratres: Venetiis*, 1619. 4°. **C. 163.**

BIANCHINI (Dominico) Intabolatura de Lauto . . . di Ricercari Motetti Madrigali Canzon Francese Napolitane et Balli nouamente stampati. Libro Primo. *Apresso di Antonio Gardane: Venetia*, 1546. *obl.* 4°. **K. 1. C. 11.**

BIANCIARDI (Francesco) Canzonette Spirituali a Tre Voci ... Libro Primo. Nouamente Stampato. Canto. (Alto.) 2 pts. *Appresso Angelo Gardano: Venetia*, 1606. 4°. **D. 42.**

BIBO. Bibo. Canzonet.
See Travers (J.) [18 *Canzonets.* N° 4.]

BICINIA. *See* Rhau (G.) Secundus Tomus. Bicinia, Gallica, Latina, Germanica, et quædam fugæ *etc.* [With a preface by G. Rhau.] 1545. *obl.* 4°. **K. 2. c. 3.**

BICKHAM (George) The Musical Entertainer. Engrav'd by G. Bickham jun^r. Vol. I. (Bickham's Musical Entertainer, Vol. II.) 2 vols. *Printed for... G. Bickham: London*, [1737–8.] fol.
K. 10. b. 13.

The imprint of Vol. II. is "Printed for C. Corbett." This copy is of the first edition, and contains the List of Subscribers. In this edition the figures in the Bass of bars 1 *&* 2 *of fol.* 88 *(Vol. I.) are wanting; fol.* 14 *(Vol. II.) is attributed to Handel, instead of to Porpora, and no composer's name is given to fol.* 86 *(Vol. II.). Imperfect, wanting four preliminary (separately paged) leaves at the beginning of Vol. I.: fol.* 16 *and* 49 *of Vol. I.; and fol.* 5, 19, 25–28, 45–48 *of Vol. II. The composers named are: Turner, Greene, Leveridge, Vanburgh, Handel, Monro, Gunn, Gladwin, Boyce, Carey, Putti, Popely, Corelli, Holcombe, Lampe, Stanley, Howard, Purcell, J. Hudson, M. C. Festing, R. Vincent, Young, A. Neale, C. Vincent, Arne, J. C. Smith, Wichello, Bliondoracellini, Pepusch, W. Fisher, Gouge, T. Philips, King and Hayden.*

The Musical Entertainer, *etc.* 2 Vols. *Printed for ... Charles Corbett: London*, [1740.] fol. **K. 10. b. 12.**

This is a copy of the second edition, probably that advertised in the London Daily Post and General Advertiser of July 26, 1740, *as being just completed and carefully corrected with a thorough bass to each song by J. F. Lampe. In this edition the name of Porpora is substituted on fol.* 14 *of Vol. II. for that of Handel.*

BID. Bid me not love! Song.
See Clayton (J.)

Bid me when forty Winters. Song.
See Boyce (W.)

Bid me when forty Winters. Duet.
See Webbe (S.) *the Elder.*

BIELBY (Thomas) Six Sonatas for the Harpsichord or Forte Piano with accompanyments of a Violin and Violoncello. [Harpsichord and Violin Score.] *Welcker: London*, [1775?] fol. **g. 79. b. (1.)**
Wanting the Violoncello part.

BIENFAITS. Les Bienfaits du Roy. [Song.]
See Sévère. La sévère nature voudroit user de rigueur. [1785?] 8°.
B. 362. a. (196.)

BIEREY (Gottlob Benedict)
See Cherubini (M. L. C. Z. S.) Elise... Im Klavierauszuge von G. B. Bierey. [1795?] *obl.* fol. **F. 56. g.**

BIEREY (Gottlob Benedict)
See Cimarosa (D.) Il Matrimonio per Raggiro. Die Heurath durch List ... Komische Oper... Im Klavierauszug von G. B. Bierey. [1800?] *obl.* fol.
F. 72. a.

BIFETTO (Francesco) Di Francesco Bifetto... Madrigali a quatro uoci... Libro Primo, *etc.* Bassus. *Apresso di A. Gardane: Venetia*, 1547. *obl.* 4°.
A. 46.

BIFFI (Gioseffo) Di Gioseffo Biffi... Madrigali a Cinque Voci, Con duoi Soprani. Basso. (Quinto.) 2 pts. *Per Agostino Tradato: Milano*, 1598. 4°.
D. 147.

Madrigali a Sei Voci...novamente composti & dati in luce. Libro Terzo. Canto. (Tenore.) (Sesto.) 3 pts. *Appresso Paulo Kauffmann: Norimbergæ*, 1600. 4°.
B. 64.

BIGGS (Edward Smith) Ah! me! with that false one. A Favorite Irish Air. Harmonized as a Glee for 4 Voices... the Words by Mrs. Opie. *R. Birchall: London*, [1800?] fol. **G. 353. (6.)**

Twelve (A Second (Third) (Fourth) Set of Twelve) Venetian Airs for the Voice, with original poetry, adapted with an Accompaniment for the Harp or Piano Forte, *etc.* 4 Bks. *Printed for R. Birchall: London*, [1795?–1800?] fol. **G. 388.**

—— [Set I.] Air 1. La Biondina in Gondoletta, *etc.* [1800?] fol. *See* Biondina.
G. 425. (23.)

—— [Set I.] Air 5. La mia crudel Tiranna, *etc.* [1800?] fol. *See* Mia.
G. 425. (21.)

—— [Set III. No. 3.] Per Valli e per Monti. [Song.] *C. Birchall: London*, [1800?] fol. **G. 805. f. (11.)**

Six Welch Airs, adapted to English Words [by Mrs. Opie], and harmonized ... with an Accompaniment for the Piano Forte or Harp [by E. S. Biggs]. [1795?] fol.
See Welsh Airs. **G. 353. (33.)**

A Second Sett of Welch Airs with English Words, written to them by Mrs. Opie. Harmonized and arranged for one, two, three & four Voices, with an Accompaniment for the Harp or Piano Forte, *etc.* *R. Birchall: London*, [1800?] fol.
G. 350. (3.)

Allen Brooke of Windermere. *See* Say. Say, have you in the Valley seen ... A Ballad, *etc.* [Composed or edited by E. S. Briggs.] [1797?] fol.
G. 356. (51.)

La Biondina in Gondoletta. *See* supra [*Twelve Venetian Airs. Set I.*]

*

BIGGS (Edward Smith) Six Italian Canzonets with an Accompaniment for the Harp or Piano Forte—the Poetry selected from Rolli—*etc.* *Printed for R. Birchall: London*, [1798?] fol. **G. 198. (2.)**

Come my bonny Love. A Duett with an Accompaniment for the Piano-Forte [by E. S. Biggs]. [1798?] fol. *See* Come. **G. 354. (47.)**

Six Duetts and Three Trios, *etc.* *R. Birchall: London*, [1800?] fol. **G. 198. (20.)**

The Evening Call of the Swiss Pastors, harmonized and arranged as a Glee for Three Voices...The words written and adapted to the Music by Mrs. Opie. *Printed for R. Birchall: London*, [1800?] fol. **G. 352. (10.)**

Fatherless Fanny, a...Ballad [written] by Mrs. Opie, *etc.* *Printed for R. Birchall: London*, [1799?] fol. **G. 364. (9.)**

The Fisherman's Orphan, a...Ballad as sung by Mrs. Ashe...The Words by J. Penwarne. *R. Birchall: London*, [1799?] fol. **G. 364. (10.)**

Here's Lawn as white as driven Snow. A Glee for 3 Voices. The words from the Winter's Tale. *R. Birchall: London*, [1800?] fcl. **G. 809. (22.)**

How now, Shepherd, what means that, *etc.* [Duet, by E. S. Biggs.] [1797?] fol. *See* How. **G. 354. (59.)**

Little Robin Red-Breast sat upon a Tree. Song, *etc.* [By E. S. Biggs.] [1800?] fol. *See* Little. **H. 1250. (11.)**

M' ha detto la mia Mamma, adapted for 3 voices, *etc.* *Printed for R. Birchall: London*, [1795?] fol. **G. 805. f. (12.)**

La mia crudel Tiranna. *See* supra: [*Twelve Venetian Airs. Set I.*]

Mary. A favorite Ballad, with an Accompaniment for the Harp or Piano Forte. The Words by Mrs. Opie. *Printed for R. Birchall: London*, [1795?] fol. **G. 796. (5.)**

Mary. *See* Though. Tho' keen the wind, *etc.* [By E. S. Biggs.] [1795?] fol. **G. 805. h. (44.)**

The Morning Call of the Swiss Pastors Harmonized ... for Three Voices ... the Words written and adapted ... by Mrs. Opie. *Printed for R. Birchall: London*, [1800?] fol. **G. 352. (9.)**

My Love to War is going. Song, *etc.* [By E. S. Biggs.] [1795?] fol. *See* My. **G. 356. (55.)**

The Neapolitan Soldier. Chi non compiange la vita del Soldato. A favorite Air, with an Accompaniment for the Piano Forte. *etc.* *Printed for R. Birchall: London*, [1798?] fol. **G. 198. (3.)**

BIGGS (Edward Smith) O! may I then your Words believe. A Ballad, written by Mrs. Opie. The Sequel to My Love to War is going, *etc.* *R. Birchall: London*, [1799?] fol. **G. 364. (8.)**

Il Padron colla Padrona, adapted for three Voices. *R. Birchall: London*, [1800?] fol. **G. 806. f. (11.)**

Palala, suma nootka gunza! Do thy Duty, and leave the rest to Heaven! A favorite Glee for 3 voices. *R. Birchall: London*, [1800?] fol. **G. 352. (8.)**

The Pedlar ... A Glee for 3 Voices. *See* Will. Will you buy any tape, *etc.* [By E. S. Biggs.] [1800?] fol. **G. 805. k. (42.)**

Per Valli e per Monti. *See* supra: [*Twelve Venetian Airs. Set III. N°* 3.]

Poor Owen. A Ballad, written by Mrs. Opie, *etc.* *R. Birchall: London*, [1795?] fol. **H. 2830. f. (14.)**

Somebody II. Song, *etc.* [By E. S. Biggs.] *See* You. You ask me why, *etc.* [1796?] fol. **G. 356. (60.)**

Six Songs, Written by Mrs. Opie,...with an Accompaniment for the Harp, or Piano Forte, *etc.* *Printed for R. Birchall: London*, [1800?] fol. **G. 357. (1.)**

The Suicide. A favorite Ballad by Mrs. Opie, *etc.* *Printed for R. Birchall: London*, [1799?] fol. **G. 364. (7.)**

'Tis thy will, and I must leave thee. A Hindustani Girl's song. [Words by Mrs. Opie.] *Printed for R. Birchall: London*, [1795?] fol. **G. 805. (8.)**

[Another copy.] **G. 805. f. (10.)**

The True History of Liberty Tree, a Favorite Loyal Song written by J. Penwarne, *etc.* *R. Birchall: London*, [1800?] fol. **G. 376. (6.)**

Under the Greenwood Tree, a Glee for 3 Voices. The Words from "As you like it." *R. Birchall: London*, [1800?] fol. **G. 806. (37.)**

[Another edition.] Under the Greenwood Tree, a Glee for 3 Voices, *etc.* *See* Under. Under the Greenwood Tree, *etc.* [By E. S. Biggs.] [1800?] fol. **G. 805. k. (34.)**

Where are you going, my pretty Maid. A Song with an Accompaniment for the Harp or Piano Forte. *R. Birchall: London*, [1800?] fol. **H. 1662. (48.)**

Willow! A Glee for 4 Voices, *etc.* *See* Poor. A poor Soul sat sighing, *etc.* [By E. S. Biggs.] [1800?] fol. **G. 805. k. (19.)**

Yes, I will go with thee my love. [Song, by E. S. Biggs.] [1800?] fol. *See* Yes. **G. 805. k. (48.)**

BIGGS (Edward Smith) Yes! my bonny Love ... A Duett, *etc.* [By E. S. Biggs.] [1798?] fol. *See* Yes. **G. 354. (58.)**

See Here. Here's a Health to those far away, A Song, *etc.* [Arranged by E. S. Biggs.] [1796?] fol. **G. 356. (65.)**

See Jomelli (N.) Jomelli's...Chaconne. Arranged as a Glee ... by Mr. Biggs. [1796?] fol. **G. 353. (7.)**

See Russian Melodies. A Collection of Melodies, chiefly Harmonized and arranged ...with an Accompaniment for the Piano Forte or Harp [by E. S. Biggs], *etc.* [1800?] fol. **H. 2170.**

See Traetta (T.) Who gave the Sun his Light...Melody...harmonized...by Mr. Biggs. [1800?] fol. **H. 1662. (53.)**

See B., E. S. and H., J.

BIJOU. Le Bijou pris et rendu. [Song.] *See* Vous. Vous m' l'avez pris, disait Jeannette. [1785?] 8°. **B. 362. a. (178.)**

BILBERRY. The Bilberry Lass. Ballad. *See* Bryan (M. A.) *Mrs.*

BILLET - DOUX. The Billet - Doux. [Song, begins: 'Sophia, when thy boon of love.'] *See* Hudson (R.)

The Billet-Doux. Ballad. [Begins: 'The Billet doux oh! didst thou bear.'] *See* Shield (W.)

BILLI (Lutio) Messa e Motteti a Otto Voci ... Con il basso generale per maggior comodità de gl' Organisti. Primo Libro, *etc.* Tenore Primo choro. (Alto Secondo choro.) 2 pts. *Appresso Ricciardo Amadino: Venetia*, 1601. 4°. **C. 162.**

BILLINGS (William) The Psalm-Singer's Amusement containing a Number of Fuging pieces and Anthems, *etc.* *Printed ... by the Author: Boston*, [*Mass.*] 1781. *obl.* 4°. **A. 638.**

BILLINGTON (Thomas) Six Pastoral Ballads after Shenstone, *etc.* *Printed for G. Goulding: London*, [1787.] *obl.* fol. **E. 600. f. (2.)**

Be it the God's peculiar care. *Song* on hearing Sig[r] Allegranti in the Opera of "Il Convito." *Longman & Broderip: London*, [1783.] fol. **G. 306. (207.)**

Eight Canzonets peculiarly adapted for Ladies, with an Accompanyment for the Piano Forte or Harp, *etc.* *Longman & Broderip: London*, [1780?] *obl.* fol. **E. 600. s. (5.)**

[Another copy.] **E. 600. v. (1.)**

A Fourth Set of Twelve Love Canzonets, peculiarly adapted for Ladies, with a Harp or Piano Forte Accompaniment ... To which is added a Sonata, & a few hints to Young Vocal Performers. Opera x. *Printed for the Author: London*, [1784.] *obl.* 4°. **B. 699. b. (2.)**

BILLINGTON (Thomas) Celadon and Amelia, from Thomson's Seasons, *etc.* [Cantata.] *Preston: London*, [1790?] *obl.* fol. **E. 600. l. (4.)**

The Children in the Wood, *etc.* [Cantata.] *The Author: London*, [1790?] fol. **H. 1650. (1)**

The Faded Bouquet. [Song.] *See* Ah. Ah! rose, forgive, the hand severe ... Set to Music by the Composer of Young's Night Thoughts [i.e. T. Billington]. [1795?] fol. **G. 808. e. (2.)**

A Second Set of Glees for Three, Four & Five Voices, Selected from the Scots Songs, to which is added Airs by Handel and Arne, harmonized by T. Billington, *etc.* *Printed for the Author: London*, [1790?] fol. **G. 805. (5.)**

Gray's Elegy, set to music [for voice and harp or P. F.], *etc.* Op. viii. *Printed for the Author: London*, [1783?] 8°. **G. 805. (9.)**

How rapid how fleeting, yet full of delight. *Song, etc.* *I. F[entu]m: London*, [1776?] *s. sh.* fol. **G. 308. (121.)**

Lavinia, from Thomson's Seasons, *etc.* [Cantata.] *Printed for S. A. & P. Thompson: London*, [1792?] fol. **G. 807. a. (2.)**

Maria's Evening Service to the Virgin. As sung by Miss Mahon, *etc.* [Full Score.] *Printed for the Author: London*, [1790?] fol. **H. 1650. (2.)**

Shenstone's Pastorals, consisting of Twenty-four Ballads; with an accompaniment for the Harp or Piano Forte, *etc.* *Printed for the Author: London*, [1795?] fol. **H. 2832. h. (12.)**

Pope's Dying Christian to his Soul, *etc.* [For Voice and Harp.] *Printed for the Author: London*, [1790?] fol. **H. 2832. m. (12.)**

Pope's Elegy to the Memory of an Unfortunate Lady, As sung by Miss Mahon, *etc.* [Full Score.] *Printed for the Author: London*, [1790?] fol. **H. 1650. (3.)**

Pope's Eloisa to Abelard, *etc.* [Cantata.] *The Author: London*, [1790?] fol. **H. 1650. (4.)**

Pope's Messiah, set to music ... Opera xiii. *Printed for the Author: London*, [1785?] fol. **G. 328. a. (1.)**

Six Sonatas for the Harpsichord or Piano-Forte, four with an Obligato Accomp[t] for the German-Flute, and two for the Violoncello...Opera v. *J. Preston: London*, [1782?] fol. **g. 79. (1.)**

Sterne's Soliloquy on hearing Maria sing her Evening Service to the Virgin, *etc.* [Song.] *Printed for T. Skillern: London*, [1795?] fol. **G. 360. (7.)**

BILLINGTON (Thomas) Strephon and Sylvia. [Song.] *P. H[odgson]: London*, 1780?] fol. **G. 316. (22.)**

The Te Deum, Jubilate, Magnificat & Nunc dimittis, set to Music for three Voices, with Instructions to the Performers ... Opera xi. *Printed for the Author: London*, [1784.] fol. **I. 192.**

Three Trios for a Violin, Tenor and Violoncello ... Opera vii. [Separate Parts.] *Longman and Broderip, for the Author: London*, [1783?] fol. **g. 420. d. (10.)**

Young's Night Thoughts, selected and set to Music, *etc.* [Cantata.] *Printed for the Author: London*, [1790?] fol. **G. 328. a. (2.)**

[Another edition.] Young's Night Thoughts, *etc.* 3 pts. *Printed for the Author: London*, [1795?] fol. **G. 328.**

See Boccherini (L.) A Third Set of Six Sonatas ... adapted by T. Billington. [1785?] fol. **g. 398. d.**

See Corelli (A.) [*Concerti Grossi. Op.* 6. *No.* 8.] Corelli's ... eighth Concerto ... adapted ... for the Organ, Harpsichord or Piano Forte by T. Billington, *etc.* [1790?] fol. **g. 270. d. (6.)**

See Feast of Apollo. The Feast of Apollo, containing...Songs by...Billington, *etc.* [1788.] fol. **G. 351. (2.)**

See Pleyel (I. J.) Time ... [Song,] adapted by the Composer of Young's Night Thoughts [i.e. T. Billington]. [1790?] fol. **H. 1994. d. (51.)**

See San Martini (G.) [8 *Overtures, Op.* 7; *Concertos, Op.* 8, *Nos.* 1-3 *and Op.* 9, *No.* 1.] Martini's ... Grand Concertos ... adapted for the Organ ... by the Composer of 'Young's Night Thoughts' [i.e. T. Billington]. [1795?] fol. **h. 603.**

BILLY. Billy and Susan. Song. *See* Sweet. Sweet Susan I am come to take my leave. [1770?] *s. sh.* fol. **G. 311. (110.)**

BIM. Bim, bam, bom. *Le Carillon* [words] de M. Dufresni. [Song.] [*Paris*,] 1725. *s. sh.* 4°. **297. a. 18.**
Mercure de France, Dec., 1725.

BINDER (Christlieb Sigismund) Sei Suonate per il Cembalo ... Opera 1ma. *Alle Spese dell' Autore: Dresda*, [1759?] *obl.* fol. **e. 393.**

BINGLEY (William) Ann of the Vale. A Ballad with an Accompaniment for the Piano Forte. *Preston: London*, [1798?] fol. **H. 2830. f. (15.)**

BINSON. Binson's Complaint. [Song.] *See* Snibson (J.)

BIONDINA. La Biondina in Gondoletta. (La Biondina, arranged as a Duet.) [Harmonized by E. S. Biggs.] *Printed for R. Birchall: London*, [1800?] fol. **G. 425. (23.)**

BIRCH. Birch and green Holly. [Catch.] *See* Hilton (J.)

BIRCH (John) *Psalmodist.* A Choice Collection of Psalm-Tunes, with Variety of Anthems and Hymns in Four Parts... with an Introduction suited to the Capacities of young Practitioners. *W. Pearson, for the Author: London*, 1728. 8°. **B. 615.**

BIRCH (John) *Organist of Retford.* Twenty Eight of Dr. Watts's Hymns set to music with Adaptations from the Hymns of Wesley in Three or Four Parts ... arranged for the Organ, or Piano Forte, & a Single Voice. *Preston, for the Author: London*, [1800?] *obl.* 4°. **B. 593. (2.)**

BIRCH (William) Constancy, written by P. Pindar. Canzonet, with an Accompaniment for the Piano Forte, *etc.* *Preston, for the Author: London*, [1790?] fol. **G. 361. (24.)**

BIRCHALL (Robert) *See* Bland (J.) the Ladies' Collection of Catches, Glees ... &c. Selected ... by J. Bland. Continued ... by R. Birchall, *etc.* [1800?] fol. **G. 325. a.**

BIRCHENSA (John) *See* Alstedius (I. H.) Templum Musicum ... translated out of the Latin by J. Birchensha, *etc.* 1664. 8°. **1042. e. 10.**

See Salmon (T.) An Essay to the Advancement of Musick, *etc.* [With a preface by J. Birchensha.] 1672. 8°. **51. b. 21.**

BIRCKENSTOCK (Johann Adam) XII. Solos for a Violin with a Thorough Bass for the Harpsicord or Bass Violin ... Opera Prima. *I. Walsh: London*, [1732?] fol. **i. 5.**

BIRD. Bird of May. [Song.] *See* Haendel (G. F.) [*Alcina. Overture. Musette.*]
The bird, that from the lime-twig flies. *An Ode.* Sung by Mr. Wilder, at Marylebon Gardens. [*London*, 1752.] 8°. **P.P. 5438. z.**
Universal Magazine, Vol. XI., p. 319.

The Bird that hears her Nestlings cry. *The Bird.* A New Song. [*London*, 1766.] 8°. **P.P. 5438. z.**
Universal Magazine, Vol. XXXIX., p. 209.

The Bird that hears her Nestling cry. *The Bird.* [Song.] Sung by Mr. Raworth at Marybone Gardens. [*London*, 1770?] *s. sh.* fol. **I. 530. (20.)**

BIRD. The Bird's Nest. [Song, begins: 'One Ev'ning young Lucy walk'd forth to the Wood.'] *See* GENTLEMAN.

The Bird's Nest. Song. *See* ONE. One Ev'ning young Lucy walk'd forth to the Wood, *etc.* [By a Gentleman.] [1773.] 8°. **P.P. 5438. z.**

The Birds' Nest. [Song, begins: 'I've found out a gift.'] *See* SURR (G.)

The Bird's Nest. [Song, begins: 'Young Mary one morning.'] *See* WILLIAMSON (T. G.)

BIRD-CALL. The Bird-Call of Cupid. Glee. *See* WEBBE (S.) *the Elder.*

BIRD CATCHER. The Bird Catcher. Burletta. *See* CLEVE (V. de)

BIRD FANCIER'S DELIGHT. The Bird Fancyer's Delight, or Choice Observations and Directions concerning the Teaching of all sorts of Singing [Birds] after the Flagelet and Flute... [with] Lessons properly Compos'd within the Compass and faculty of each, *etc.* *Printed for I. Walsh and I. Hare: London,* [1730?] *obl.* 4°. **K. 4. a. 1.**

BIRD ( ) The Country Cousins. [Song, the words attributed to Soame Jenyns.] *J. J[ohnston: London,* 1770?] *s. sh.* fol. **G. 310. (121.)**

The Country Cousins, *etc.* [Song.] *I. Rice: [Dublin,* 1775?] *s. sh.* fol. **H. 1601. a (81.)**

BIRD (WILLIAM HAMILTON) The Oriental Miscellany; being a collection of the most favourite Airs of Hindoostan, compiled and adapted for the Harpsichord, &c. by W. H. Bird. *J. Cooper: Calcutta,* 1789. fol. **i. 4.**

The Resolve, [Song,] as sung by Mrs. Jordan, with an Accompanyment for the Lute, Harp, or Piano Forte. *Broderip & Wilkinson: London,* [1800?] fol. **H. 1663. (2.)**

Soft Pity, [Song] as sung by Mrs. Jordan, with an Accompanyment for the Lute Harp, or Piano Forte, *etc.* *Broderip & Wilkinson: London,* [1800?] fol. **H. 1663. (3.)**

BIRKS. The Birks of Endermay, with Variations for the Harpsichord or Piano Forte, also for the German Flute or Violin. *Printed for Straight and Skillern: London,* [1778?] fol. **G. 296. (17.)**

[Another copy.] **g. 271. (10.)**

The Birks of Endermay. [Song.] *See* MAID OF BATH.

The Birks of Endermay. [Song.] *See* SMILING. The Smiling Morn, the breathing Spring, *etc.* [1750?] *s. sh.* fol. **G. 316. e. (80.)**

BIRKS. The Birks of Endermay. [Song.] *See* SMILING. The Smiling Morn, the breathing Spring, *etc.* [1771.] *s. sh.* 4°. **159. n. 3.**

The Birks of Endermay. Song. *See* SMILING. The Smiling Morn, the breathing Spring, *etc.* [1771.] 8°. **P.P. 5438. z.**

The Birks of Invermay. [Song.] *See* MAID OF BATH.

The Birks of Invermay. [Song.] *See* SMILING. The smiling Morn, the breathing Spring, *etc.* [1780?] *s. sh.* fol. **G. 312. (171.)**

BIRTH. The Birth, Christening, Marriages and other...Misfortunes of Dennis Brulgruddery. [Song.] *See* I. I was born once at home, *etc.* [1800?] fol. **H. 1248. b. (1.)**

The Birth of Crazy Jane. Song. *See* SALE (J. B.)

The Birth of the Rose. Song. *See* HOOK (J.)

BIRTHDAY. The Birth Day. Musical Pastoral. *See* CARTER (C. T.)

The Birth-Day of Laura. Canzonet. *See* RAUZZINI (V.)

A Birth Day Song. *See* SANDFORD ( )

BISCHOFF (JOHANN GEORG) Six Sonates, à Violoncelle et Basse...Oeuvre première. *Chez J. Schmitt: Amsterdam,* [1780?] fol. **g. 24. a. (7.)**

BISCHOFF (MELCHIOR) *See* EPISCOPUS (M.)

BISHOP. The Bishop of Hereford. [Ballad.] *See* SOME. Some they may talk of bold Robin Hood. [1780?] *s. sh.* fol. **G. 311. (126.)**

BISHOP (H.) *Dancing Master.* Six New Minuets and Twelve Country Dances... for the Year 1788. *Longman & Broderip: London,* [1788.] *obl.* 4°. **b. 53. (6.)**

Six New Minuets and Six Cotillons...to which is added a Minuet and Gavot by Mons[r] Gardel. *Longman and Broderip: London,* [1790.] *obl.* 4°. **b. 53. b. (2.)**

BISHOP (JOHN) *of Winchester.* A Sett of New Psalm Tunes, in Four Parts...With Variety of Anthems...The Second Edition, with Additions. Cantus. (Meduis.) (Tenor.) (Bassus.) 4 pts. *W. Pearson, for the Author: London,* [1710?] 8°. **C. 523.**

A Supplement to the New Psalm Book. Consisting of Six New Anthems, and Six New Psalm-Tunes, *&c.* *W. Pearson: London,* [1725.] 8°. **B. 616.**

BISHOP (S. W.) Here far remote from cities, courts and care. *Glee.* *T. Skillern, for the Author: London,* [1795?] *obl.* fol. **D. 402. (11.)**

BISSONI (Giovanni Ambrogio) Messe Brevi a Otto voci piene...Opera seconda. Canto (Alto) (Tenore) (Basso) Primo Choro. (Canto (Alto) (Tenore) (Basso) Secondo Choro.) (Organo Primo.) 9 pts. *Per G. A. Silvani: Bologna*, 1722. fol. **F. 13.**

BISTOURI. Le Bistouri. [Song.] *See* Connaissez. Connaissez-vous cet instrument, *etc.* [1780?] 8°. **B. 362. j. (18.)**

BITER. Cloe blush't and frown'd and swore. *A Song* sung by Mr. Cook in the Comedy call'd the Biter. [Words by N. Rowe, music by J. Eccles.] [*London*, 1705.] *s. sh.* fol.

The Biter Bit. [Song.] *See* Leveridge (R.)

BITTE. Bitte um Frieden an Gott. [Sacred Song.] *See* Himmel (F. H.)

BITTI (Martino) Concerts à 5, 6 & 7 Instrumens, dont il y en a un pour la Trompette ou le Haubois; Composez par Messieurs Bitti, Vivaldi & Torelli, *etc.* [Separate Parts.] *Chez Estienne Roger: Amsterdam*, [1715?] fol. **g. 917.**

Solo's for a Flute, with a through Bass for the Harpsicord or Bass Violin. *Printed for J. Walsh and J. Hare: London*, [1712?] *obl.* fol. **e. 201. b. (3.)**

Sonate a due. Violino, e Basso per Suonarsi con Flauto, o' vero Violino, *etc.* *Printed for J. Walsh and J. Hare: London*, [1712?] *obl.* fol. **d. 161. a. (4.)**

BLAB. Blab not what you ought to Smother. *The Tell Tale.* A New Song set for the German Flute. [*London*, 1740?] *s. sh.* fol. **G. 316. d. (62.)**

BLACK. New Black Joke. [Song.] *See* Could. Could I know all the World. [1775?] *s. sh.* fol. **G. 307. (122.)**

The Black Pig. [Song.] *See* Dibdin (C.) [*Tom Wilkins.*]

Black Sloven. Song. *See* Last. Last Valentine's Day, *etc.* [1771.] 8°. **P.P. 5438. z.**

BLACKAMOOR. The Blackamoor. Comic Opera. *See* Dibdin (C.)

BLACK BEARD. Black Beard. Ballet Spectacle. *See* Sanderson (J.)

BLACKBIRD. The Black-Bird. [Song.] *See* Hook (J.)

The Blackbird. Song. *See* Mancini Mazarini (L. J. B.) *Duke of Nivernois.*

BLACKBIRDS. The Black-Birds. Cantata. *See* Isaac (E.)

BLACK-EYED. Black-ey'd Fanny. Song. *See* Hook (J.)

BLACK-EYED. Black-eyed Nan. Song. *See* Fernandes ( )

Black ey'd Susan. Cantata. *See* Broderip (R.)

Black-ey'd Susan. [Song.] *See* Leveridge (R.)

BLADWELL (C. D) The Fair Maniac. A Plaintive Ballad, written by J. Ranuie. *Longman and Broderip, for the Author: London*, [1795?] fol. **G. 361. (25.)**

BLANVILLE (Charles Henri de) Le Bonheur de la Vie Champêtre. *Chanson, etc.* [*Paris,*] 1754. *s. sh.* 4°. **298. c. 19.** *Mercure de France, August*, 1754.

D'une aimable bergère. *Chanson, etc.* [*Paris,*] 1753. *s. sh.* 4°. **298. c. 14.** *Mercure de France, June*, 1753.

L'Esprit de l'Art Musical, ou Reflexions sur la Musique et ses differentes parties. *Genêve*, 1754. 8°. **1103. b. 23. (3.)**

Flore en nos champs rétablit son Empire. *Chanson.* [*Paris,*] 1752. *s. sh.* 4°. **298. c. 10.** *Mercure de France, Sept.*, 1752.

Goutons les douceurs de la vie. *Chanson Anacréontique.* [Words] Par M. G. E. Freiesleben, *etc.* [*Paris,*] 1753. *s. sh.* 4°. **298. c. 14.** *Mercure de France, July*, 1753.

Harmonie theorico-pratique, divirsée en six parties, *etc.* *De l'Imprimerie de J. B. C. Ballard: Paris*, 1746. *obl.* fol. **D. 625.**

Histoire générale, critique et philologique de la Musique, *etc.* *Chez Pissot: Paris*, 1767. 4°. **557. f. 2.**

[Another copy.] **129. b. 14.**

Le Retour du Printems. Chanson. [Words by] Lemonnier. [*Paris,*] 1754. *s. sh.* 4°. **298. c. 17.** *Mercure de France, March*, 1754.

Premier Livre de Sonates pour les Dessus de Violle avec la Basse Continue ... Gravée par M^me^ Leclair. *Chez l'Auteur: Paris*, [1750?] fol. **i. 57.**

BLAISE. Blaise en partant de son Village. *Ariette Nouvelles.* [*Paris*, 1785?] 8°. **B. 362. e. (125.)**

BLAISE ET BABET. Overture de Blaise et Babet. [By N. Dezède. P. F.] *Broderip & Wilkinson: London*, [1800?] fol. **g. 272. (14.)**

Ah le bons tems. *Air de Blaise et Babet.* [By N. Dezède.] *Chez Camand: [Paris*, 1783?] 8°. **B. 362. (5.)**

C'est pour toi que je les arrange. Ariette de Blaise et Babet [by N. Dezède] ...for the Voice, Piano-Forte, or Violin. *S. Babb: London*, [1785?] fol. **G. 800. m. (8.)**

BLAISE ET BABET. Chantons l'himen. *Choeur de Blaise et Babet.* [By N. Dezède.] [*Paris* ? 1785 ?] fol. **G. 297. (18.)**

Entends ma voix, viens, cher Amant. *Ariette de Blaise et Babet.* [By N. Dezède.] [*Paris*, 1783 ?] 8°. **B. 362. (4.)**

Lise chantoit dans la prairie. *Ariette de Blaise et Babet.* [By N. Dezède.] *Chez Camand :* [*Paris*, 1783 ?] 8°. **B. 362. (3.)**

Lise chantoit dans la prairie. *Air de Blaise et Babet, etc.* [By N. Dezède.] [*Paris,*] 1783. 8°. **298. f. 41.**
Mercure de France, August, 1783, *p.* 23.

Lise chantoit dans la prairie. *Chanson de Blaise et Babet* [by N. Dezède] avec Accompagnement de Harpe de Mr. D. G. D. V. *Chez Frère :* [*Paris*, 1785 ?] fol. **G. 800. m. (9.)**

BLAISE LE SAVETIER. Blaise le Savetier. Opéra Bouffon.
See PHILIDOR (F. A. DANICAN)

BLAISE (ADOLPHE) Annette et Lubin. Comédie en un Acte en Vers, par M^e^ Favart. Melée d'Ariettes et Vaudevilles dont les accompagnements sont de Mr. Blaise. [Full Score.] *Chez M^r^ de la Chevardière : Paris*, [1762.] fol. **G. 286. (1.)**

Annette et Lubin, Comédie en un Acte, en vers, mêlée d'Ariettes & de Vaudevilles ; par Madame Favart, & M^r^ * * * [i.e. the Abbé C. H. Fusée de Voisenon]...avec la Musique [by A. Blaise]. *See* RECUEIL. Recueil général des Opéra Bouffons, *etc.* Tom. 2. 1777. 8°. **11735. b. 2.**

[Annette et Lubin.] Annette à l'age de quinze ans. [Song.]
See ANNETTE ET LUBIN.

Divin Bacchus, mon cœur soupire. Air à Boire, *etc.* [Words by] L'Affichard. [*Paris,*] 1739. *s. sh.* 4°. **298. b. 1.**
Mercure de France, August, 1739.

Isabelle et Gertrude, ou les Sylphes Supposés. Comédie en un Acte par M. Favart. *Chez M^r^ de la Chevardière : Paris*, [1765.] fol. **G. 288. (2.)**

Isabelle et Gertrude, ou Les Sylphes supposés, Comédie en un Acte, meslée d'Ariettes, par M^e^ Favart...avec la Musique. 1771.
See RECUEIL. Recueil général des Opéra Bouffons, *etc.* Tom. 5. 1777. 8°. **11735. b. 2.**

Pour toi, belle Cloris. *Musette, etc.* [Words by] Laffichard. [*Paris,*] 1742. *s. sh.* 4°. **298. b. 14.**
Mercure de France, Jan., 1742.

BLAKE (BENJAMIN) Nine Divertimentos, for the Piano Forte, with an Accompaniment for a violin ad libitum. Op. 5. *Birchall, for the Author : London*, [1795 ?] fol. **h. 103. (27.)**

Six Duets for a Violin and Tenor. [Separate Parts.] *Printed for W. Napier : London*, [1780 ?] fol. **f. 132. (1.)**

A Second Sett of Six Duetts for a Violin & Tenor...Op. II^da^. [Separate Parts.] *J. Blundell : London*, [1782 ?] fol. **g. 421. t. (2.)**

A Third Sett of Six Duetts for a Violin and Tenor...Op. 3. [Separate Parts.] *Printed for the Author : London*, [1785 ?] fol. **g. 421. (6.)**

Six Sonatas for the Piano Forte with an Accompaniment for a Violin...Opera 4. *Printed for the Author : London*, [1790 ?] fol. **g. 144. (1.)**

See WILLOUGHBY (R.) Sacred Harmony... selected from the Works of...Blake, *etc.* [1795 ?] *obl.* 4°. **A. 1095.**

BLAKE (RICHARD) Twelve New Country Dances for the Year 1788. *Longman and Broderip : London*, [1788.] *obl.* 4°. **b. 53. (8.)**

BLAMONT (FRANÇOIS **COLLIN DE**) Cantates Françoises à Voix seule, avec Simphonie et sans Simphonie...Livre Premier. *Chez M^r^ Boivin : Paris*, 1723. fol. **I. 320. b.**

Cantates Françoises á Voix Seule sans Symphonie, et avec Symphonie composée de differens Instrumens...Livre Second. *Chez le Sr. Boivin : Paris*, 1729. fol. **I. 320. c.**
At the end of the volume there is an edition of the second cantata, "Le Charme de la Voix," with separate pagination.

Les Caractères de l'Amour, Ballet héroique, *etc.* *Au Mont-Parnasse : Paris*, 1738. fol. **I. 320.**
The first page of the Index is wanting.

Didon. Cantate à Voix Seule avec Symphonie, *etc.* [*Paris*, 1730 ?] fol. **I. 320. a.**

Les Festes Grecques et Romaines, Ballet en Musique, *etc.* *J. B. C. Ballard : Paris*, 1723. *obl.* 8°. **C. 583.**
P. 231 *bears the autograph signatures of the composer and printer.*

Heureux oiseaux, vous chantés. *Air tendre, etc.* [*Paris,*] 1728. *s. sh.* 4°. **298. a. 1.**
Mercure de France, Oct., 1728.

Motets à une et deux Voix avec Symphonie, sans Symphonie, et à Grand Chœur ...Livre Premier. Gravé par L. Hue. *Chez le Sr. Boivin : Paris*, 1732. *obl.* fol. **E. 1365.**

BLAMONT (François **COLLIN DE**) Reine, dans les transports d'une joye éclatante. *Cantatille, etc.* [*Paris,*] 1730. *s. sh.* 4°. **298. a. 14.**

Mercure de France, Nov., 1730.

La triste Philosophie. *Duo, etc.* [Words by] D. V. [*Paris,*] 1728. *s. sh.* 4°. **298. a. 2.**

Mercure de France, Nov., 1728.

BLANC ( ) Six Duets for German Flutes. *J. Longman & Co. : London,* [1770?] fol. **g. 421. a. (6.)**

BLANCHINUS (Franciscus) Francisci Blanchini...De Tribus Generibus Instrumentorum Musicæ Veterum Organicæ Dissertatio. *Impensis Fausti Amidei... Ex Typographia Bernabò & Lazzarini : Romæ,* 1742. 4°. **558*. c. 24.**

[Another copy.] **604. e. 25. (6.)**

[Another copy.] **785. k. 31.**

[Another copy.] **557*. e. 6. (1.)**

[Another copy.] **144. c. 11.**

BLANCHIS (Petrus Antonius de) *See* Bianchi (P. A.)

BLANCK (Nicholaus) Six Solos for the German Flute...Opera Terza. *J. Johnston : London,* 1770. *obl.* fol. **e. 340. (3.)**

BLANCKENBURGH (Gerbrandt van) Onderwyzinge hoe men alle de Toonen en halve Toonen ... op de Handt-Fluyt zal konnen...blaezen, *etc.* *See* Eyk (J. van) Der Fluyten Lust-Hof, *etc.* 1654. *obl.* 12°. **K. 4. a. 2.**

BLAND and WELLER. Bland and Weller's Annual Collection of Twenty-four Country Dances for the year 1797, with their proper Figures. For the Violin and German Flute, *etc.* *A. Bland & Weller : London,* [1797.] *obl.* 4°. **a. 251. (3.)**

Bland and Weller's Collection of Fashionable Dances for the Harp or Piano Forte, *etc.* No. 1 (2). 2 Nos. [*Bland & Weller :*] *London,* [1793?] fol. **h. 184. g. (8.)**

No. 2 bears the title : "Master of the Ceremonies' Polite Remembrancer, or Bland & Weller's Collection, etc."

Bland and Weller's New Collection of Scotch Dances & Reels, with their Proper Figures—for the German Flute or Violin with a Bass, for the Harp, Harpsichord or Piano-Forte...Book III. *A. Bland & Weller : London,* [1795?] *obl.* 4°. **a. 222. b. (1.)**

BLAND (John) Bland's First Collection of Twenty four Airs, Marches, Minuets, &c. Twelve for One, & Twelve for Two Guitars or a Guitar and Violin, composed by the best Masters. *Printed for J. Bland : London,* [1785?] *obl.* 4°. **a. 9. b. (2.)**

BLAND (John) Bland's Collection of Divine Music, consisting of Psalms, Hymns & Anthems, for One, Two, Three & Four Voices. The Basses figured, & proper Harmonies annexed, for the Organ or Harpsichord. The Words chiefly from Dr. Watts. *J. Bland : London,* [1790?] fol. **H. 817.**

The composers named in this collection are : Webbe, Printer, F. Linley, A. Carr, B. Carr, J. Kent, Oswell, Luther, C. Latrobe, Greene, Handel, J. Milton, J. Bailey, W. Blake, C. King, Croft, J. Clark, E. Bach, Worgan, I. Marsh, R. Farrant, Madan, J. Peene, Giordani, Harwood, Milgrove, Stubbs and Howard.

The Ladies' Collection of Catches, Glees, Canons, Canzonets, Madrigals, &c. Selected from the Works of the most eminent Composers, by J. Bland. [Vol. I, II.] 2 vols. *J. Bland : London,* [1787–90?] fol. **G. 325.**

The Ladies' Collection of Catches, Glees, Canons, Canzonets, Madrigals, &c. Selected...by J. Bland. Continued...by R. Birchall, *etc.* [Vol. I.—VI.] 6 vols. *R. Birchall : London,* [1800?] fol. **G. 325. a.**

The Ladies' Collection of Catches, *etc.* No. 28. *J. Bland : London,* [1790?] fol. **G. 353. (8.)**

BLAND (Maria Theresa) *Mrs.* [Sighs.] 'Twas in the solemn midnight hour. A favorite Ballad with an Accompaniment for the Piano Forte...Sung...in the new Comedy of "Sighs" or the Daughter. The Poetry by R. Cumberland. *J. & H. Caulfield : London,* [1799?] fol. **G. 796. (6.)**

'Twas in the solemn midnight hour. *See* supra. [*Sighs.*]

BLANKENBURG (Quirinus van) Duplicata Ratio Musices ou La Double Harmonie. (La Double Harmonie d'une Musique Algebraique...dont la Basse et le Dessus de Concert, produisent des pièces dont la motie [*sic*] contient le total... Suivi de quelqu'Airs de Trompette & de Tymbales...Tous pour le Clavecin.—De Verdubbelde Harmony, *etc.*) *Chez L. Berkoske : À la Haye,* 1733. *obl.* fol. **e. 175. a.**

Livre de Clavecin et d'Orgues, pour les Pseaumes et Cantiques, de l'Eglise Reformée, avec les memes Notes, que l'Assemblée chante actuellement, reduits en voix coulantes,...Cette seconde Edition etant augmentée par une Instruction pour les Pseaumes, les Regles pour la Composition de leurs Basses, Alphabet des Aveugles, *etc.*—Clavecimbel en Orgel-Boek, *etc.* *By Laurens Berkoske : 's Gravenhage,* 1745. 4°. **e. 175.**

BLASIUS (Frédéric)
See Blasius (M. F.)

BLASIUS (Mathieu Frédéric) Six Duos pour deux Bassons, *etc.* [Separate Parts.] *Chez Leduc : Paris*, [1790?] fol. **h. 2010. (1.)**

Six Duos pour deux Violons...Oeuvre VIII. [Separate Parts.] *Chez Imbault : Paris*, [1795?] fol. **g. 421. t. (3.)**

Trois Sonates pour le Violon avec Accompagnement de Basse...Oeuvre 43. *Chez Melles. Erard : Paris*, [1800?] fol. **g. 422. c. (3.)**

Vive l'amour et la folie. *Couplets*, paroles du C^n^ Grenier, *etc.* *À la Nouveauté : Paris*, [1795?] fol. **G. 554. a. (46.)**
No. 4, *Année* 3 *of the* "*Lyre d'Orphée.*"

BLAVET (Michel) Le Jaloux Corrigé, Opéra Bouffon [by Collé and Florian] en un Acte, avec un Divertissement. *Chez Mr. Blavet : Paris*, [1752.] *obl.* fol. **D. 312.**

[Le Jaloux Corrigé.] Les Moeurs du siècle. Vaudeville. *See* Jaloux Corrigé. 1779. 8°. **B. 362. g. (20.)**

I^re^ (II^e^) Recueil de Pièces, Petits Airs, Brunettes, Menuets, &c. Avec des Doubles et Variations, accomodé pour les Flûtes traversières, Violons, Pardessus de Viole etc...Le tout recueilli et mis en ordre par M. * * *. 2 pts. *Chez M. Blavet : Paris*, [1750?] *obl.* 4°. **b. 33.**
The composers named in this collection are : Blavet, Couperin, Handel, Duval, Pantaleon, Cupis, Corelli, Farinelle, Rameau, Martini, Desachars and Geminiani.

Premier Œuvre contenant Six Sonates pour deux Flutes-traversières sans Basse, *etc.* *Chez l'Auteur : Paris*, 1728. fol. **g. 238.**

Sonatas or Duets for two German Flutes or Violins, compos'd by Mr. Blavet, Groneman, *&c.* Book 2d. *London*, [1760?] fol. **g. 280. (3.)**

BLEMMIDAS (Nicephorus) Georgio Valla Placentino Interprete. Hoc in volumine hec continentur Nicephori logica ...Cleonidis musica, *etc.* *Impressum per Simonē Papiensem dictum Bevilaquam : Venetiis*, 1498. fol. **IB. 23982.**

BLESSED. Blessed be y^e^ Lord. *Psalm* 106, *ver.* 46. Set for 3 Voices and adapted for the Harpsichord or Organ. [*London*, 1796.] 8°. **P.P. 717.**
The Gospel Magazine, Aug., 1796.

Bless'd be those sweetly shining eyes. Song. *See* Lady.

Blessed be Thou. Anthem.
See Kent (J.)

BLESSI (Manoli) *pseud.* [*i.e.* Antonio Molino.] Di Manoli Blessi il Primo Libro delle Greghesche con la Musicha disopra, composta da diuersi Autori, a Quatro, a Cinque, a Sei, a Sette, & a Otto Voci, Nouamente per A. Gardano Stampate & date in Luce, *etc.* Alto. (Tenore.) 2 pts. *Appresso di Antonio Gardano : Venetia*, 1564. *obl.* 4°. **53. a. 32, 33. (6.)**
It appears from the Dedication to Andrea Gabrieli's "Gregesche" (1571) that only the words of this collection are by Antonio Molino and the music was edited by A. Gabrieli. The composers named are C. de Rore, G. de Wert, A. Gabrieli, F. Bonaldi, S. Bertoldi, G. Schiavetti, A. Padovano, C. Porta, Claudio da Correggio, G. Renaldi, P. Vergelli, D. Grisonio, Adriano Vuillaert, Alvixe Vuillaert, G. Fiesco, B. Spontone, P. Taglia, V. Bellahaver, Giosefo da Lucca, and Yvo de Vento.

BLESSING. A Blessing on Brandy and Beer. Song.
See Mazzinghi (J.) [*The Magician no Conjuror.*]

BLEST. Blest as th' immortal Gods is he. *A Hymn to Venus.* [Song, music by John Worgan.] [*London*, 1750?] *s. sh.* fol. **G. 306. (229.)**

[Another edition.] Blest as th' immortal Gods is he. *A Hymn to Venus, etc.* [*London?* 1750?] *s. sh.* fol. **G. 316. h. (11.)**

Blest as th' immortal Gods is he. [Song.]
See Hayes (P.)

Blest as th' immortal Gods is he. Song.
See Stubley (S.)

Blest as the Immortal Gods is he. [Song.]
See Worgan (John)

Blest be the dear uniting love. *Hymn.* [Words by C. Wesley.] [*London*, 1776.] 8°. **P.P. 716. b.**
The Gospel Magazine, Sept., 1776.

Blest be the Father. *Hymn.* [*London*, 1776.] 8°. **P.P. 716. b.**
The Gospel Magazine, 1776, *Supplement.*

Blest Hero who in Peace or War. Song.
See Hook (J.) [*The Sultan.*]

Blest was my vernal day. [Song.]
See Martin y Solar (V.) [*Una Cosa Rara.*]

Blest were the days. [Trio.]
See Green (T.)

Blest were the hours in which I stray'd. Song. *See* Parsons (*Sir* W.)

Blest with Thee my Soul's dear Treasure. Song. *See* Bach (J. C.)

BLEWITT (Jonas) The Bucket of Water, an Entire New Song written by Mr. Collins and Sung by him...in his New Embellish'd Evening Brush at the Lyceum, the Music adapted by J. Blewitt. *Longman & Broderip: London*, [1795?] fol. **G. 383. j. (16.)**

A Collection of Favorite Ballads sung... by Mrs. Piercy, Mrs. Thompson, Miss Stephenson and Mr. Harris at the Spa Gardens Bermondsey. *Longman and Broderip: London*, [1785?] fol. **H. 1653. (23.)**

Emma.
See infra. [*Fashionable Rallery.*]

[Fashionable Rallery.] Emma. A favorite Song, sung by Miss Granger in the New Entertainment of Fashionable Rallery. The Words by Mrs. Gardner. *Longman and Broderip: [London*, 1796?] fol. **G. 367. (37*.)**

—— Loyalty. A favorite Song sung by Miss Granger...in...Fashionable Rallery. The Words by Mrs. Gardner. *Longman and Broderip: [London*, 1796?] fol. **G. 376. (8.)**

—— The Veil. A favorite Song sung by Miss Granger in...Fashionable Rallery. The Words by Mrs. Gardner. *Longman and Broderip: [London*, 1796?] fol. **G. 367. (37.)**

For me 'tis not to boast of Wealth. A Favorite Pastoral Ballad sung by Mr. Harris at the Spa Gardens. *Longman and Broderip: [London*, 1785?] fol. **H. 1653. (2.)**

Gentle Damon, cease complaining. A favorite Pastoral Ballad sung by Madam Florauze at the Spa Gardens. *Longman and Broderip: [London*, 1788?] fol. **H. 1653. (3.)**

Had I the Pinions of a Dove. A favorite Ballad sung by Mrs. Byrne at the Spa Gardens. *Longman and Broderip: [London*, 1785?] fol. **H. 1653. (4.)**

The Hopeless Maid. A favorite Ballad sung by Mrs. Thompson at the Spa Gardens, *etc.* *Longman and Broderip: [London*, 1786?] fol. **H. 1653. (5.)**

How sweet is the Morning in Spring. A favorite Rondo, sung by Madam Florauze, at the Spa Gardens. *Longman and Broderip: [London*, 1788?] fol. **H. 1653. (6.)**

I could not deny him cou'd you? [Song.] Sung by Miss Newman...at Vauxhall Gardens. [Full Score.] *H. Holland: London*, [1790?] fol. **G. 360. (8.)**

I know a Trick worth two of That. [Song.] Sung by Miss Sims...at Vauxhall Gardens. *T. Jones & Co.: London*, [1795?] fol. **G. 805. j. (8.)**

BLEWITT (Jonas) The Joys of the Bottle. An Entire New Song written by Mr. Collins and sung...in his...Evening Brush at the Lyceum Theatre, *etc.* *Longman & Broderip: London*, [1795?] fol. **H. 2818. a. (25.)**

Julia. A Favorite Pastoral Ballad, sung by Mr. Gray, at the Spa Gardens and City Concerts. *W. Boag: London*, [1796?] fol. **G. 367. (39.)**

The Lass of Humber Side. A favorite Ballad sung by Mrs. Thompson...at the Spa Gardens. [Full Score.] *Longman and Broderip: [London*, 1785?] fol. **H. 1653. (7.)**

Love and War. A Favorite Song sung... at the Oxford Concerts and Bermondsey. Spa. *W. Hodsoll: London*, [1800?] fol. **G. 367. (38.)**

Loyalty.
See supra: [*Fashionable Rallery.*]

The Maid of the Cot. A favorite Song sung by Mr. Harriss at the Spa Gardens, Bermondsey. *Longman and Broderip: [London*, 1785?] fol. **H. 1653. (18.)**

Twelve Easy and familiar Movements for the Organ, which may be used either separately or in continuation so as to form one Compleat Voluntary...Opera 6th. *Culliford, Rolfe & Barrow, for the Author: London*, [1797?] *obl.* fol. **e. 120. (3.)**

The Nations no longer. *A favorite Song on Peace.* Sung by Mr. Burling at the Spa Gardens, *etc.* *Longman and Broderip: [London*, 1785?] fol. **H. 1653. (11.)**

Neptune and Britannia. A Favorite Canzonet for Two Voices, *etc.* *W. Hodsoll: London*, [1800?] fol. **G. 354. (3.)**

O'er the wide field of Fancy to pleasure I haste. A favorite Laughing Song, sung by Mr. Burling at the Spa Gardens. *Longman and Broderip: [London*, 1785?] fol. **H. 1653. (8.)**

One day as young Harry came whistling along. A favorite Ballad sung by Miss Pay at the Spa Gardens. *Longman and Broderip: [London*, 1786?] fol. **H. 1653. (9.)**

See Sol sweetly smiles with his gold beaming Face. A favorite Hunting Song sung by Mrs. Thompson at the Spa Gardens. *Longman and Broderip: [London*, 1785?] fol. **H. 1653. (10.)**

So it came to pass. A favorite Song sung by Miss Watson at the Spa Gardens, *etc.* *Longman & Broderip: [London*, 1790?] fol. **H. 1653. (22.)**

The Sportsmen are called. *A favorite Hunting Song.* Sung by Mr. Harriss at the Spa Gardens, *etc.* *Longman and Broderip: [London*, 1786?] fol. **H. 1653. (12.)**

BLEWITT (Jonas) T'other day 'twas in a mead. Rondo... Words by Mr. Harris. *Printed for F. Linley: London,* [1797?] fol. **H. 2818. a. (26.)**

They call me a Toper. *The favorite Laughing Song* sung by Mr. Burling at the Spa Gardens, *etc.* *Longman and Broderip:* [*London,* 1785?] fol. **H. 1653. (13.)**

To Woods and Dells where Echo dwells. A favorite Pastoral Ballad sung by Miss Watson at the Spa Gardens, *etc.* [Full Score.] *Longman and Broderip:* [*London,* 1785?] fol. **H. 1653. (14.)**

A Complete Treatise on the Organ, to which is added a Set of Explanatory Voluntaries ... Op. 4. *Longman and Broderip: London,* [1795?] *obl.* fol. **e. 120. (1.)**

The Veil.

See supra: [*Fashionable Rallery.*]

Ten Voluntaries or Peices for the Organ in an Easy and Familiar Style for the Practice of Juvenile Performers... Opera v. *Printed for Culliford, Rolfe & Barrow: London,* [1796?] *obl.* fol. **e. 120. (2.)**

What can a Maiden do? A favorite Song. Sung by Mrs. Wrighten at Vauxhall. *Longman and Broderip: London,* [1785?] fol. **G. 808. f. (14.)**

What pleasures are found when in search of the Game. A favorite Shooting Song sung by Mr. Harris at the Spa Gardens. *Longman and Broderip:* [*London,* 1785?] fol. **H. 1653. (15.)**

What raptures ring around. A favorite Hunting Song sung by Mrs. Byrn at the Spa Gardens. *Longman and Broderip:* [*London,* 1785?] fol. **H. 1653. (16.)**

When, dearest Sue, the Land I left. A favorite Ballad, sung by Mr. Burling, at the Spa Gardens. *Longman and Broderip:* [*London,* 1785?] fol. **H. 1653. (17.)**

When skipping round the May-pole gay. A favorite Ballad, sung by Mrs. Byrn, at the Spa Gardens. *Longman and Broderip:* [*London,* 1785?] fol. **H. 1653. (19.)**

Where are my jolly Companions gone. A favorite drunken Song sung by Mr. Burling at the Spa Gardens. *Longman and Broderip:* [*London,* 1785?] fol. **H. 1653. (20.)**

Ye lasses so gay who now sport on the Plain. A favorite Ballad sung by Miss Pay at the Spa Gardens. *Longman and Broderip:* [*London,* 1785?] fol. **H. 1653. (21.)**

BLEYER (Georg) Zodiacus Musicus XII. Sonatarum 4 à II. 4 à III. 4 à IV., *etc.* [Violino I.] (Violino II.) (Viola.) 3 pts. *Apud Viduam Lucæ de Potter: Antverpiæ,* 1683. 4°. **d. 15.**

Wanting the title-page of the Violino I.; that of the Violino II. is mutilated.

BLIN DE LA CODRE (M. S.) Le Goût de bien des gens. Air... Accomp[t] de Guitarre par Mr. De Morlanne. *Chez les Frères Savigny:* [*Paris,* 1785?] 8°. **B. 362. f. (43.)**

Le secret ajoute au plaisir. *Romance...* Avec Accomp[t] de Guitare. *Chez Toulan: Paris,* [1785?] 8°. **B. 362. g. (50.)**

Si l'Amour est peint volage. *Romance...* Accompagnement de M. Lansel, *etc.* [*Paris,* 1785?] 8°. **B. 362. g. (1.)**

BLIND. The Blind Boy. Song.

See Second (M.)

The Blind Boy. [Song.] *See* Stanley (J.)

The Blind eat many a Fly. [Song.] *See* From. From sweet bewitching tricks of Love. [1740?] *s. sh.* fol. **G. 307. (204.)**

Blind Llewellyn's Strain. Air.

See Kelly (M.) [*The Last of the Family.*]

The Blind Lover. [Song.] *See* Boast. Boast not mistaken-hearted Swain, *etc.* [1759.] *s. sh.* 8°. **P.P. 5439. ab.**

The Blind Sailor. [Song.] *See* Dibdin (C.) [*The Quizes.*]

BLITHE. Blithe as the Hours of May. [Song.] *See* Siege of Belgrade.

Blithe Collin, a pretty young Swain. *The Confession.* [Song.] [*London,* 1760.] 8°. **P.P. 5438. z.**

Universal Magazine, Vol. XXVI., p. 263.

Blythe is the bird who wings the plain. [Song.] *See* Broderip (R.)

Blith Jockey. [Song.] *See* Arne (T. A.)

Blyth Jockey young and gay. *Blyth Jockey.* [Song.] Sung by Mrs. Wrighten at Vauxhall. [*London,* 1778?] *s. sh.* fol. **G. 306. (195.)**

This setting is different from those by T. A. Arne and R. Leveridge.

Blithe Jockey young and gay. [Song.] *See* Leveridge (R.)

Blythe Strephon the Airiest of the gay throng. Ballad. *See* Weigh (J.)

Blyth Wully is the Lad I love. Song. *See* King (R.)

Blythe young Bess to Jean did say. *Bess the Gawkie.* A favourite Scotch Song. [Words by the Rev. J. Muirhead.] *Sk*[*illern*]*:* [*London,* 1780?] *s. sh.* fol. **G. 306. (193.)**

Blyth young Bess to Jean did say. *Bess the Gawkie, etc.* *H. Mountain, Dublin,* [1790?] *s. sh.* fol. **H. 1601. b. (48.)**

BLITHEST. The Blythest Bird that sings in May. *Ah Welladay.* [Song.] [*London,* 1760?] *s. sh.* fol. **H. 1994. b. (8.)**

[Another edition.] The blythest Bird that sings in May, *etc.* [*London,* 1770?] *s. sh.* fol. **G. 305. (2.)**

BLITHSOME. The Blithsom Bridal. [Song.]
See COME. Come fye let us a' to the wedding. [1770?] *s. sh.* fol.
G. 307. (84.)

Blithsome Cherry. Ballad.
See ARNOLD (S.)

BLOCKLAND DE MONTFORT (CORNEILLE DE) Instruction Méthodique & fort facile pour apprendre la Musique Practique, sans aucune Gamme, ou main ... Reueue et corrigée en diuers endroits, *etc.* *Iean de Tournes: Lyon*, 1587. 8°.
1042. d. 34. (1.)
At the end of the work is a Chanson in four parts by C. Goudimel.

BLOIS (DE) *pseud.* [*i.e.* CHARLES GUI XAVIER VAN GRONNENRADE] and **GRAMAIGNAC** ( ) Romances par Mr. Berquin. [With twelve pages of musical settings by M. de Blois, M. Gramaignac and anonymous.] *Chez Ruault: Paris*, 1776. 12°. **240. i. 10.**

BLOOMING. Blooming Bacchus ever young. Song.
See ARNOLD (J.)

A Blooming Maid whose opening Charms. *The Blooming Maid.* [Song.] Sung by Mrs. Hooper. The Words by Mr. Mozeen. [*London*? 1760?] *s. sh.* fol.
G. 316. d. (24.)

The Blooming Spring. [Song, begins: "The welcome Spring return'd again."]
See DAVIS (T.)

The Blooming Spring. Song.
See GLOOMY. The Gloomy Winter now forbears. [1760?] *s. sh.* fol.
G. 316. f. (25.)

The Blooming Spring. [Song.] *See* YE. Ye airy warblers of the grove. [1730?] *s. sh.* fol. **G. 314. (37.)**

BLOW. Blow, blow thou Winter Wind. *Blow, Winter.* [Song, from Arne's Music to "As you like it."] Sung by Mrs. Clive. [*London*, 1750?] *s. sh.* fol.
H. 1601. b. (110.)

Blow, blow, thou Winter Wind. [Song.]
See ARNE (T. A.) [*As you like it.*]

Blow, Boreas, blow. Song.
See BRADLEY (R.) [*A Storm at Sea.*]

Blow gentle Winds. Canzonet.
See LANZA (G.)

Blow high blow low. [Song.]
See DIBDIN (C.) [*The Seraglio.*]

Blow on ye Winds. *The Solitary Lover.* [Song.] Set for the German Flute. [*London*, 1730?] *s. sh.* fol.
G. 316. (23.)
[Another copy.] **G. 316. a. (9.)**

BLOW (JOHN) Amphion Anglicus. A Work of many Compositions, for One, Two, Three, and Four Voices: With several Accompagnements of Instrumental Musick; and a Thorow-Bass to each Song: figur'd for an Organ, Harpsichord, or Theorboe-Lute. *William Pearson, for the Author: London*, 1700. fol. **G. 106.**
[Another copy.] **59. c. 17.**

Boasting Fops, who court the Fair. A Song, *etc.* [Words by P. Motteux.] *Printed for R. Parker: London*, 1692. 4°.
P.P. 5255.
The Gentleman's Journal, September, 1692, *pp.* 27–28.

A Choice Collection of Ayres for the Harpsichord or Spinett with ... Directions for Young Beginners ... Composed by ... J. Blow ... F. Piggott ... J. Clarke ... J. Barrett ... and W. Crofts. Carefully corrected by each Master and fairly Engraven on Copper-Plates. *John Young: London*, 1700. *obl.* 4°.
K. 3. l. 4.

[The Committee.] Thou Flask, once fill'd with glorious Red. *A Song, etc.* *R. Parker: London*, 1693. 4°.
P.P. 5255.
The Gentleman's Journal, February, 1692–3, *pp.* 27–31. *The words of this song are not in Sir Robert Howard's play; according to Motteux, they were 'made to the tune in haste.'*

—— Thou Flask once fill'd with glorious Red. *A Song in the Committee ...* Sung by Mr. Leveridge, *etc.* *T. Cross:* [*London*, 1700?] *s. sh.* fol.
H. 1600. (74.)
—— [Another copy.] **G. 315. (19.)**
—— [Another edition.] Thou Flask once fill'd. *A Choice Song, etc.* [*London*, 1705?] *s. sh.* fol. **H. 1601. (438.)**
—— [Another edition.] Thou Flask once fill'd... Transpos'd for the Flute. [*London*, 1705?] *s. sh.* fol. **G. 304. (144.)**
—— [Another copy.] **G. 312. (36.)**
—— [Another copy.] **G. 315. (4.)**

A Second Entertainment perform'd on St. Cecilia's day, November xxii. 1684. The Words by ... J. Oldham ... Set to Music in two, three, four and five Parts, *etc.* *J. Playford: London*, 1685. 4°. **C. 181.**

Go, perjur'd Man. *A Song for Two Voices, etc.* [Words by R. Herrick.] *T. Cross:* [*London*, 1700?] *s. sh.* fol.
H. 1600. (76.)
[Another edition.] Go, perjur'd Man. *A Song for two Voices, etc.* [*London*, 1705?] *s. sh.* fol. **H. 1601. (176.)**
[Another edition.] Go perjur'd man. A Song, for two Voices, *etc.* [*London*, 1710?] *s. sh.* fol. **G. 308. (14.)**

BLOW (JOHN) [Lord how are they increased.] *See* ANTHEMS. Six Select Anthems ... by Dr. Croft, Dr. Blow, *etc.* [N° 5.] [1770?] fol. **G. 517. n. (1.)**

[New Year's Ode. 1693.] Thus let departing Winter sing. *A Song. . .*the Words by Mr. Tate. *Printed for R. Parker : London*, 1692. 4°. **P.P. 5255.**

The Gentleman's Journal, December, 1692, *pp.* 32, 33.

[New Year's Ode. 1694.] He leaves, he slights his precious Rest. *A Song...* Sung before their Majesties, *etc.* [Words by P. Motteux.] *Printed for H. Rhodes : London*, 1694. 4°. **P.P. 5255.**

The Gentleman's Journal, January and February, 1694, *pp.* 29–32.

No more the dear, the lovely Nymph. *A Song, etc.* [Words by P. Motteux.] *Printed for R. Parker : London*, 1692. 4°. **P.P. 5255.**

The Gentleman's Journal, October, 1692, *pp.* 27–31.

An Ode, on the Death of Mr. Henry Purcell;...the Words by Mr. Dryden, *etc. J. Heptinstall, for H. Playford : London*, 1696. fol. **G. 105.**

Philander do not think of Arms. *A Song* ...Sung by the Boy at the Theatre in Drury Lane, *etc. T. Cross : [London*, 1700?] *s. sh.* fol. **H. 1600. (75.)**

The Psalms...Set full for the Organ or Harpsicord as they are Play'd in Churches or Chapels. [*Walsh : London*, 1715?] *obl.* fol. **C. 93.**

Thou Flask once fill'd with glorious Red. Song. *See* supra : [*The Committee.*]

You whom cruel Sylvia charms. *A Song* ...the Words Fitted to the Tune by Mr. M[otteux]. *Printed for H. Rhodes : London*, 1694. 4°. **P.P. 5255.**

The Gentleman's Journal, July, 1694, *pp.* 209–212.

You wrong me, Silvia, when you cry. *A Song*...The Words by M. L. M. *R. Parker : London*, 1693. 4°. **P.P. 5255.**

The Gentleman's Journal, March, 1693, *pp.* 97–100.

See CATCH CLUB. The Catch Club... being a Choice Collection of...Catches... Compos'd by the late Mr. H. Purcell, Dr. Blow, *etc.* [1720?] *obl.* 4°. **B. 355.**

See CATCH CLUB. The Catch Club, or Merry Companions. A Collection of ...Catches...by H. Purcell, Dr. Blow, *etc.* [1760?] *obl.* fol. **E. 137. d.**

See HARMONIA ANGLICANA. Harmonia Anglicana...A Collection of...Songs... by...Dr. Blow, etc. [1765?] fol. **G. 103. b.**

BLOW (JOHN) *See* JOVIAL COMPANIONS. The Jovial Companions...a Choice Collection of...Catches...together with the most Celebrated Catches...by...Dr. Blow, *etc.* [1710?] fol. **G. 108.**

See JOYFUL CUCKOLDOM. [Joyful Cuckoldom...A Collection of New Songs...by ...J. Blow, *etc.*] [1690?–96?] 4°. **C. 180. a.**

See MUSICAL COMPANION. The Second Book of the Pleasant Musical Companion ...Compos'd by Dr. John Blow, *etc.* 1701. *obl.* 4°. **A. 412. e.**

See MUSICAL COMPANION. Supplement of New Catches, to the Second Book of the Pleasant Musical Companion. Containing the Choicest Catches by Dr. John Blow, *etc.* 1702. *obl.* 4°. **A. 412. g.**

See PLAYFORD (H.) Harmonia Sacra... Book II. The 2nd Edition...Also Three ...Anthems...by Mr. Croft,...Dr. Blow, *etc.* 1714. fol. **G. 84. b. (2.)**

See RILEY (W.) Parochial Music Corrected ...To which are added, A...Collection of Psalm Tunes by the late Dr. Blow, *etc.* 1762. 4°. **556. c. 18. (1.)**

See SONGS. A Third Collection of New Songs...by...Dr. John Blow, *etc.* 1685. fol. **G. 152. (2.)**

See THESAURUS MUSICUS. Thesaurus Musicus. A collection of...Part Songs... by...Dr. Blow, *etc.* [1743?] fol. **H. 73.**

See WILLIAMS (A.) Royal Harmony... Containing...Anthems...by...Dr. Blow, *etc.* [1765?] *obl.* fol. **E. 1492.**

See WILLIAMS (T.) Harmonia Cœlestis ...A Collection of...Anthems...by... Blow, *etc.* 1780. fol. **G. 970.**

BLOW (JOHN) and **PURCELL** (HENRY) Three Elegies upon the much lamented Loss of our Late Most Gracious Queen Mary. The Words of the two First by Mr. Herbert. The latter out of the Oxford Verse, *etc. J. Heptinstall, for H. Playford : London*, 1695. fol. **G. 107.**

Songs Compleat, Pleasant and Divertive; set to Musick by Dr. John Blow, Mr. Henry Purcell, and other...Masters of the Town...Written by Mr. D'Urfey. 2 vols. *W. Pearson, for J. Tonson : London*, 1719. 8°. **238. g. 35, 36.**

The arms of Caroline, Princess of Wales, are stamped on the covers. This collection contains the following named compositions : D. Purcell, Corelli, Corbet, Blow, D'Urfey, Croft, B. Lully, J. Clark, H. Purcell, J. Eccles, Opdar, Leveridge, J. Lenton, S. Akeroyd, W. Turner, Baptist, T. Farmer, Peasible, Courtivil, J. Barrett, Pack and Finger.

BLOWZABELLA. Blowzabella, my Bouncing Doxie. *The Italian Song call'd Pastorella* [composed by G. B. Bononcini] made into an English Dialogue by...Mr. T. Durfey. [*London*, 1699.] fol. **G. 304. (27.)**

[Another copy.] **G. 315. (117.)**
Imperfect, wanting the second page.

[Another edition.] Blowzabella, my Bouncing Doxie, *etc.* [*London*, 1699.] fol. **H. 1601. (68.)**

BLUE. The Blue Bell of Scotland [attributed to Mrs. Jordan] with variations ...for the Piano Forte or Harp. *Fentum : London*, [1800 ?] fol. **H. 2819. (7.)**

The Blue Bell of Scotland. Ballad. *See* JORDAN (D.)

The Blue Bells of England. Ballad. *See* ARNOLD (S.)

BLUE BEARD. Blue Beard. Dramatic Romance. *See* KELLY (M.)

BLUE-EYED. The Blue ey'd Lassie. [Song.] *See* CLARKE afterwards CLARKE WHITFELD (J.)

Blue-ey'd Nancy O. [Song.] *See* FLOWER. The flow'r of Females, beauty's Queen, *etc.* [1780 ?] fol. **G. 312. (206.)**

Blue Eyed Patty. [Song.] *See* DIBDIN (C.) [*The Comic Mirror.*]

BLUMENINSEL. Die Blumeninsel, oder die bestrafte Spröde. Oper. *See* EBERS (C. F.)

BLUNDELL (JAMES) A Select Collection of French, English and Scotch Airs, taken from the Compositions of the most Approved Authors, adapted for two Violoncellos, *etc.* *Longman & Broderip, for the Editor : London* [1790 ?] fol. **h. 1865. (2.)**
The following composers' names appear in this work : Vauhall, Kammell, Abel, Van Meldere, [*J. C.*] *Bach, Anfossi, Giardini, Bertoni, Jackson, Giordani, Hartley, Handel, Haydn, Edelmann and* [*T. A.*] *Arne.*

Three Duetts for a Tenor and Violoncello, and three Solos for a Violoncello...Op. 3. To which is added...two...Glees...for two Violoncellos, *etc.* *J. Fentum : London*, [1785 ?] fol. **g. 514. (5.)**

BLUNDER. Blunder on Blunder. Comic Song. *See* 'TWAS. 'Twas Paddy O'Flanaghan sett out one Morning, *etc.* [1797 ?] fol. **G. 367. (30.)**

BLUSH. The Blush. Song. *See* ON. On a primrosy bank by a murmuring stream. [1757.] 8°. **158. l. 2.**

BLUSH. The Blush. [Song.] *See* ON. On a Primrose Bank by a Murmuring Stream. [1760 ?] *s. sh.* fol. **G. 316. (107.)**

The blush of Aurora now tinges the morn. *The Sportsman's Rhapsody.* [Song.] The Words by J. Hartley. [*London*, 1780 ?] fol. **G. 312. (197.)**

[Another edition.] The Blush of Aurora now tinges the Morn. *The Sportsman's Rhapsody* ... Hunting Song. *John Lee : Dublin*, [1780 ?] *s. sh.* fol. **H. 1601. a. (91.)**

BLYVERS (G.) Andere Antwort, auf Monsieur Weichmanns Schreiben vom 28 Julii, betreffend dessen über den Herrn Capell-Meister M(attheson). Hn. Cantor T(elemann). Ihn selber, andere, und vornehmlich einer gewissen Opera, hauptlächerlich gefälleten Urtheile. *Hamburg*, 1722. 4°. **556. a. 11. (2.)**

Hefftiger Frösch-Mäuse-Krieg de Lana Caprina, zwischen mir G. Blyvers und C. F. Weichmann, entstanden. Erstes Detachement. [*Hamburg,*] 1722. 4°. **556. a. 11. (3.)**
Imperfect, wanting all after sig. a.

BOARDING-SCHOOL. The Boarding-School ; or, The Sham Captain. An Opera ... Written [or rather adapted from D'Urfey's 'Love for Money'] by the Author of The Beggar's Wedding [i.e. C. Coffey],...With the Musick prefix'd to each Song. *Printed for J. Watts : London*, 1733. 8°. **161. h. 12.**

[Another copy.] **841. d. 17. (6.)**

Hey ho ! who's there. *A Dialogue in The comedy call'd the Boarding-Schooll*, sung by Mr. Ray and Miss Willis, *etc.* [*London*, 1733 ?] *s. sh.* fol. **H. 1601. (203.)**
Coffey's 'Boarding-School' was first produced in 1733. *Neither Miss Willis nor Mr. Ray was in the cast, and this song seems of an earlier date. The words are not in D'Urfey's 'Love for Money,' from which Colley's Opera was adapted.*

[Another edition.] Hey ho ! who's here. *A Dialogue in...The Boarding-School, etc.* [*London*, 1735 ?] *s. sh.* fol. **G. 308. (65.)**

BOAST. Boast no more of nice Beautys. *A Health to the best in Chrisendom.* [Song, the music by R. Leveridge.] Within compass of the Flute. [*London*, 1710 ?] *s. sh.* fol. **H. 1601. (74.)**

Boast not mistaken-hearted Swain. *The Blind Lover.* [Song.] Sung at the Gardens. [*London*, 1759.] *s. sh.* 8°. **P.P. 5439. ab.**
New Universal Magazine, March, 1759.

Boast not, mistaken swain. Song. *See* BOYCE (W.) [*The Chaplet.*]

BOAST. Boast not mistaken Swain. Song. *See* HEMMING ( )

BOASTING. Boasting Fops, who court the Fair. Song. *See* BLOW (J.)

BOAT. A Boat, a Boat, haste to the Ferry. Catch. *See* HILTON (J.)

BOBO. Le Bobo. [Song.] *See* DE D'une Rose qui vient d'éclore, *etc.* [1785?] 8°. **B. 362. (239.)**

BOCCHERINI (LUIGI) [6 Duos. Op. v.] Four Duetts for two Violins, Op. x. [Separate Parts.] *Longman, Lukey & Co.: London*, [1775?] fol. **f. 132. (2.)**

Ouverture à Grand Orchestre pour deux Violons, deux Alto, Violoncelle, Contre-Basse, deux Hautbois, deux Cors, et Basson...Œuvre 43. [Separate Parts.] *Chez Pleyel: Paris*, [1790.] fol. **h. 42. b. (4.)**

Six Quartettos for two Violins a Tenor and Violoncello Obligato...Opera Prima. [Separate Parts.] *Preston & Son, London*, [1790?] fol. **g. 398. (1.)**

Six Quartettos for two Violins, Tenor and Violoncello Obligato...Opera IV. [Separate Parts.] *Longman, Lukey, & Co.: London*, [1775?] fol. **g. 413. (2.)**

Six Quartettos for two Violins, Tenor and Violoncello Obligato...Opera VI. [Separate Parts.] *R. Bremner: London*, [1790?] fol. **g. 398. (2.)**

Sei Quartetti per due Violini, Alto e Violoncello...Opera X. Libro Terzo di Quartetti. [Separate Parts.] *Presso Tomaso Preston: Londra*, [1800?] fol. **g. 398. (3.)**

Six Quatuors pour deux Violons, Alto et Basse...Opera XI. [Separate Parts.] *Printed for... Welcker: London*, [1775.] fol. **g. 413. (3.)**

Six Quatuors pour deux Violons, Alto et Basse...Opera XI. [Separate Parts.] *Preston & Son: London*, [1800?] fol. **g. 398. (4.)**

Sei Quartetti per Due Violini Alto e Basso.. Opera XXVI. Libro Quinto di Quartetti. Gravé par Mad^me^ Oger. [Separate Parts.] *Chez M. de La Chevardière: Paris*, [1775?] fol. **g. 398. f.**

Sei Quartetti Concertanti per Due Violini, Alto e Violoncello...Opera 27. [Separate Parts.] *Chez le S^r^ Sieber: Paris*, [1777.] fol. **g. 398. c.**

Douze Quatuors pour Deux Violons, Viola et Violoncelle...Œuvre 39. 3^e^ Livraison. Gravés par Richomme. [Separate Parts.] *Chez Pleyel: Paris*, [1795?] fol. **g. 410. a. (5.)**

BOCCHERINI (LUIGI) Sei Quintetti [Nos. 1–6] per due Violini, Alto et due Violoncelli Concertanti . . . Opera XII. [Separate Parts.] *Preston e Figlio: Londra*, [1790?] fol. **h. 42. (1.)**

A Second Set of Six Quintettos [N^os^ 7–12] for two Violins, a Tenor, and two Violoncellos...Opera XIII. [Separate Parts.] *Preston & Son: London*, [1790?] fol. **h. 42. (2.)**

Six Quintettos [N^os^ 13–18], for two Violins, a Tenor, and two Violoncellos...3^rd^ Set. Op. 20. [Separate Parts.] *Preston: London*, [1790?] fol. **h. 42. (3.)**

Sei Quintetti per Due Violini, Flauto, Viola e Violoncello Concertanti...Opera XXI. [Separate Parts.] *Venezia*, [1775?] fol. **h. 42. e.**

Six New Quintetts [N^os^ 46–51], for Two Violins, Tenor, and Two Violoncellos, Op. 37. [Separate Parts.] 2 Books. *Printed for J. A. Hamilton: London*, [1800?] fol. **h. 42. (4.)**

Vingt-quatre Nouveaux Quintetti [N^os^ 55–57] pour deux Violons, deux Violoncelles et Alto...Œuvre 37. 6^e^ Livraison. [Separate Parts.] *Gravés par Richomme. Chez I. Pleyel: Paris*, [1795?] fol. **h. 42. b. (2.)**

Six Nouveaux Quintetti pour Flute ou Oboe, deux Violons, Alto et Violoncelle. Op. 45. 2^e^ Livre. *Gravé par Richomme.* [Separate Parts.] *Chez Pleyel: Paris*, [1797.] fol. **h. 42. c. (3.)**

Six Sestetti Concertanti per Due Violini, Due Viola et Due Violoncelli...Opera XXIV. [Separate Parts.] *Chez le S^r^ Sieber: Paris*, [1776.] fol. **g. 398. e.**

Second Sextuor pour Violon, Viola, Fagotti, Oboe o Flauto, Contrabasso et Cor. Œuvre 42. [N° 2.] [Separate Parts.] *Chez Pleyel: Paris*, [1787] fol. **h. 42. b. (5.)**

Sei Sinfonie per due Violini, Viola e Basso, Oboe o Flauti e Corni...Opera XXII. [Separate Parts.] *Chez le S^r^ Sieber: Paris*, [1775.] fol. **h. 42. b. (1.)**

[Sei Sinfonie. Op. XXII. N° 2.] The Periodical Overture, in 8 Parts. No. LV. [Separate Parts.] *R. Bremner: London*, [1785?] fol. **h. 3210. (34.)**

Simphonie Concertante a huit Instruments obligé pour deux Violons, deux Violoncelles, Alto, Oboe ou Flute, Cor et Basson...Op. 41. [Separate Parts.] *Chez Pleyel: Paris*, [1787.] fol. **h. 42. b. (3.)**

Six Sonates à Violon seul et Basse. *Chez Leduc: Paris*, [1770?] fol. **g. 422. f. (4.)**

BOCCHERINI (Luigi) [6 Sonates à Violon seul et Basse.] Six Sonata's pour le Violoncelle. *R. Bremner : London*, [1775?] fol. **g. 511. (4.)**

Sei Sonate di Cembalo e Violino obbligato ...Gravée par M^me^ La V^e^ Leclair, Opera v. Mis au Jour par M. Boyer. [Separate Parts.] *Naderman : Paris*, [1770?] fol. **h. 42. d.**

Sei Sonate per il Clavicembalo e Violino Obligato. [Op. 5. Separate Parts.] *Presso G. F. Hartknoch : Riga*, 1774. fol. **i. 56.**

Six Sonatas for the Harpsicord or Piano-Forte, with an Accompaniment for a Violin or German Flute...Opera 3 [or rather 5. Separate Parts]. *Longman, Lukey & Co. : London*, [1775?] fol. **g. 398. b. (1.)**

Six Sonatas for the Pianoforte or Harpsichord, with an accompaniment for the Violin or German-Flute. Op. III [or rather 5. Separate Parts.] *J. Dale : London*, [1785?] fol. **g. 443. c. (2.)**

Six Favourite Sonatas for the Piano Forte or Harpsichord, with an accompaniment obligato for a Violin [Op. 5]...transposed, altered, & the fingering & Execution rendered more easy, by G. Diettenhofer. *T. Skillern, for the Proprietor : London*, 1783. fol. **h. 1214. (3.)**

Wanting the Violin part.

A Third Set of Six Sonatas for the Harpsichord or Piano Forte...compiled from the Quintettos, Quartettos, & Trios...and adapted by T. Billington. *Longman and Broderip : London*, [1785?] fol. **g. 398. d.**

Six Trios for a Violin, Tenor and Violoncello Obligato. [Separate Parts.] *J. Welcker : London*, [1780?] fol. **g. 398. a.**

[Trios. Op. 2.] Six Sonatas for Two Violins and a Violoncello Obligato... Opera II. [Separate Parts.] *Printed for R. Bremner : London*, [1775?] fol. **g. 416. (2.)**

[Another copy.] **g. 420. e. (2.)**

[Another copy.] **g. 409. (1.)**

[Trios. Op. 4.] A Second Set of Six Simphonies or Sonatas for two Violins & a Violoncello . . . Opera IV. [Separate Parts.] *R. Bremner : London*, [1780?] fol. **g. 420. e. (1.)**

[Trios. Op. 4.] Sei Sinfonie per due Violini e Basso ... Opera IV. [Separate Parts.] *Chez B. Andrez : Liége*, [1790?] fol. **g. 409. (2.)**

A Third Set of Six Trios for two Violins and a Violoncello Obligato with a Thorough Bass for the Harpsichord ...Opera IX. *R. Bremner : London*, [1780?] fol. **g. 409. (3.)**

BOCCHERINI (Luigi) Sei Trio per Due Violini e Violoncello...Opera XXXV. [Separate Parts.] *Artaria & C. : Vienna*, [1771?] fol. **h. 42. c. (1.)**

Six Trios pour Violon, Alto & Violoncelle ...Œuvre XXXVIII. [Separate Parts.] *Chez Pleyel : Paris*, [1793.] fol. **h. 42. c. (2.)**

Six Trios pour 2 Violons et Violoncelle... Œuvre 44. Livre I. [Separate Parts.] *Chez I. Pleyel : Paris*, [1796.] fol. **h. 42. a. (2.)**

[Doubtful and Spurious Works.] Trois Sonates pour le Clavecin avec l'Accompagnement d'un Violon & Violoncelle... Œuvre XII. [Separate Parts.] *Chez le S^r^ Götz : Mannheim*, [1780?] fol. **h. 42. g.**

[Doubtful and Spurious Works.] Six Sonates pour le Clavecin avec l'Accompagnement d'un Violon & Violoncelle. . . Oeuvre XII. [Separate Parts.] *Chés J. J. Hammel : Berlin*, [1780?] fol. **g. 398. b. (2.)**

[Doubtful and Spurious Works.] A Second Sett of Six Sonatas for the Piano-Forte or Harpsichord with Accompaniments for a Violin and Violoncello. *J. Welcker : London*, [1780?] fol. **g. 443. (6.)**

Wanting the accompaniments. This is the work published at Mannheim and Berlin as Op. XII.

[Doubtful and Spurious Works.] Six Sonates pour le Clavecin ou Piano Forte avec l'Accompagnement d'un Violon... Œuvre XIII. [Separate Parts.] *Chez B. Hammel et Fils : à La Haye*, [1780?] fol. **h. 70. a. (1.)**

BOCCHI (Francesco) Discorso ... sopra la musica, non secondo l'arte di quella, ma secondo la ragione alla Politica pertinente. *Nella Stamperia di Giorgio Marescotti : Fiorenza*, 1581. **1042. d. 33. (1.)**

In the colophon the date is 1580.

BOCHERINI (Luigi) *See* Boccherini.

BODENBURG (Joachim Christoph) Einladungs-Schrift von der Music der Alten sonderlich der Hebräer, *etc. Christian Albrecht Gäbert : Berlin*, [1745.] 4°. **556. c. 15. (1.)**

Den Stiftungs-Tag des. . .Berlinischen Gymnasii werden einige Musen-Söhne... mit einigen Reden ... begehen. Solche Red-Uebunge werden alle Beförderer... unsers Pflanz-Gartens mit ihrer...Gegenwart zu beehren durch diese Einladungs-Schrift von der Musick der mittleren und neuen Zeiten...ersuchet von J. C. Bodenburg, *etc. Bey...C. A. Gäbert : Berlin*, [1746.] 4°. **556. c. 15. (2.)**

BODENSCHATZ (Erhardt) Florilegium Selectissimarum Cantionum, præstantissimorum ætatis nostræ autorum, 4. 5. 6. 7. & 8. Vocum,...Collectum et editum Studio ac labore M. Erhardi Bodenschatz, *etc.* Discantus. (Tenor.) (Bassus.) (Quinta (Sexta) (Septima) (Octava) Vox.) 7 pts. *Excudebat Abraham Lamberg: Lipsiæ*, 1603. 4°. **B. 67.**

The Sexta Vox is imperfect, wanting all after the Index Cantionum. The following composers are named in this collection: J. L. Hasler, A. Gabrieli, C. Erbach, V. Hausmann, S. Calvisius, E. Bodenschatz, Orlandus [de Lasso], J. Gallus, J. Eremitus, A. Fabricius, B. Ammon, Dulichius, J. Bassanus, R. Giovanelli, L. Marenzio, A. Horologius, S. Cantonus, S. Venturi, T. Massainus, G. Gabrieli, M. Bischoff, F. Weissensee, H. Practorius, H. Boschettus, A. Neander, Ingignerus, D. Phinot, P. Zalamella and Meilandus.

Florilegium Portense, continens CXV. Selectissimas Cantiones 4. 5. 6. 7. 8. Vocum præstantissimorum ætatis nostræ Autorum . . . Collectum & editum Autore M. Erhardo Bodenschatz...Editio altera, *etc.* Altus. (Tenor.) (Bassus.) (Quinta (Sexta) (Septima) (Octava) Vox.) 7 pts. *Typis Abrahami Lambergi: Lipsiæ*, 1618. 4°. **B. 67. b.**

In addition to those in the first edition this edition contains the following names of composers: M. Rothius, Mauritius Landgravius Hassiae, N. Zangius, C. T. Walliser, C. Demantius, F. Bianciardus, C. Vincentius, A. Berger, M. Vulpins, H. Stencius, M. Francus, H. Hartman, J. Gross, A. Gumpelzheimer, L. Viadana and C. Merula.

Florilegii Musici Portensis, Sacras Harmonias sive Motetas v. vi. vii. viii. x. Vocum. E Diversis...Autoribus collectus comprehendentis Pars Altera. Quæ exhibet concentus selectissimas CL...cum adjecta Basi Generali ad Organa Musicaq; instrumenta accomodata, *etc.* Cantus. (Altus.) (Tenor.) (Bassus.) (Quinta (Sexta) (Septima) (Octava) Vox.) (Basis Generalis ...Secundaeq; Parti Florilegii, *etc.*) 9 pts. *Typis Abrahami Lambergi: Lipsiæ*, 1621. 4°. **B. 67. a.**

The composers named in this collection are: M. Rothe, F. Weissensee, C. T. Walliser, J. Caesar Gabritius, G. Capilupus, M. Vulpius, A. Pacellus, C. Luyton, B. Pallavicinus, J. L. Hasler, G. Zuchinius, M. Franck, L. Marentius, H. Hartman, S. Gattus, J. B. Pinellus, L. Balbus, N. Zangius, A. Patartus, J. M. Viadanus, C. Erbach, L. Leonius, A. Savetta, L. Viadana, C. Vincentius, V. Bertholusius, S. Calvisius, E. Bodenschatz, J. Gabrieli, J. Bellus, C. Demantius, J. Osculatus, F. Bianciardus, A. Borsarus, P. de Monte, C. Vulcampus, H. Stabilis, J. B. Stephaninus, N. Parma, A. Agazzarius, H. Ballionus, O. Vecchus, C. Buel, L. Casalius. H. Stcucius, J. B. Dulcinus, J. Croce, O. Catalamus, G. Aichinger, F. Croattus, F. Anerius, H. Practorius, J. T. Tribiol, C. Porta, B. Regius, C. Bertus, B. Bagnius and H. Perinus.

BODENSCHATZ (Erhardt) Florilegi Musici Portensis—*continued.*

Florilegium selectissimorum Hymnorum, quatuor Vocum, qui in Gymnasio Portensi ...ab Alumnis decantantur, editum olim à M. Erhardo Bodenschaz, nunc cum novis accessionibus ... recusum. *Typis Balthasaris Bossoegelii: Numburgi*, 1713. 8°. **B. 67. c.**

BOECKLIN ZU BOECKLINSAU (Franz Friedrich Siegmund August von) *Baron.*
See B*, *Bs. Flr. von B*. zu.*

BOEHEIM (F. M.)
See Boeheim (J. M.)

BOEHEIM (Joseph Michael) Auswahl von Maurer Gesängen mit Melodien der vorzüglichsten Componisten in zwei Abtheilungen getheilt; gesammlet und herausgegeben von F. [or rather J.] M. Böheim. 2 pts.
Berlin, 1798 (1799). *obl.* 4°. **C. 422.**

The composers named in this collection are: Mozart, Ambrosch, Wessely, I. Pleyel, J. André, Naumann, B. A. Weber, Gürrlich, Weber, Enslin, W. F. Schulz, G. C. Grosheim, Naumann, Hurka, Franz, Nägeli, Schick, Sterkel, F. H. Himmel, S. L. Seidel, R., J. A. P. Schulz, Gossec, Vogler, Righini, J. F. Reichard, Händel, Hellwig, S., Saliert, E. Bach, Schuster, A. André, H. C. Ebell, Homilius, Kozeluch, Brandl, Seidelmann, Delver, J. Schmidt, A. B. Schulze, W. F. Halter, Lauska, Satzenhoven, J. R. Berls, Gresnick, W. T. Schulz, Eunike, J. Haydn, S. D. Willmann, J. C. Concialoni, A. J. Fisher and J. C. Gombart.

BOESSET (Antoine) Airs de Cour avec la Tablature de Luth de A. Boesset... Douziesme (Treziesme) Livre. 2 pts.
Par Pierre Ballard: Paris, 1624 (1626.) 4°. **D. 349.**

See Filmer (E.) French Court-Aires [by P. Guédron and A. Boesset], with their Ditties Englished, *etc.* 1629. fol. **K. 2. g. 6.**

BOETHIUS (Anicius Manlius Torquatus Severinus) Hec sunt opera Boetii, que in hoc uolumine cõtinentur, *etc.* (Arithmetica, Geometria et Musica Boetii.) FEW MSS. NOTES.
p Joãnez ꝛ Gregoriũ de Gregoriis: Venetiis, 1492. fol. **IB. 21008. (1.)**
Slightly mutilated.

Hec sunt opera Boetii, que in hoc uolumine cõtinentur, *etc.* Arithmetica . . . libri duo. (De Musica libri quinq;, *etc.*) 3 pts. *Impressum . . . per Joannem ꝛ Gregorium de Gregorius: Venetiis*, 1499. fol. **IB. 21128.**

[Another copy.] **167. f. 16.**
Wanting the title-page to Pt. I.

Anitii Manlii Severini Boethi . . . Opera, quæ extant, omnia . . . Inter quos . . . Henrichus Loritus Glarcanus Arithmeticam & Musicam demonstrationibus & figuris auctiorem redditam suo pristino nitori restituit, *etc.* MS. NOTES.
Apud Henrichum Petrum: Basileæ, 1546. fol. **524. i. 13.**

Anitii Manlii Severini Boethi . . . Opera omnia, . . . Præter reliquos doctiss. uiros, Henricus Loritus Glareanus, Arithmeticam & Musicam demonstrationibus & figuris auctiorem redditam, suo pristino nitori restituit, *etc.* 2 pts.
Ex Officina Henricpetrina: Basileae, 1570. fol. **673. i. 7, 8.**

[Another copy.] **28. e. 12.**

[Another copy.] **G. 12570.**

Boethius vande Vertroosting der wysheyd: uyt 't Latyn op nieus vertaalt [by D. Coornhert. With music adapted to all the portions in verse]. *By Christoffel Plantyn: Leyden*, 1585. 8°. **8404. c. 13.**

BOETTICHER (Joseph) Trost Gesang, auss dem 73. Psalm: welchen dem weiland . . . Herrn Job von Stotterheim . . . welcher den 10. Martii . . . 1617 . . . verschieden . . . zu Ehren . . . mit 8. Stimmen componiret . . . Josephus Botticher, *etc.*
Gedruckt . . . bey M. Spangenbergk: Erffurdt, [1617.] 4°. **B. 69.**

BOHEMIAN. Danses Angloises, avec un Éclaircissement précis de Figures pour les Commençans, d'un Bohème. On y a ajouté une Appendice de vingt & un Tableaux en taille-douce, les Figures y appartenantes, & une Musique [in Full Score] . . . de douze Contredanses de l'invention de l'Auteur. MS. NOTES.
Chez Antoine noble de Trattnern: Vienne, 1777. *obl.* 4°. **K. 4. b. 17.**

BOHÉMIENNE. La Bohémienne, Pièce en deux actes & en vers, mêlée d'Ariettes: parodiée de la Zingara, Intermède Italien Représentée . . . sur le Théâtre . . . de la Foire S. Laurent, le . . . 14 Juillet 1755 . . . avec la Musique. [Words by Mouston, music adapted from Rinaldo da Capua &c. by C. F. Clément.] *Chez Duchesne: Paris*, 1755. 8°. **164. f. 34.**
This is different from Favart's version of the same work, produced 28 *July*, 1755.

[Another copy.] *See* Théâtre. Nouveau Théâtre de la Foire, *&c.* Tom. 3. 1763. 8°. **11735. d. 2.**

La Bohémienne. Comédie.
See Capua (R. da) [*La Zingara.*]

BOHLIUS (J. F.) The Favorite Hornpipe as danc'd by Madam del Caro . . . with X Variations for the Piano Forte, *etc.*
Hime & Son: Liverpool, [1800?] fol. **g. 442. (7.)**

Myra of the Vale. A Favorite Ballad . . . written by J. Bayley. *Printed for Gladman: London*, [1795?] fol. **G. 361. (27.)**

Two Grand Symphonies for the Piano Forte, or Harpsichord, with Accompaniments for Two Flutes and Violoncello . . . Opera I. [Separate Parts.] *W. Cope: London*, [1798?] fol. **g. 117. (1.)**

The Village Wake. A New Song written by Mr. Pearse. *E. Riley: London*, [1800?] fol. **G. 808. h. (5.)**

See Pleyel (I. J.) Rondo 1 Adapted . . . by J. F. Bohlius [1800?] fol. **g. 301. (10.)**

BOIELDIEU (Adrien François)
See Boieldieu (F. A.)

BOIELDIEU (François Adrien) Beniowsky. Opéra en trois Actes en Prose, paroles de Duval . . . gravé par Huguet. [Full Score.] *Chez Cochet: Paris*, 1799. fol. **G. 212. a.**

—— De l'amitié daigne entendre la voix. *Air* . . . Chanté par le C^n^ Martin . . . Accomp^t^ de Guittare par Lemoine.
Chez M^lles^ Erard: Paris, [1800.] 8°. **E. 1717. (59.)**

Le Calife de Bagdad. Opéra en un Acte de St. Just Daucourt, *etc.* *Chez M^lle^ Erard: Paris*, [1800?] fol. **H. 577. b.**

De l'amitié daigne entendre la voix.
See supra: [*Beniowsky.*]

La Dot de Suzette. Opéra en un Acte. Paroles du C^n^ Dejeanre, *etc.* [Full Score.] *Chez Cochet: Paris*, [1797.] fol. **H. 577. a.**

Partition de la Famille Suisse, Opéra en un Acte. Paroles de St. Just Daucourt . . . Gravée par Mad. Brunet. *Chez les Frères Gaveaux: Paris*, [1797.] fol. **H. 577. f.**

BOIELDIEU (François Adrien) Six Petites pièces et huit Exercices faciles ... pour le Forte-Piano...Suite I. *Chez Cochet: Paris*, [1800?] *obl.* 4°. **d. 154.**

Trio pour le Forte-Piano avec Accompagnement de Violon et Violoncelle obligé ...Œuvre 5. [Separate Parts.]
Chez Aug. Le Duc et C.: Paris, [1795?] fol. **g. 919.**

Zoraime et Zulnar. Opéra en Trois Actes du C^en^ St. Just...Corrigé et augmenté per l'Auteur. [Full Score.]
Chez Cochet: Paris, [1798.] fol. **H. 577. n.**

—— Airs de Zoraïme et Zulnar. Musique & Accompagnement de Piano, *etc.* 2 Nos.
Chez Cochet: Paris, [1798.] fol. **H. 2831. h. (7.)**

BOISBAUDRY (A. H. Y.) *Viscount du.* Sonata for the Harp with Accompaniments for the Violin and Violoncello, or Flute and Bassoon ... Op. 1. [Separate Parts.] *Broderip & Wilkinson, for the Author: London*, [1800?] fol. **g. 192. a. (17.)**

BOISMORTIER (Joseph **BODIN DE**) Daphnis et Chloé. Pastorale [written by P. Laujon]...Œuvre cent deuxième, *etc.* [Full Score.] *Chez l'Auteur, etc.: Paris*, [1747.] fol. **H. 451.**

Vingt-et-Un^ème^ Œuvre...contenant Six Concerto pour les Flutes-Traversieres, Violons, ou Haubois; avec la Basse, *etc.*
Chez l'Auteur, etc.: Paris, 1728. fol. **g. 11. (2.)**
The Organo part only.

Vingt-Quatr^ième^ Œuvre ... contenant Six Concerto pour les Flutes-traversieres, Violons, ou Haubois, avec la Basse, *etc.*
Chez l'Auteur, etc.: Paris, 1729. fol. **g. 11. (1.)**
The Organo part only.

Oeuvre Quarante Neuvième de Mr. Boismortier, contenant II. Divertissemens de Campagne pour une Musette ou Viele seule avec la Basse qui conviennent aux Flûtes à bec, Flûtes traversières, Violons, ou Haubois, *etc.* *Chez l'Auteur, etc.: Paris*, 1734. fol. **g. 96. (3.)**

Don Quichote chez la Duchesse, Ballet Comique en trois Actes [by C. S. Favart] ...Nouvelle édition...avec la Musique [by J. Bodin de Boismortier]. 1768. 8°. **11736. f. 57.**
See Don Quichote chez la Duchesse.

Hilas. Cantatille à voix seule, accompagnée d'une Musette ou Viele avec la Basse. *Chez l'Auteur, etc.: Paris*, 1738. *obl.* 8°. **C. 124. (19.)**
Imperfect, wanting all after p. 6.

Sonates à deux Flûtes-Traversières sans Basse. Œuvre II^d^. *Chez l'Auteur: Paris*, 1724. fol. **K. 7. f. 16. (2.)**

BOISMORTIER (Joseph **BODIN DE**) Unzième Œuvre de Mr. Boismortier, contenant VI. Suites de Pièces à deux Muzettes, qui conviennent aux Vielles, Flûtes-a-bec, Traversières & Hautbois. *Chez l'Auteur: Paris*, 1726. fol. **K. 7. f. 16. (3.)**

XVII^e^ Œuvre de Mr. Boismortier, contenant VI. Suites à deux Muzettes, qui conviennent aux Vieles, Flûtes-a-bec, Traversières, & Haubois. *Chez l'Auteur: Paris*, 1727. fol. **K. 7. f. 16. (4.)**

BOLOGNINI (Bernardo) Di Bernardo Bologuini...Madrigali a Cinque Voci. Il Primo Libro. Canto. (Alto.) (Tenore.) (Basso.) (Quinto.) 5 pts. *Per G. B. Sottile: Napoli*, 1604. 4°. **K. 4. c. 6.**
This work also contains Madrigals by S. Dentice and G. de Macque.

BOLOGNINO (Gulielmus) Den Gheestelycken Leeuwercker, Vol Godtvruchtighe Liedekens ende Leyssenen, Bedeylt in dry Deelen, *etc.* *Bij de Weduwe ende Erfghenamen van Jan Cnobbart: t'Antwerpen*, 1645. 8°. **11557. df. 20.**

BOLTON ( ) From fifteen year fair Cloe wishd. *A New Song* occasion'd by a late Match in Oxfordshire. Set to Musick by Mr. Bolton.
Cross: [*London*, 1710?] *s. sh.* fol. **H. 1601. (158.)**

From fifteen years fair Cloe wishd.
See From. From fifteen years, *etc.* [By — Bolton.] [1715?] *s. sh.* fol. **G. 307. (183.)**

The Opera Miscellany, being a Pocket Collection of Songs, chiefly composed for the Royal Academy of Musick. Consisting of Select Airs in Rodelinda, Julius Cæsar, and other Works of Mr. Handel. Airs in Calphurnia & the Great Subscription Book of Mr. Bononcini. Songs of Mr. A. Ariosti. Some...English Airs of... Albinoni and other Authors. The whole Transpos'd for the Flute by Mr. Bolton. *I. Browne: London*, [1730?] 8°. **A. 416.**
This collection also contains the names of the following composers: Geminiani, J. Humphries, and Leveridge.

BOLTON (Thomas) Anacreontic to Bacchus [Song] by J. Cobbin, Jun^r^, *etc.* *Cahusac & Sons, for the Author: London*, [1797?] fol. **G. 361. (28.)**

Six Roudeaus, Three Songs, Three Preludes composed; and Three Songs, selected and adapted, with an Accompaniment for the Guitar or Piano Forte-Guitar, by T. Bolton. Op. 3. *Longman and Broderip, for the Author: London*, [1795?] *obl.* 4°. **b. 61. (1.)**

BOMAN. The Boman Priggs Farwell. [Song.] *See* To. To the Hundreds of Drury I write. [1750?] *s. sh.* fol. **I. 600. (113.)**

BOMPORTI (Francesco Antonio) *See* Bonporti.

BOMPORTO (Francesco Antonio) *See* Bonporti (F. A.)

BON. Le Bon Accueil. Ariette. *See* Est. Est bien venu quiconque apporte, *etc.* [1790?] 8°. **B. 362. a. (134.)**

Le Bon Coin, ou la Lanterne nécessaire, *etc.* [Song.] *See* Ciel. Le Ciel qui dispose de tout. [1792?] 8°. **B. 362. b. (163.)**

Bon Dieu comme hier à été Fête. Air. *See* Grétry (A. E. M.) [*L'Épreuve Villageoise.*]

Le Bon Goût. [Song.] *See* Resiste. Resiste moi, belle Aspasie. [1780?] 8°. **B. 362. b. (151.)**

Bon Jour ma jeune et belle ami. *Parodie du Bon Soir d'un Vieillard, &c.* [*Paris*, 1780?] 8°. **B. 362. b. (158.)**

Ronde du Bon Père. [Song.] *See* Mon. Mon flageolet, mon tambourin, *etc.* [1790?] 8°. **B. 362. c. (59.)**

L'Bon Seigneur de not' Village. *La Veillée Villageoises.* [Song.] Air: Au Coin du Feu [by F. Guichard]. [*Paris*, 1785?] 8°. **B. 362. a. (145.)**

Le Bon Seigneur de not' village. Ariette. *See* Trois Fermiers.

Bon Soir ma jeune et belle amie. *Le Bon Soir d'un Veillard à sa jeune Épouse.* [Song.] [*Paris*, 1780?] 8°. **B. 362. b. (157.)**

Bon vin, bon vin. *Chanson* [for three voices, words by C. Rivière Du Fresny]. [*Paris*, 1711.] *s. sh. obl.* 4°. **P.P. 4486.** *Mercure Galant, tom. II., p.* 92.

BON MAÎTRE. Le Bon Maître, ou L'Eselave par Amour. Opéra. *See* Paisiello (G.)

BONA (Valerio) Essempi delli Passaggi delle Consonanze et dissonanze, et d'altre cose pertinente al Compositore, *etc.* *Appresso li heredi di Francesco & Simon Tini: Milano*, 1596. 4°. **C. 38.**

Madrigali et Canzoni a Cinque Voci... Libro primo. Nouamente posto in luce. Alto. (Quinto.) 2 pts. *Appresso Angelo Gardano: Venetia*, 1601. 4°. **C. 284.**

This work also contains a Madrigal by C. Porta.

BONA (Valerio) Messa, e Vespro a Quattro Chori, Con il partito delli Bassi ridotti in vn solo Basso generale, & doi Continuati, per il primo, & secondo, terzo, & quarto Choro . . . Opera Decimanona, *etc.* Alto Primo Choro. (Canto Secondo Choro.) (Tenore Quarto Choro.) 3 pts. *Appresso Giacomo Vincenti: Venetia*, 1611. 4°. **C. 284. a.**

Regole del Contraponto, et Compositione breuemente raccolte da diuersi Auttori, *etc. Appresso Bernardo Grasso: Casale*, 1595. 4°. **557*. d. 9.**

BONAFFINO (Filippo) Madrigali Concertati a due, tre e quattro Voci, per cantar e sonar nel Clauecimbalo, Chitarrone, ò altro simile Instrumento. Tenore. (Basso Continuo.) 2 pts. *Appresso Pietro Brea: Messina*, 1623. 4°. **C. 35.**

BONAGIONTA (Giulio) Il Primo Libro de Canzon Napolitane a Tre Voci, con Due alla Venetiana di Giulio Bonagiunta da San Genesi, Et d'altri Auttori di nouo poste in luce. Canto. *Appresso Girolamo Scotto: Venetia*, 1565. 8°. **A. 49.**

The names of the composers of this collection are: Giulio Bonagiunta, Francesco Bonardo, Claudio da Coreggio, Francesco de Laudio, Francesco Londariti, Ivo de Vento and Iosepho.

Canzone Napolitane a Tre Voci. Secondo Libro. Di Giulio Bonagionta da S. Genesi & d'altri Autori nouamente poste in luce con due Canzone alla Giustiniana di Vicenzo Bell'hauer. Basso. *Appresso Girolamo Scotto: Vinegia*, 1566. 8°. **A. 49. a.**

The names of the composers of this collection are: Giulio Bonagionta, Iouan Florio, Gioseffe Guanni and Vicenzo Bell'hauer.

Corona della Morte dell' illustre Signore . . . Anibal Caro . . . Di nouo posta in luce per Giulio Bonagionta, *etc.* Alto. (Basso.) 2 pts. *Appresso Girolamo Scotto: Vinegia*, 1568. 4°. **D. 31.**

The composers named in this collection are: Claudio da Coreggio, A. Gabrielli, C. Schietti, M. Comis, A. Anville, F. Adriani, E. Ghibellini, V. Bell'haver, V. Rimondo, Spera in Dio Bertoldo, G. Renaldi, Z. da Palestina, D. Grisonio and G. Zarlino.

Il Desiderio. Secondo Libro de Madrigali a Cinque Voci de diuersi Auttori, Nouamente posta in luce, per Giulio Bonagionta, *etc.* Alto. *Appresso Girolamo Scotto: Vinegia*, 1566. 4°. **D. 31. a.**

The composers named in this collection are: P. Animuccia, Giulio [Bonagionta], A. Striggio, Iovan Contino, G. Florio, G. Palestina, Londarito, A. Gabrieli, G. da Nola, L' Intrico, H. Vidue, G. Florio, I. de Vento and F. Portinaro.

BONAGIONTA (Giulio) Secondo Libro delle Fiamme, Madrigali a Cinque et Sei Voci de diuersi eccellentissimi musici. Di nouo posti in luce per Giulio Bonagionta, *etc.* Basso. *Appresso Girolamo Scotto : Vinegia*, 1567. 4°. **D. 31. c.**

The composers named in this collection are : Claudio da Coreggio, A. Striggio, A. Padoano, V. Raimondo, P. Taglia, M. de Comis, L. Benvenuti, C. Schieti, O. Lasso and G. Ferretti.

Il Terzo Libro delle Fiamme. Madrigali a Cinque Voci de diuersi eccellentissimi Musici. Di nouo posti in luce per Giulio Bonagionta, *etc.* Basso. *Appresso Girolamo Scotto : Vinegia*, 1568. 4°. **D. 31. d.**

The composers named in this collection are : B. Spontone, A. Striggio, H. Ghibellino, F. di Monte, C. Schieti, M. de Comis, C. Borghese, F. Adriani, S. da Reggio and G. Severino.

See Striggio (A.) Il Cicalamento delle Donne al Bucato, et la Caccia...Di nouo poste in luce per G. Bonagionta, *etc.* 1567. 4°. **C. 254. l.**

BONANNI (Filippo) Descrizione degl' Istromenti Armonici d' ogni genere:... Seconda Edizione, riveduta, corretta ed accresciuta dall' Abbate G. Ceruti. Ornata con CXL. Rami incisi d' A. Wanwesterout. *Ital.* and *Fr.* *A spese di V. Monaldini : Roma*, 1776. 4°. **557*. f. 5.**

[Another copy.] **59. d. 26.**

Gabinetto Armonico pieno d' Istromenti sonori indicati, e spiegati dal Padre Filippo Bonanni, *etc.* *Giorgio Placho : Roma*, 1722. 4°. **7895. d. 27.**

[Another copy.] **557.* e. 3.**

Wanting the Frontispiece of King David.

Gabinetto Armonico, *etc.* *G. Placho : Roma*, 1723. 4°. **59. a. 14.**

BONAVENTURA, *de Brixia.* Regula Musice plane : Venerabilis fratris Bonauenture de Brixia, *etc.* (Explicit Breuiloquium musicale, editum a fratre Bonauentura de Brixia, *etc.*) *Impresso per Jacomo di Penci da Lecho : Venetia*, [1500?] 4°. **K. 1. c. 7.**

Regula musice plaue uenerabilis fratris Bonauenture de brixia ordinis minorum. (Explicit Breuiloquium musicale, *etc.*) *Impressum per Io. Mariam de Ferrariis. Impensis Io. Iacobiet fratrum de Legnano : Mediolani*, 1507. 4°. **K. 1. g. 10. (1.)**

Prefixed are 10 *leaves of MS. notes and music, beginning "Delle principij de tuti li tone secondo mi Pietro Aron."*

Regula Musice plane Venerabilis fratris Bonauenture de Brixia ordinis Minorum. G. L. *p Jacomo di Penzi da lecho : Venetia*, 1510. 4°. **K. 2. d. 15.**

BONAVENTURA, *de Brixia.* Regula Musice plane venerabilis fratris Bonauenture de Brixia ordinis Minorum. (Explicit Breuiloquium musicale editum a fratre Bonauentura de Brixia, *etc.*)

Impresso per Georgio de ruseoni Milanese : Venetia, 1516. 4°. **K. 1. c. 20.**

BOND (Capel) Six Concertos in Seven Parts, for Four Violins, a Tenor Violin, a Violoncello, with a Thorough Bass for the Harpsicord, *etc.* [Separate Parts.]

Mrs. Johnson, for the Author : London, 1766. fol. **g. 538.**

BOND (Hugh) Twelve Hymns and Four Anthems, for Four Voices...The Words... from Tate and Brady's Version of the Psalms...Opera Prima. *Longman, Lukey and Broderip, for the Author : London*, [1776?] fol. **H. 867.**

The Psalms of David in Metre ... the Words selected from the New Version of Tate & Brady ... & others...Also an Appendix, containing Select Hymns...The Music consisting of the Tunes in present use, with additional ones by Handel, Purcell, Boyce, Nares, Howard, &c. The whole Selected & Adapted by H. Bond, *etc.* *Preston & Son : London*, [1791?] 4°. **E. 579.**

See Willoughby (R.) Sacred Harmony ...selected from the Works of...Bond, *etc.* [1795?] *obl.* 4°. **A. 1095.**

BONEAU ( ) The Complaining Lover. [Song, begins : "O Philis, O inchanting Nymph!"] [*London*, 1720?] *s. sh.* fol. **G. 303. (11.)**

BONELLI (Aurelio) Il Primo Libro delle Villanelle a Tre Voci...Nouamente Composte & date in luce. Canto. (Canto Sec.) 2 pts. *Appresso Angelo Gardano : Venetia*, 1596. 4°. **C. 165.**

BONESI (Benedetto) Le Rosier. Opéra Comique en deux Actes...Paroles de Mr. ***, *etc.* [Full Score.] *Gravé par Made Thurm. Chez Mr. Bouin : Paris*, 1784.] fol. **G. 214.**

——[For songs, *etc.*, published separately :] *See* Rosier.

BONETTUS (Carolus) Mottecta 1. 2. 3. 4. 5. 6. 8. 9. 11. Cum litanijs duodecim vocibus, *etc.* [Part-Book sig. D.]

Apud Franciscum Magni : Venetiis, 1662. 4°. **D. 82.**

BONHEUR. Le Bonheur d'être aimé. Chanson. *See* Par. Par le plus charmant des aveux, *etc.* 1750. *s. sh.* 4°. **298. c. 1.**

Le Bonheur de la vie. Romance. *See* Quel. Quel plaisir d'une main, *etc.* [1780?] 8°. **B. 362. g. 40.**

Le Bonheur de la Vie Champêtre. Chanson. *See* Blainville (C. H. de)

BONHOMIUS (Petrus) R. D. Petri Bonhomii . . . Harmonia Sacra Quinis, Senis, Octonis, Novenis, et Denis Vocibus. Editio auctior et correctior, ac Basso Generali ad Organum illustrata. Quintus. (Sextus.) 2 pts. *Ex Typographia Musica Petri Phalesij : Antuerpiæ*, 1627. 4°.
C. 36.

BON-HOMME. Le Bon-Homme.
See De. De tes couplets mon cher ami, *etc.* [1785?] 8°. **B. 362. (243.)**

BONI (Giovanni) Solos for a German Flute, a Hoboy or Violin, with a Thorough Bass for the Harpsicord or Bass Violin.
Printed for . . . I. Walsh . . and Ioseph Hare : London, [1730?] fol.
g. 1090. (2.)

BONI (Pietro Gioseppe Gaetano) Sonate per Camera a Violoncello, e Cembalo . . . Opera Prima. [*Rome*, 1717.] *obl.* fol.
c. 39.

BONJA. Bonja Song. *See* What. What are the joys of white men here, *etc.* [1800?] fol. **G. 799. (22.)**

BONINI (Severo) Affetti Spirituali a dua voci parte in istile di Firenze o recitatiuo per modo di Dialogo, e parte in istile misto . . . Opera Settima. Basso Continuato. *Stampa del Gardano . . . Bartholomeo Magni : Venetia*, 1615. 4°.
D. 969.

Madrigali, e Canzonette Spirituali del M. R. P. D. Crisostomo Talenti, . . . et del Sig. Giovambatista Marino, posti in musica dal R. P. Don Severo Bonini . . . Per cantare á vna Voce sola, sopra il Chitarrone, ò Spinetta, ò altri Stromenti. *Appresso Cristofano Marescotti : Firenze*, 1607. fol. **K. 7. g. 6.**
This work also contains arias by S. Finardi and by D. Virginio.

BONJOUR. Le Bonjour. [Song.]
See Auber (D. F. E.)

Bonjour Père Bazile. *Confession de Lucile.* [Song.] Air de Malbrouk. [*Paris*, 1790?] 8°. **B. 362. e. (67.)**
[Another copy.] **B. 362. (211.)**

BONNE. La bonne chère et le bon vin. *Chanson de table.* Avec Accompagnement de Guitare pr. Mr. Alberti. *Chez Mr. Camand : Paris*, [1780?] 8°.
B. 362. g. (42.)

La bonne Chère et le bon vin. *Le Mot pour rire.* Chanson de Table. [*Paris*, 1790?] 8°. **B. 362. (134.)**

La Bonne Femme. [Song.]
See Applaudissez. Applaudissez à mon projet, *etc.* [1785?] 8°. **B. 362. (241.)**

La Bonne Fille. [Song.]
See Adrien (M. J.)

BONNE. La Bonne Foy fut ma chimère. Romance. *See* Capelle (P.)

Bonne santé, de la gaité. *Chanson. Recoquilliée :* [*Paris,*] 1769. *s. sh.* 8°.
297. e. 22.
Mercure de France, Feb., 1769.

BONNE AUBAINE. La Bonne Aubaine. Comédie en un Acte et en Prose, melée de Vaudevilles. Par J. B. Radet . . . avec la Musique. *Chez le Libraire, au Théâtre du Vaudeville : Paris, An Deuxième.* [1793.] 8°. **11738. m. 3. (1.)**

BONNET (Jacques) Histoire Générale de la Danse . . . Avec un Supplément de l'Histoire de la Musique, & le Paralele de la Peinture & de la Poésie, *etc. Chez D'Houry fils : Paris*, 1724. 12°.
1042. d. 47.

BONNET, afterwards **BONNET-BOURDELOT** (Pierre) *See* Histoire. Histoire de la Musique, *etc.* [Founded on MSS. by P. Michon, afterwards Bourdelot, and P. Bonnet, afterwards Bonnet-Bourdelot, edited and published by J. Bonnet.] 1715. 12°. **1042. f. 3.**

BONNY. Bonny Bet. [Song.]
See Shield (W.) [*The Farmer.*]

Bon[n]ie Blue. Song. *See* Clarke, afterwards Clarke Whitfeld (J.)

The Bonny Broom. [Song.]
See Arne (T. A.)

[Another setting.] The Bonny Broom. [Song.] *See* How. How blyth was I each Morn to see, *etc.* [1785?] *s. sh.* fol. **G. 308. (128.)**

Bonny Charley. Song.
See Hook (J.)

Bonny Christy. [Song.] *See* How. How sweetly smels the Summer green, *etc.* [1730?] *s. sh.* fol. **G. 308. (42.)**

The Bonny Collier's Daughter. Song.
See Hook (J.)

The Bonny grey-ey'd Morn. *The Bonny grey-ey'd Morn, or Jockey rous'd with Love.* [By Jeremiah Clarke.] [*London*, 1730?] *s. sh.* fol. **G. 316. f. (38.)**

The Bonny grey-ey'd Morn. Song.
See Clarke (J.) [*The Fond Husband.*]

Bonny Jamie O. Song.
See Where. Where new mown Hay, *etc.* [1785?] *s. sh.* fol. **H. 1601. a. (74.)**

Bonny Jean. [Song.] *See* Love. Love's Goddess in a myrtle Grove. [1730?] *s. sh.* fol. **G. 310. (4.)**

Bonny Kate. Song. *See* Rise. Rise bonny Kate, the Sun's got up high. [1715?] *s. sh.* fol. **H. 1601. (374.)**

Bonny Kathern Loggy. [Song.]
See As. As I came down the Heyland Town, *etc.* [1715?] *s. sh.* fol.
G. 306. (27.)

BONNY. Bonny Kathern Oggy. [Song.] *See* As. As I went forth to view the Spring, *etc.* [1705?] *s. sh.* fol. **H. 1601. (48.)**

A Bonny Lad there was. Song. *See* Maid in the Mill.

The bonny Scot. [Song.] *See* Ye. Ye gales that gently wave the Sea. [1730?] *s. sh.* fol. **G. 314. (15.)**

The Bonny Scotman. Song. *See* Arne (M.)

The Bonny Seaman. [Song.] *See* Fair. Fair Sally lov'd a bonny Seaman. [1740?] *s. sh.* fol. **G. 316. d. (147.)**

[Another setting.] The Bonny Seaman. Song. *See* Percy (J.)

BONONCHINI (Giovanni) *See* Bononcini.

BONONCINI (Giovanni Battista) Bononcini's Aires for two Flutes and a Bass, *etc.* [1705?] *obl.* fol. *See* Bononcini (G. M.) **d. 150. (1.)**

The Anthem which was Performed...at the Funeral of...John, Duke of Marlborough. The Words taken out of Holy Scripture, *etc.* [Full Score.] *Printed for I. Walsh: London*, [1737?] fol. **G. 499.**

Astartus, an Opera [words by A. Zeno] as it was Performed at the Kings Theatre for the Royal Accademy. [Full Score.] *Printed for I. Walsh and I. Hare: London*, [1720.] fol. **I. 296.**

—— Overture. [Orchestral Parts.] *See* Overtures. Six Overtures, *&c.* [No. 1.] [1720?] fol. **h. 3211. (1.)**

—— [L' esperto nocchiero.] *See* How. How curst was the Gallop. *An Answer to the Rumford Ballad, etc.* [Adapted to...L' esperto nocchiero, in Bononcini's Opera of "Astarto."] [1723?] *s. sh.* fol. **G. 305. (187.)**

—— [For songs, *etc.* published anonymously:] *See* Astarto.

Astianasse. [For songs, *etc.* published anonymously:] *See* Astianasse.

Bononcini's Ayres in 3 Parts, *etc.* [1700?] *obl.* fol. *See* Bononcini (G. M.) **d. 150. (2.)**

[Calfurnia.] The Favourite Songs in the Opera call'd Calphurnia. [By G. B. Bononcini.] [1724.] fol. *See* Calfurnia. **H. 230. f. (1.)**

Cantate e Duetti dedicati alla Sacra Maestà di Giorgio Rè deila Gran Bretagna, *etc. Londra*, 1721. *obl.* fol. **D. 360.**

BONONCINI (Giovanni Battista) [Ciro. The Favourite Songs in the Opera call'd Cyrus. By G. B. Bononcini.] [1721.] fol. *See* Ciro. **H. 230. f. (3.)**

[Crispo.] The Most Celebrated Aires in the Opera of Crispus [Words by P. A. Rolli.] *Printed for R. Meares: London*, [1722.] fol. **G. 192. (4.)**

—— [The Favourite Songs in the Opera call'd Crispus. By G. B. Bononcini.] [1722.] fol. *See* Crispo. **H. 230. f. (2.)**

Divertimenti da Camera pel Violino, o Flauto. *Venduta alle Buteghe di Musicha: Londra*, 1722. *obl.* fol. **e. 201. b. (2.)**

Divertimenti da Camera tradotti pel Cembalo da quelli composti pel Violino, o Flauto, *etc. Sold onely at Mrs. Corticelle's House: Londra*, 1722. *obl.* fol. **e. 10.**

Farnace. [For songs, *etc.* published anonymously:] *See* Farnace.

Griselda, an Opera [words by P. A. Rolli] as it was Perform'd at the Kings Theatre ...Publish'd by the Author. [Full Score.] *I. Walsh and Ino. and Ioseph Hare: London*, [1722.] fol. **H. 321. b.**

—— The Most Favourite Songs in the Opera of Griselda, *etc.* [Words by P. A. Rolli.] *Printed for R. Meares: London*, [1722.] fol. **G. 192. (1.)**

—— [For songs, *etc.* published anonymously:] *See* Griselda.

[Muzio Scevola. Act II.] The Most Favourite Songs in the Opera of Muzio Scævola. Compos'd by Three famous Masters [viz. F. Mattei, G. B. Bononcini and G. F. Handel.] [1721.] fol. *See* Muzio Scevola. **G. 192. (2.)**

[Pastorella che tra le selve.] *See* Blowzabella. Blowzabella my Bouncing Doxie...[by G. B. Bononcini] made into an English Dialogue by Mr. Tho. Durfey. [1699.] fol. **G. 304. (27.)**

Qu'Amour et la tendresse. [Song.] *Sur un air del Signor Bononcini.* [*Paris*,] 1776. 8°. **297. f. 5.** *Mercure de France, April*, 1776.

Six Solos for Two Violoncellos, composed by Sig^r^ Bononcini and other eminent Authors. *Printed for J. Simpson: London*, [1740?] fol. **g. 510. (2.)**

The composers of this collection are Bononcini, Pasqualini, St. Martini, Caporale, Spourni and Porta.

[Another copy.] **g. 514. g. (4.)**

[Another copy.] **g. 500. (5.)**

BONONCINI (Giovanni Battista) XII. Sonatas for the Chamber for two Violins and a Bass doubled, *etc.* [Separate Parts.] *London*, 1732. fol. **g. 46.**

Suites de pièces pour le Clavecin. *J. Walsh : London*, [1725?] *obl.* fol. **e. 403.**

Trattenimenti da Camera a trè, due Violoni, e Violone, con il basso continuo per il Cembalo. Opera Prima. Violino Primo (Secondo). (Violone.) (Cembalo.) 4 pts. *Per Giacomo Monti : Bologna*, 1685. 4°. **d. 26.**

See Bolton ( ) The Opera Miscellany... Consisting of. . .Airs in Calphurnia & the Great Subscription Book of Mr. Bononcini, *etc.* [1730?] 8°. **A. 416.**

See Delightful Musical Companion. The Delightful Musical Companion ... being a Choice Collection out of the latest Operas composed by...Sig^r^ Bononcini, *etc.* [1725.] 8°. **C. 370.**

See M., R. Medulla Musicae; Being a Choice Collection of Airs ... Extracted from the Works of . . . Bononcini, *etc.* [1727?] 8°. **c. 25.**

See Modern Musick-Master. The Modern Musick-Master,. . . VI. The Harpsichord Illustrated and Improv'd . . . In which is included a . . . Collection of Airs, and L ssons . . . from the Works of...Bononcini, *etc.* 1731. 8°. **d. 40.**

See Pocket Companion. A Pocket Companion for Gentlemen and Ladies, *etc.* (A Pocket Companion for Gentlemen and Ladies. Being a Collection of...Songs out of ... Opera's . . . by...Bononcini... Vol. II., *etc.*) [1725?] 8°. **C. 491.**

See Thomyris. Songs in ... Thomyris, Collected out of the Works of...Bononcini, *etc.* [1707.] fol. **H. 114. (4.)**

BONONCINI (Giovanni Maria) Arie, Correnti, Sarabande, Ighe, & Allemande a Violino, e Violone, ouer Spinetta, con alcune intauolate per diuerse accordature . . . Opera Quarta, *etc.* Violino (Violone, ò Spinetta) 2 pts. *Per Giacomo Monti : Bologna*, 1671. 4°. **d. 27. a.**

Bononcini's Aires for two Flutes and a Bass or two Flutes without a Bass... consisting of Allemands, Sarabands, Corants, Preludes, Gavots and Jiggs, with a Through Bass for the Harpsicord or Bass Violin, *etc.* [Probably by G. M. Bononcini but generally attributed to his son Giovanni Battista. Separate Parts.] *Printed for I. Walsh and I. Hare : London*, [1705?] *obl.* fol. **d. 150. (1.)**

BONONCINI (Giovanni Maria) Bononcini's Ayres in 3 Parts, as Almands, Corrants, Preludes, Gavotts, Sarabands and Jiggs. With a Through Bass for the Harpsicord. [Probably by G. M. Bononcini but generally attributed to his son Giovanni Battista. Separate Parts.] *I. Walsh and I. Hare : London*, [1700?] *obl.* fol. **d. 150. (2.)**

[Another edition.] Bononcini's Ayres in 3 Parts, as Almands, Corrants, Preludes, Gavotts, Sarabands and Jiggs, with a Through Bass for the Harpsicord. [Separate Parts.] *I. Walsh and I. Hare : London*, [1732?] *obl.* fol. **d. 26. a.**

This is a reprint of the earlier edition, with the addition of the publishers' number (348) *to the title-page. Wanting the title-pages of the Violino Secondo and Bassus.*

Musico Prattico, che breuemente dimostra il modo di giungere alla perfetta cognizione di tutte quelle cose, che concorrono alla composizione de i Canti, e di ciò ch' all' Arte del Contrapunto si ricerca. Opera Ottaua, *etc.* *Per Giacomo Monti : Bologna*, 1673. 4°. **557. c. 15. (2.)**

[Another copy.] **556. c. 26.**

Musico Prattico. Opera Ottaua, *etc.* [Edited by M. Silvani.] *Per Giacomo Monti : Bologna*, 1688. 4°. **785. h. 52.**

[Musico Prattico.] Johannis Mariæ Bononcini...Musicus Practicus. Welcher in Kürze weiset die Art, wie man zu vollkommener Erkäntniss...was di Kunst des Contra-Puncts erfordert, gelangen kan. *Paul Treu : Stutgart*, 1701. 4°. **7896. c. 4.**

Sinfonia, Allemande, Correnti, e Sarabande a 5. e 6. col suo Basso Continuo ; et aggiunta d' vna Sinfonia à quattro, che si può suonare ancora al contrario riuoltando le parti... Opera Quinta, *etc.* Violino Primo. (Violino Secondo.) (Alto Viola.) (Tenore Viola.) 4 pts. *Per Giacomo Monti : Bologna*, 1671. 4°. **d. 27. b.**

Varii Fiori del Giardino Musicale, ouero Sonate da Camera, a 2. 3. e 4. col suo Basso continuo, & aggiunta d' alcuni Canoni studiosi, & osseruati. Opera Terza, *etc.* Violino Secondo. (Alto Viola.) (Violone.) 3 pts. *Per Giacomo Monti : Bologna*, 1669. 4°. **d. 27.**

BONONCINI (Marco Antonio) [Camilla.] Songs in the New Opera, call'd Camilla, *etc.* [Music by M. A. Bononcini.] [1706.] fol. **I. 354.**

See Camilla.

—— Overture. [Orchestral Parts.] *See* Overtures. Six Overtures, *etc.* [No. 3.] [1720?] fol. **h. 3211. (1.)**

—— [For single songs, *etc.* published anonymously :] *See* Camilla.

BONPORTI (Francesco Antonio) La Pace. Inventione a Violino Solo col Basso Continuo...Opera Decima.
Chez E. Roger: Amsterdam, [1725?] fol. **f. 13.**

Bomporti's Sonatas or Chamber Aires in three Parts for two Violins and a Thorough Bass...Opera Quarto. [Separate Parts.]
Printed for I. Walsh...I. Hare... and P. Randall: London, [1710?] fol. **g. 407.**

Suonate a tre. Due Violini, è Violoncello obligato...Opera Prima. Violino Primo (Secondo). (Violoncello.) (Organo.) 4 pts.
Giuseppe Sala: Venetia, 1696. 4°. **d. 23.**

See M., R. Medulla Musicae; Being a Choice Collection of Airs . . . from the Works of... Bomporti, *etc.* [1727?] 8°. **c. 25.**

BONS AMIS. Ariettes detachés des Bons Amis, Opéra Comique [by J. B. de Laborde].
Gravé par Mr. Moria: Paris, [1761.] 8°. **C. 407.**

BONTEMPI (Giovanni Andrea Angelini) *See* Angelini Bontempi.

BOOK. *Begin* [Fol. 1, recto:] Bassus. [Verso:] In this boke are cõteyned. XX. sõges, *etc.* 1530. *obl.* 4°. **K. 1. e. 1.**
See Songs.

BOON. The Boon Companion. [Song.]
See Graves (J.)

BO PEEP. Bo Peep, or Bridport and the French. Comic Song.
See Hime (H.)

BORAN ( ) Bacchus par sa douce liqueur. *Chanson Nouvelle.* Les paroles et la musique sont de Mr. Baron de St. Domingue. [*Paris*,] 1748. *s. sh.* 4°. **297. c. 15.**
Mercure de France, Jan., 1748.

L'Hiver dans nos climats. *Chanson*, dont les Paroles et la Musique sont de Mr. Boran de St. Dominique, *etc.*
[*Paris*,] 1746. *s. sh.* 4°. **297. c. 5.**
Mercure de France, Jan., 1746.

Un mortel qui ne sçait que boire. *Chanson Nouvelle, etc.* [*Paris*,] 1746. *s. sh.* 4°. **297. c. 8.**
Mercure de France, Oct., 1746.

Qui sçait s'inquiéter sur un sort incertain. *Recit de Basse.* Les paroles sont de Mr. de la Sorinière, *etc.* [*Paris*,] 1746. *s. sh.* 4°. **297. c. 8.**
Mercure de France, August, 1746.

BORBONI (Nicolò) Musicali Concenti a Una, e Due Voci...Libro Primo.
Nicolaus Borbonius ipsemet sculpsit: Roma, 1618. fol. **K. 8. g. 16.**
Engraved throughout.

BORCHGREVINCK (Melchior) Giardino Nouo Bellissimo di Varii Fiori Musicali Scieltissimi, il Primo libro de Madrigali a Cinque Voci. Raccolti per M. Borchgreuinck . . . Nouamente Stampato. 5 pts. *Appresso H. Waltkirch: Copenhave*, 1605. 4°. **K. 4. e. 1.**
The first leaf of the Quintus part is wanting. The composers of this collection are: C. Monteverde, M. Leoni, G. Casati, G. Rubiconi, S. Rossi, M. Santini, S. Molinaro, G. de Wert, G. Croce, G. B. Colombi, G. Fattorini, F. Bianciardi and M. Borchgrevinck.

Giardino Novo Bellissimo di Varii Fiori Musicali scieltissimi il Secondo libro, de Madrigali a Cinque Voci Raccolti per M. Borchgreuinck, *etc.* Canto. (Alto.) (Tenore.) (Basso.) (Quinto.) 5 pts.
Appresso Henrico Waltkirch: Copenhaven, 1606. 4°. **K. 4. e. 2.**
The composers of this collection are: G. Le Sueur, B. Pallavicino, F. Bianciardi, G. V. Palma, P. M. Marsolo, L. Leoni, C. Monteverde, C. Valcampi, G. P. Nodari, G. Fonteijo, A. Agresta, F. Spongia, P. P. Quartiero, H. Sabino, N. Gistou, C. Mancini, G. P. Gallo and M. Borchgrevinck.

BORDE (Jean Benjamin de la) *See* Laborde.

BORDET ( ) Second Livre ou Recueil d'Airs en Duo. Choisis et ajustés pour les Flutes, Violons, et Pardessus de Viole ...divisés en sept Suittes avec un Prélude sur chaque ton...Gravé par Labassée.
Chés l'Auteur: Paris, [1760?] *obl.* 8°. **c. 45.**
The composers named are: Bordet, Mondonville, Marais, Mouret, Caviniès, Lulli, Alexandre, Rameau, Handel, Laveaux, Leloup, Dauvergne, Aubert, Senallé, Chinzer, Arnoult, Colesse, Naudot, Tolou, Lefèvre, Couperin, Giannetty, Le Clair, Guillemain, Naudé, La Garde, Danguy, Borderi, De la Guitonniere, Legoux and Braun.

BORDIER (Louis Charles) J'ai donc perdu Philis. *Air Sérieux, etc.* [*Paris*,] 1738. *s. sh.* 4°. **297. b. 24.**
Mercure de France, June, 1738.

Me seroit-il permis de dire. [Two-part Song.] [*Paris*,] 1723. *s. sh.* 4°. **297. a. (1.)**
Le Mercure, Feb., 1723.

Nouvelle Méthode de Musique. *Chez Des Lauriers: Paris*, [1765?] fol. **g. 730.**

Traité de Composition...Mis au jour par M. Bouin. *Chez l'Éditeur: Paris*, [1770.] 8°. **E. 768.**

BORGHESE (Antonio D. R.) A New and General System of Music; or, The Art of Music, Deduced from new and the most simple Principles; . . . Translated from the Original Italian, by J. Gunn, *etc.* *Printed for the Author: London*, 1790. fol. **7896. h. 12.**
The Italian original was never published.

BORGHI (Luigi) Sixty-Four Cadences or Solos for the Violin, in all the Major and Minor Keys...Op. 11. *Preston: London*, [1790?] fol. **h. 210. i. (1.)**

A favorite Concerto . . . adapted for the Harpsichord or Piano Forte by J. S. Schroeter. *Printed for W. Napier: London*, [1780?] fol. **g. 271. b. (33.)**

Six Concertos for the Violin, in nine Parts...Opera 2ª (Concerto II). [Separate Parts.] *Printed for W. Napier: London*, [1780?] fol. **g. 411. (5.)**

Trois Concerts a Violino Principale, Violino Primo & Secondo, Alto & Violoncello, Deux Hautbois ou Flutes & Deux Cors de Chasse, ad Libitum . . . Œuvre Troisième. [Separate Parts.] *Chés J. J. Hummel: Berlin*, [1775?] fol. **h. 33. a.**

Sei Divertimenti per Due Violini...Op. IIIª. [Separate Parts.] *G. Napier: London*, [1780?] fol. **g. 417. (6.)**

[Another copy.] **g. 421. d. (5.)**

[Another edition.] Sei Divertimenti, per due Violini...Op. IIIª. [Separate Parts.] *Longman and Broderip: Londra*, [1785?] fol. **g. 421. l. (5.)**

Twelve Divertimento's for one, two and three Voices, with an accompaniment for the Harp, or Piano Forte...Opª VII. *Printed for the Author: London*, 1790. fol. **G. 806. h. (5.)**

Six Duetts for a Violin and Violoncello or Violin and Tenor. . . . Opª V. [Separate Parts.] *Printed for the Author: London*, [1785?] fol. **g. 417. (5.)**

[Another copy.] **g. 421. (10.)**

[Another copy.] **g. 420. c. (3.)**

[Another copy.] **h. 219. (4.)**

The Lovely Spring, *etc.* [Song.] *John Lee: Dublin*, [1780?] *s. sh.* fol. **H. 1601. a. (87.)**

The Celebrated Opera Dances, as perform'd at the King's Theatre ... 1783 for the Harpsichord, Violin, &c. Composed by Sig. Borghi, and others. Book I(-IV). 4 pts. *Printed for W. Forster: London*, [1783.] *obl.* 4°. **b. 51. a. (3.)**

Six Overtures in Four Parts, with Hautboys and French Horns ad libitum ... Opª VI. [Separate Parts.] *Printed for the Author: London*, 1787. fol. **h. 33.**
The title-page to the First Violin part is engraved by F. Bartolozzi.

BORGHI (Luigi) Six Solos for a Violin and Bass...Opera Prima. *W. Napier: London*, [1780?] fol. **g. 258.**

[Another copy.] **g. 422. e. (1.)**

Six Sonates à Violon & Basse...Œuvre Premier. *Chez J. J. Hummel: Amsterdam*, [1775?] fol. **h. 219. e. (1.)**

Six Sonates a Deux Violons...Oeuvre IV. [Separate Parts.] *Chés J. J. Hummel: Berlin, Amsterdam*, [1780?] fol. **h. 210. k. (1.)**

Six Solos for a Violin & Bass...Opª 4ª. *Printed for the Author: London*, 1783. fol. **g. 258. a.**
The title-page is engraved by F. Bartolozzi.

[Another edition.] Six Solos for a Violin and Bass. Op. 4. *Broderip & Wilkinson: London*, [1800?] fol. **g. 422. e. (2.)**

See Pugnani (G.) Six Divertimentos for two Violins and a Bass...by Pugnani... Borghi, *etc.* [1780?] fol. **g. 400. b. (2.)**

BORJON (Charles Emmanuel)
See Traité. Traité de la Musette, *etc.* [By C. E. Borjon.] 1672. fol. **7895. f. 7.**

BORN. Born with the vices of my kind. *Beauty's Power.* A New Song. [*London*, 1761.] 8°. **P.P. 5438. z.**
Universal Magazine, Vol. XXVIII., p. 206.

BORNET ( ) Nouvelle Méthode de Violon et de Musique, *etc.* Gravée par d'A. Olivier *Chez la Veuve Bornet: Paris*, [1790?] fol. **g. 289.**

Six Sonates d'Ariettes d'Opéra Comiques Arrangées pour un Violon Seul avec la Basse Chiffrée, *etc.* *Chez l'Auteur: Paris*, [1770?] fol. **g. 289. a.**

BORNHARDT (J. H. C.) Lied der Freundschaft: Brüder lagert euch im Kreise, für Fortepiano und Guitarre. *Bei L. Rudolphus: Altona*, [1800?] *obl.* fol. **C. 424. f. (1.)**

BOROSINI (Francesco) One Hundred Cantici in Italian after the manner of English Canons and Catches, collected by Sigr. Borosini. *Printed for J. Simpson: London*, [1747?] fol. **G. 429.**

BORROWED. The Borrowed Kiss. [Song.] *See* Hudson (R.)

[Another setting.] Borrow'd Kiss. [Song.] *See* See. See I languish. [By J. Oswald.] [1745?] *s. sh.* fol. **G. 311. (54.)**

BORSARO (Arcangelo) Il Primo Libro delle Villanelle,...a Tre Voci. Nouamente poste in luce. Basso. *Appresso Ricciardo Amadino: Venetia*, 1587. 4°. **B. 255.**

BORTOLAZZI (Bartolomeo) Cantata à l'Occasion de la Reception d'un Frère... def'd]iée aux Frères de la respectable Loge au Pélérin à Londres, *etc.* [*London*, 1800?] *obl.* 4°. **C. 424. g. (3.)**

Gesellen Lied zum Gebrauche der Pilger Loge in London. [*London*, 1800?] *obl.* 4°. **C. 424. g. (2.)**

Maurer Lied zum Gebrauche der Pilger ▭ in London, *etc.* [*London*, 1800?] *obl.* 4°. **C. 424. g. (1.)**

To Day, a Song for three Voices with an Accompaniment for the Piano Forte, *etc. Printed for the Author: London* [1800?] *obl.* fol. **E. 601. k. (4.)**

A presentation copy from the composer to B. Asioli, with autograph inscription.

BOSCHETTI (Giovanni Boschetto) Strali d' Amore. Fauola Recitata in Musica per Intermedij, con l' occasione d' una Comedia fatta in Viterbo li 14. di Febraro 1616. Con Alcuni Madrigali, Dialoghi, e Villanelle a Una, Due & Tre Voci...Opera Quarta. Nouamente composta, & data in luce. *Appresso Giacomo Vincenti: Venetia*, 1618. fol. **K. 8. g. 13.**

BOSSI (Cesare) Acis and Galatea...Ballet ...composed by Mr. Didelot, the Music by Sig[r] Cesare Bossi. [P. F. and Violin.] *L. Lavenu: London*, [1797.] fol. **g. 421. u. 1.**

Imperfect, wanting pages 3, 4, 19 *and* 20.

[L'Amant Statue.] The Favorite Ballet of L'Amant Statue...composed by Mr. Onorati, the Music by Sig[r] C. Bossi. [P. F.] *Longman & Broderip: London*, [1796.] fol. **g. 272. g. (3.)**

L'Amour Vangé, a Grand Ballet... by Mr. Didelot, with several Airs of Sig[r] Bossi's arranged for the Piano Forte by I. L. Dussek. *Printed for Corri, Dussek & Co.: London and Edinburgh*, [1796?] fol. **g. 272. g. (31.)**

[Another copy.] **g. 442. a. (4.)**

Bacchus & Ariadne. A Grand Ballet... Composed by M. Gallet. The Music [composed and] arranged for the Piano Forte by C. Bossi. *Corri, Dussek & Co.: London and Edinburgh.* 1798. fol. **g. 230. (4.)**

[Barader.] The Favorite Divertisment, Barader ... Composed by Mr. D'Egville. The Music composed & arranged for the Piano Forte by C. Bossi. *Goulding, Phipps & D'Almaine: London*, [1799.] fol. **g. 272. t. (10.)**

[Les Délassements Militaires.] Le Melange. The favorite Pas de Trois...in Les Délassements Militaires...The Music composed & arranged for the Piano Forte by C. Bossi. *L. Lavenu: London*, [1797.] fol. **h. 1480. m. (4.)**

BOSSI (Cesare) Les Deux Jumelles ou La Méprise. The Favorite Grand Ballet ...The Music composed & arranged for the Piano-Forte with an Accompaniment for a Violin, *etc.* *Goulding, Phipps & D'Almaine: London*, [1799.] fol. **g. 272. j. (7.)**

The title-page is signed by the composer.

Flore et Zephire, a grand Ballet by Didelot...the Music composed & arranged for the Piano-Forte with Accompaniments for Violin or Flute by C. Bossi. *Printed for Corri, Dussek & Co.: London & Edinburgh*, [1796.] fol. **g. 230. (1.)**

[L'Heureux Retour.] The Favorite Divertissement Ballet, called L'Heureux Retour ou le Vainqueur généreux ... Composed by Mr. Gallet, [the music composed and] arranged for the Piano Forte, by C. Bossi. *Longman & Broderip: London*, [1797.] fol. **g. 230. (3.)**

[Hylas et Témire.] The Favorite Divertisment Hylas et Témire...composed by Mr. D'Egville...The Music composed & arranged for the Piano-Forte by C. Bossi. *Goulding, Phipps & D'Almaine: London*, [1799.] fol. **h. 16. (1.)**

Les Jeux d'Eglé, The Favorite Grand Ballet...composed by Mr. D'Egville. The music composed & arranged for the Piano-Forte by C. Bossi. *Goulding, Phipps & D'Almaine: London*, [1799.] fol. **h. 16. a. (2.)**

Laura et Lenza. A Grand Ballet ... composed by Mr. Didelot ... The Music composed and arranged for the Piano-Forte by C. Bossi. *Goulding, Phipps & D'Almaine: London*, [1800.] fol. **h. 103. (39.)**

[Another copy.] **h. 726. l. (1.)**

—— *See* Monro (J.). The much admired Air Laura and Lenza [by C. Bossi], arranged as a Rondo, *etc.*[1800.] fol. **h. 726. c. (27.)**

Little Peggy's Love...Scotch Ballad... Composed by Mr. Didelot, the Music by C. Bossi. *Printed for Longman & Broderip: London*, [1796.] fol. **g. 230. (5.)**

[Le Marchand de Smyrne.] The Favorite Divertissement of Le Marchand de Smyrne, by Mr. Barree ... Composed & arrang'd for the Piano Forte, *etc.* *Goulding, Phipps & D'Almaine: London*, [1799.] fol. **g. 272. j. (8.)**

The title-page is signed by the composer.

L'Offrande a Terpsichore. A Divertisement ... Composed by M. Gallet. The Music [composed and] arranged for the Piano Forte by C. Bossi. *Printed for Corri, Dussek & Co.: London and Edinburgh*, 1798. fol. **g. 230. (2.)**

BOSSI (Cesare) [L'Offrande à Terpsichore.] *See* Ashley (J.) Mad^m^ Hillisberg & Mon^r^ Laborie's Dance in L'Offrande à Terpsichore [by C. Bossi]. Arranged as a Rondo, *etc.* [1798?] fol. **h. 1480. m. (1.)**

Le Triomphe de Thémis. A Grand Ballet . . . composed by M. Gallet, the Music . . . by C. Bossi. [P. F.] *Printed for Corri, Dussek & Co. : London*, [1798.] fol. **g. 137. (25.)**

See Egville (J. D') and Bossi (C.) Télémaque, a Grand Ballet . . . The music . . . by d'Egville & Bossi. [1799.] fol. **g. 230. (7.)**

BOSSLER (Heinrich Philipp Carl) Blümenlese für Klavierliebhaber, eine musikalische Wochenschrift. Zweiter Theil. Herausgegeben von H. P. Bossler, *etc. Speier*, 1782. fol. **G. 610.**

The composers named in this collection are : Schmittbaur, Walther, Kirchner, Lorenz, Rheinek, Köhler, Junker, Eilenstein, Christmann, Beck, Sulzer, Schubart, Laussenmaier, Buttstett, Schönfeld, Moeller, Lang, Veber, C.P. E. Bach, Sauerbrey, Gerber and Rosetti.

BOTANY BAY. Botany Bay. [Song.] *See* Britannia. Britannia fair Guardian of this favor'd land. [1788.] fol. **G. 360. (30.)**

BOTH. Both old Men and young. *The well dispos'd Organ Blower.* [Song.] [*London?* 1730?] *s. sh.* fol. **G. 316. h. (14.)**

[Another copy.] **G. 316. d. (44.)**

BOTHWELL. Bothwell Bank. Song. *See* O. O Bothwell bank thou bloomest Fair, *etc.* [1800?] fol. **G. 356. (68.)**

BOTTARELLI (Giovan Gualberto) Del Canzoniere d' Orazio di G. G. Bottarelli Ode XII., messe in Musica da' più rinomati Professori Inglesi [*i.e.* T. A. Arne, J. Worgan, W. Defesch, W. Boyce, C. Heron and S. Howard.] . . . Edizione Seconda. *Londra*, 1757. fol. **G. 242. (3.)**

BOTTLE. The Bottle. [Song.] *See* Whate'er. Whate'er squeamish Lovers may say. [1785?] fol. **H. 2818. c. 65.**

The Bottle and Bird. Song. *See* Gentleman.

BOTTLE COMPANIONS. The Bottle Companions or Bacchanalian Club, being a Choice Collection of merry Drinking Songs and Healths . . . by the most Ingenious Masters, *etc. Printed for I. Walsh and P. Randall . . . and I. Hare : London*, [1710?] fol. **H. 34.**

The composers named in this collection are : Leveridge, Richard Elford, John Eccles, Isum, J. Weldon, John Barrett, John Geeree, Durfey, Davis, Rosengrave, John Blow, Willis, Henry Purcell and A. Bradley.

BOTTOM. Bottom. [Song.] *See* Dibdin (C.) [*Tom Wilkins.*]

BOTTRIGARI (Ercole) Il Desiderio, ouero De' Concerti di varij Strumenti Musicali. Dialogo . . . Nel quale anco si ragiona della Participatione di essi Strumenti, & di molte altre cose pertinenti alla Musica. *Appresso Gioambattista Bellagamba : Bologna*, 1599. 4°. **785. h. 53.**

This work was originally printed under the pseudonym of Alemanno Benelli, an anagram of Annibale Meloni, for whom it was written. It was reprinted under Meloni's name and claimed as his work by G. M. Artusi.

—— *See* Meloni (A.) Il Desiderio, *etc.* [By E. Bottrigari, edited by G. M. Artusi.] 1601. 4°. **557*. c. 18. (2.)**

Il Melone. Discorso Armonico . . . & Il Melone Secondo, Considerationi Musicali . . . sopra vn Discorso di M. Gandolfo Sigonio intorno à' Madrigali, & à' Libri dell' Antica Musica ridutta alla moderna Prattica di D. Nicola Vicentino. E nel fine esso Discorso del Sigonio. [With a dedication signed Lorenzo Righetti.] 2 pts. *Appresso Vittorio Baldini : Ferrara*, 1602. 4°. **557*. c. 18. (4.)**

Each part has a separate title-page and pagination. The title-page of Part I. bears the autograph of J. C. Pepusch.

Il Patricio, ouero De' Tetracordi Armonici di Aristosseno, parere, et Vera Dimostratione dell' Illustre . . . Caualiere Hercole Bottrigaro. *Appresso Vittorio Benacci : Bologna*, 1593. 4°. **557* c. 18. (1.)**

BOUCLIER. Le Bouclier de Minerve. Cantate. *See* Clérambault (L. N.)

BOUDOIR. Le Boudoir. [Song.] *See* Thémire. Thémire un jour, &c. [1780?] 8°. **B. 362. (169.)**

Le Boudoir d'Aspasie. Chanson. *See* Tout. Tout est charmant chez Aspasie. [1790?] 8°. **B. 362. e. (81.)**

BOUFFLERS. Boufflers peignit avec grâce. *Les Cinq Doits.* Air : du Vaudeville de Figaro. [*Paris*, 1785?] 8°. **B. 362. (194.)**

[Another edition.] Boufflers peignit avec grâce. *Le Petit Doigt Babillard.* Air : du Vaudeville de Figaro. [*Paris*, 1790?] 8°. **B. 362. (195.)**

[Another copy.] **B. 362. j. (11.)**

BOUIN ( ) *See* Bordier (L. C.) Traité de Composition . . . Mis au jour par Mr. Bouin. [1770.] 8°. **E. 766.**

BOULEVARD. Le Boulevard. Opéra-Comique ; Ballet en un Acte . . . avec la Musique. [Words by Anseaume, music by Laruette.] *Chez Duchesne : Paris*, 1753. 8°. **11738. b. 15. (6.)**

[Another copy.] **164. f. 35.**

BOUQUET. Bouquet. [Song.]
See ALLEZ. Allez, sur le sein de Lisette. 1731. *s. sh.* 4°. **298. a. 18.**

Bouquet à ma Sœur. [Song.]
See VOLE. Vole à ma Sœur, heureux Bouquet, *etc.* [1780?] 8°. **B. 362. g. (59.)**

Le Bouquet d'Annette. [Song.]
See JE. Je fus réveillé ce matin, *etc.* [1780?] 8°. **B. 362. e. (92.)**

Le Bouquet de Jeannette pour Jeannot. [Song.] *See* JOUR. Un jour Jeannot dit à Jeannette. [1790?] 8°. **B. 362. e. (122.)**

Le Bouquet du Mois de May. Rondeau.
See TOC. Toc, toc, ouvrez, s'il vous plait, *etc.* [1780?] 8°. **B. 362. a. (136.)**

Le Bouquet Placé. [Song.]
See DE. D'un bouquet de Romarin. [1780?] 8°. **B. 362. g. (83.)**

BOURDELOT (PIERRE)
See MICHON, afterwards BOURDELOT (P.)

BOURDELOT (PIERRE BONNET)
See BONNET, afterwards BONNET-BOURDELOT (P.)

BOURGEOIS (LOUIS) Pseaulmes LXXXIII. de Dauid. Le Cantique de Simeon, Les Commandementz de Dieu, L'Oraison dominicale, Le Symbole des Apostres, Les Prières deuant & apres le repas. Dont quelques uns parauant imprimés ont esté reueus, & les autres de nouueau mis en musique...entre lesquelz nous en auez XXXIII. à uoix pareilles. Le tout à quatre parties, *etc.* Bassus.
Chez Godefroy Beringen : Lyon, 1554. *obl.* 16mo. **K. 8. i. 4. (16.)**

BOURGEOIS (THOMAS LOUIS JOSEPH) Les Amours Déguisez, Ballet [by L. Fuzelier], *etc.* *Chez C. Ballard : Paris*, 1713. *obl.* 8°. **B. 325. a.**

Les Plaisirs de la Paix. Balet [by Ménesson], *etc.* *Chez P. Ribou : Paris*, 1715. *obl.* 8°. **B. 325.**

Pour célébrer la santé de Louis. *Air à Boire, etc.* [Words] Par M. Laffichard. [*Paris,*] 1744. *s. sh.* 4°. **298. b. 28.**
Mercure de France, Oct., 1744.

BOURKE (JOHN) The Favorite Ballad of, The Blue Bell of Scotland [by Mrs. Jordan], arranged as a Rondo for the Piano Forte, by I. Bourke.
McDonnell : Dublin, [1800?] fol. **g. 140. (4.)**

The Dutch Skipper. A Favorite Air, arranged as a Rondo for the Piano Forte with or without Additional Keys, by J. Bourke. *W. Power & Co. : Dublin*, [1800?] fol. **g. 140. (3.)**

BOURKE (JOHN) Hail! sweet Peace, a Glee for 4 voices, the Words by N. Creed, *etc.* *W. Power & Co. : Dublin*, [1800?] fol. **G. 353. (9.)**

The Celebrated Air "Since then I'm doom'd," with Variations for the Piano Forte by J. Bourke. *W. Power & Co. : Dublin*, [1800?] fol. **g. 1501. (7.)**

BOURNONVILLE (JEAN VALENTIN DE) Missa Quatuor Vocum. Ad Imitationem Moduli Aue maris stella, *etc.* *Ex Officina Petri Ballard : Parisiis*, 1618. fol. **K. 10. b. 1. (20.)**

BOUSSET (JEAN BAPTISTE **DROUART DE**) Eglogue, *etc.* *Chez C. Ballard : Paris*, 1690. *obl.* 4°. **B. 80. (2.)**

Premier [—IXme] Livre d'Airs sérieux et à boire, *etc.* 9 pts. *Chez C. Ballard : Paris*, 1620(-92). *obl.* 4°. **B. 80. (3.)**

Recueil d'Airs sérieux et à boire.
Chez C. Ballard : Paris, 1690. *obl.* 4°. **B. 80. (1.)**

BOUSSOLE. La Boussole Françoise. [Song.] *See* EMBARQUEZ. Embarqués vous fiers matelots, *etc.* [1785?] 8°. **B. 362. (21.)**

BOUTEILLER ( ) Printems, *etc.* [Song, words] Par M. l'Affichard, *etc.* [*Paris,*] 1728. *s. sh.* 4°. **297. a. 33.**
Mercure de France, June, 1728.

BOUTMONT (F.) The Princess Royal's Minuet...With an Explanation of all the Steps, and its Proper Figures, *etc.*
Babb : [London, 1780?] fol. **h. 1480. p. (1.)**

BOUTMY (LAURENT FRANÇOIS) The Happy Villager. A Favorite Ballad with an Harp Accompaniment. *Fentum : London*, [1795?] fol. **G. 806. (69.)**

A New Military March, performed in the Presence of their Majesties, by the Prince of Wales' Band, *etc.* [Flute and P. F.] *J. Dale : London*, [1795?] fol. **g. 133. (6.)**

Quatre Ouvertures arangé [*sic*] pour le Clavecin ou le Forte Piano. Trois avec Accompagnement d'un Violon, et une avec [*sic*] l'Accompagnement da [*sic*] Flute Traversire [*sic*]. . . Oeuvre 2. [Separate Parts.] *J. Fentum : London*, [1795?] fol. **g. 421. u. (2.)**

BOUVARD (FRANÇOIS) À l'amitié Corine donne. *Air Sérieux, etc.* [Words] Par M. le Chevalier de S. Jory. [*Paris,*] 1741. *s. sh.* 4°. **298. b. 13.**
Mercure de France, Dec., 1741.

À quoi bon former tant de vœux. *Gavotte Bacchique, etc.* [*Paris,*] 1740. *s. sh.* 4°. **298. b. 5.**
Mercure de France, May, 1740.

BOUVARD (François) À tous vos appas précieux. *Chansonnette, etc.* [*Paris,*] 1741. *s. sh.* 4°. **298. b. 13.**
Mercure de France, Dec., 1741.

Ah! qui peut exprimer les mots. *Air à Boire, etc.* [*Paris,*] 1741. *s. sh.* 4°. **298. b. 13.**
Mercure de France, Nov., 1741.

Aimable Babet, en ce jour. *Air Sérieux, etc.* [*Paris,*] 1742. *s. sh.* 4°. **298. b. 18.**
Mercure de France, Dec., 1742.

Amis buvons et chantons tous. *Duo.* Ronde de Table, *etc.* [*Paris,*] 1741. *s. sh.* 4°. **298. b. 9.**
Mercure de France, March, 1741.

Amis, le temps s'écoule. *Air à Boire, etc.* [*Paris,*] 1742. *s. sh.* 4°. **298. b. 15.**
Mercure de France, March, 1742.

L'Amour dans ce charmant repas. *Air à Boire, etc.* [*Paris,*] 1740. *s. sh.* 4°. **298. b. 5.**
Mercure de France, March, 1740.

L'Amour fuit la contrainte. *Ariette, etc.* [*Paris,*] 1741. *s. sh.* 4°. **298. b. 12.**
Mercure de France, Oct., 1741.

Amour, tendre Amour. *Air Sérieux, etc.* [*Paris,*] 1743. *s. sh.* 4°. **298. b. 20.**
Mercure de France, May, 1743.

Avant que je fusse amoureux. *Air à Boire, etc.* [Words by] L'Affichard. [*Paris,*] 1740. *s. sh.* 4°. **298. b. 7.**
Mercure de France, August, 1740.

Le Badinage. Ariette, *etc.* [*Paris,*] 1743. *s. sh.* 4°. **298. b. 19.**
Mercure de France, Jan., 1743.

Bannissons de notre séjour. *Chanson, etc.* [*Paris,*] 1744. *s. sh.* 4°. **298. b. 26.**
Mercure de France, June, 1744.

Belle Babet, qui pourroit se défendre. *Air Sérieux, etc.* [Words] Par M^lle^ * * * * * * *. [*Paris,*] 1740. *s. sh.* 4°. **298. b. 8.**
Mercure de France, Nov., 1740.

Belle Philis, je t'aime. *Air Sérieux, etc.* [Words] Par M. C * * * * * d'Orléans. [*Paris,*] 1742. *s. sh.* 4°. **298. b. 15.**
Mercure de France, April, 1742.

Un Berger sincère. *Musette, etc.* [*Paris,*] 1740. *s. sh.* 4°. **298. b. 5.**
Mercure de France, May, 1740.

Le Buveur Malade. Air à Boire, *etc.* [*Paris,*] 1742. *s. sh.* 4°. **298. b. 16.**
Mercure de France, July, 1742.

C'est en vain que parmy les pots. *Air, etc.* [*Paris,*] 1733. *s. sh.* 4°. **298. a. 28.**
Mercure de France, March, 1733.

Le Champenois, le Bourguignon. *Air Bachique.* (Les paroles sont de Mlle. Malcrais de la Vigne.) [*Paris,*] 1732. *s. sh.* 4°. **298. a. 26.**
Mercure de France, Dec., 1732.

BOUVARD (François) Charmante et paisible retraite. *Air Sérieux, etc.* [Words by] Y. G.* * * de Cressy. [*Paris,*] 1743. *s. sh.* 4°. **298. b. 19.**
Mercure de France, March, 1743.

Cher Amant, pour pleurer en ton absence. *Air Sérieux, etc.* [*Paris,*] 1741. *s. sh.* 4°. **298. b. 10.**
Mercure de France, April, 1741.

Comme un bon Docteur Ubiquiste. *Air à Boire.* [*Paris,*] 1737. *s. sh.* 4°. **297. b. 19.**
Mercure de France, June, 1737.

Contre les Traits de l'Amour. *Ariette, etc.* [Words] Par M. Gaudes. [*Paris,*] 1743. *s. sh.* 4°. **298. b. 20.**
Mercure de France, May, 1743.

Coule, bouteille incomparable. *Air à Boire, etc.* [Words by] Le G * * * * *. [*Paris,*] 1742. *s. sh.* 4°. **298. b. 14.**
Mercure de France, Jan., 1742.

Dans le fond d'un bocage. Musette, *etc.* [*Paris,*] 1740. *s. sh.* 4°. **298. b. 7.**
Mercure de France, Sept., 1740.

Dans mon dépit je jurai l'autre jour. *Air tendre, etc.* [*Paris,*] 1741. *s. sh.* 4°. **298. b. 12.**
Mercure de France, Sept., 1741.

De vôtre esprit la force est si puissante. *Air Sérieux* [words] de M. de Voltaire. [*Paris,*] 1740. *s. sh.* 4°. **298. b. 4.**
Mercure de France, Jan., 1740.

Les Délices de Comus. Nouveaux Amusemens de Table, mêlez d'Airs Serieux et á Boire . . . Première (— X^e^) Partie. Gravez par Mlle. Hue. *Chez Madame Boivin, etc. Paris*, 1751 (-2). 8°. **B. 379.**

Eh! comment ne pas me rendre. *Menuet, etc.* [*Paris,*] 1744. *s. sh.* 4°. **298. b. 26.**
Mercure de France, June, 1744.

L'Éloge du Viu. Air à Boire, *etc.* [*Paris,*] 1741. *s. sh.* 4°. **298. b. 9.**
Mercure de France, March, 1741.

En vain la fortune ennemie. *Vaudeville, etc.* [*Paris,*] 1742. *s. sh.* 4°. **298. b. 18.**
Mercure de France, Oct., 1742.

Fanchan, l'autre jour dans ce bois. *Chansonnette, etc.* [*Paris,*] 1740. *s. sh.* 4°. **298. b. 8.**
Mercure de France, Nov., 1740.

L'Hyver. Chanson. [*Paris,*] 1740. *s. sh.* fol. **298. b. 4.**
Mercure de France, Feb., 1740.

Je fais les délices des filles. *Enigme.* Recit de Basse, *etc.* [Words by] Laffichard. [*Paris,*] 1742. *s. sh.* 4°. **298. b. 18.**
Mercure de France, Nov., 1742.

BOUVARD (François) Je n'ai plus le cœur de ma belle. *Brunette, etc.* [Words by L'Affichard.] [*Paris,*] 1740. *s. sh.* 4°. **298. b. 7.**
Mercure de France, Oct., 1740.

Jeune Manon, qui n'est pas enchanté. *Chansonnette, etc.* [*Paris,*] 1740. *s. sh.* 4°. **298. b. 5.**
Mercure de France, May, 1740.

Livrez-vous, belle Jeunnesse. *Chansonnette, etc.* [*Paris,*] 1741. *s. sh.* 4°. **298. b. 11.**
Mercure de France, July, 1741.

Livrons-nous à la tendresse. *Musette, etc.* [*Paris,*] 1741. *s. sh.* 4°. **298. b. 13.**
Mercure de France, Nov., 1741.

Lucas, du Cabaret sortant la panse pleine. *Air à Boire, etc.* [*Paris,*] 1741. *s. sh.* 4°. **298. b. 11.**
Mercure de France, July, 1741.

N'avoir pour objet que sa flâme.
See infra : [*Les Nôces de Vénus.*]

[Les Nôces de Vénus.] N'avoir pour objet que sa flâme. *Vaudeville, etc.* [*Paris,*] 1743. *s. sh.* 4°. **298. b. 19.**
Mercure de France, March, 1743.

Le Père Sirot. Vaudeville Bachique. [*Paris,*] 1732. *s. sh.* 4°. **298. a. 25.**
Mercure de France, Sept., 1732.

Le Plaisir de rire. Vaudeville, *etc.* [Words by] L'Affichard. [Paris,] 1741. *s. sh.* 4°. **298. b. 10.**
Mercure de France, April, 1741.

Que chacun de nous se livre. *Gavotte, etc.* [*Paris,*] 1734. *s. sh.* 4°. **297. b. 3.**
Mercure de France, April, 1734.

Que d'esprit, que d'attraits ! *Air à Boire.* [Words.] Par M. Desforges Maillard. [*Paris,*] 1743. *s. sh.* 4°. **298. b. 19.**
Mercure de France, Feb., 1743.

Que l'Amour présente de charmes. Gavotte, *etc.* [Words by L'Affichard.] [*Paris,*] 1740. *s. sh.* 4°. **298. b. 7.**
Mercure de France, Aug., 1740.

Que ta liqueur enchanteresse. *Hymne à Bacchus.* Gavotte, *etc.* [Words by] Gasparini. [*Paris,*] 1742. *s. sh.* 4°. **298. b. 17.**
Mercure de France, Oct., 1742.

Quels charmes près de ma Bergère. *Air Tendre, etc.* [*Paris,*] 1756. *s. sh.* 8°. **297. d. 3.**
Mercure de France, Oct., 1756.

Quoi ! toujours des Chansons ! *Air à Boire, etc.* [*Paris,*] 1740. *s. sh.* 4°. **298. b. 6.**
Mercure de France, July, 1740.

Le Retour d'Iris. Musette. [*Paris,*] 1740. *s. sh.* 4°. **298. b. 5.**
Mercure de France, April, 1740.

BOUVARD (François) Le Rhûme guéri par le Vin. Air à Boire, *etc.* [*Paris,*] 1742. *s. sh.* 4°. **298. b. 14.**
Mercure de France, Feb., 1742.

Le Soleil trop ardent fait languir la Nature. *Air Sérieux, etc.* [*Paris,*] 1742. *s. sh.* 4°. **298. b. 17.**
Mercure de France, August, 1742.

Sortez de l'Isle de Cythère. *Chansonnette, etc.* [*Paris,*] 1740. *s. sh.* 4°. **298. b. 6.**
Mercure de France, July, 1740.

Tendresse Bacchique. Menuet, *etc.* [*Paris,*] 1742. *s. sh.* 4°. **298. b. 18.**
Mercure de France, Dec., 1742.

Venez partager l'allégresse. *Air à Boire, etc.* [*Paris,*] 1741. *s. sh.* 4°. **298. b. 12.**
Mercure de France, Sept., 1741.

Vénus sur la molle verdure. *Musette, etc.* [Words by] Le Chevalier de S. Jorry. [*Paris,*] 1740. *s. sh.* 4°. **298. b. 7.**
Mercure de France, Sept., 1740.

Un jour je vis une Bergère. *Ode Anacréontique, etc.* [*Paris,*] 1733. *s. sh.* 4°. **298. a. 27.**
Mercure de France, Jan., 1733.

Vous seule régnez dans mon âme. *Air à Boire, etc.* [*Paris,*] 1743. *s. sh.* 4°. **298. b. 20.**
Mercure de France, April, 1743.

Vous me quittez, charmante Ismene. *Air Sérieux, etc.* [Words by] Laffichard. [*Paris,*] 1742. *s. sh.* 4°. **298. b. 17.**
Mercure de France, Sept., 1742.

BOUVARD (François) and **BERTIN DE LA DOUÉ** (T.) Cassandre. Tragédie [Lyrique en 5 Actes et un Prologue. Words by Chancel de Lagrange. Full Score]. [*C. Ballard : Paris*, 1706.] fol. **I. 314.**
Imperfect, wanting the title-page.

BOUVARDINSKA ( ) *Mlle.* Les rigueurs de Climene. *Chansonette, etc.* [*Paris,*] 1740. *s. sh.* 4°. **298. b. 6.**
Mercure de France, June, 1740.

BOUVIN ( ) Quand je te vois mon cher Silvandre. [Song.] *Récoquillée :* [*Paris,*] 1770. *s. sh.* 8°. **297. e. 35.**
Mercure de France, October, 1770.

BOVIO (Alfonso) Prima (Seconda) (Terza) Parte al Cantorino Olivetano. Nuouamente Stampato, e registrato dalli Libri Chorali, *etc.* 3 pts. *Appresso Capo Francesco Bodio : Venetia*, 1661. 4°. **C. 11.**
The pagination is continuous.

BOW. Bow down thine Ear O Lord. Anthem. *See* Greene (M.)

Bow the head, thou lily fair. Dirge. *See* Butler (T. H.)

Bow Wow Wow. [Song.] *See* Sit. Sit down Neighbours, all, *etc.* [1703?] fol. **G. 806. f. (72.)**

BOWIE (JOHN) A Collection of Strathspey Reels & Country Dances, &c. with a Bass for the Violoncello or Harpsichord, *etc.*
Printed for Stewart & Co.: Edinburgh, [1789?] fol. **g. 229. a. (1.)**

BOWLAND ( ) *See* PSALMS. [*English.*] An Abridgment of...the Psalms...with ...Tunes...by...Dr. Bowland, *etc.* [1777.] 8°. **A. 511. d.**

BOWLING GREEN. The Bowling Green. [Song.] *See* I. I sing of no antient atchievements of might. [1780?] fol. **H. 1980. (117.)**

BOWMAN (HENRY) [Songs for one, two, and three Voyces to the Thorow-Bass. With some Short Simphonies. Collected out of...the...Poems of...Mr. Cowley, *etc.*] [*Oxford*, 1677.] fol. **H. 36.**
Imperfect, wanting the title-page and last leaf.

BOWMAN (THOMAS) A Collection of English Odes, Cantatas, Songs, *&c.*
W. Smith: London, [1750?] fol. **G. 806. h. (6.)**

Charming Delia. [Song.] [*London*, 1748.] fol. **G. 311. (16.)**

Pearly Tear by Nature shed. *The so much admired Musette and Minuet, etc.* [*London*, 1750?] fol. **H. 1994. (7.)**

Pearly tear by Nature shed.
See PEARLY. Pearly tear, *etc.* [By T. Bowman.] [1754.] 8°. **250. c. 1.**

Vocal Harmony, a Collection of New Songs. *R. Thompson: London*, [1768?] fol. **G. 424. d. (1.)**

BOWMEN. The Bowmen of Kent. [Song.] *See* DIBDIN (C.) [*The Quizes.*]

The Bow Men of the Border. Song.
See D'ASTI (C. T.)

BOYCE (WILLIAM)

ARRANGEMENT.

1. Church Music and Ode.
2. Solomon.
3. Dramatic Works.
4. Songs.
   a. Collections.
   b. Single Songs.
5. Instrumental.
6. Appendix.
7. Index of Vocal Numbers.

1. CHURCH MUSIC AND ODE.

Fifteen Anthems, together with a Te Deum and Jubilate, in Score, for 1. 2. 3. 4. & 5. Voices, *etc.* [Edited by P. Hayes.]
Printed for the Author's Widow and Family: London, 1780. fol. **I. 212. a.**

Burial Service in the key of E with the lesser Third. [*London*, 1800?] fol. **G. 808. b. (11.)**
No. 64 of a Serial Issue of Page's 'Harmonia Sacra.'

BOYCE (WILLIAM) Cathedral Music, being a Collection in Score of the Most Valuable and Useful Compositions for that Service, by the Several English Masters of the last Two Hundred Years...Selected and . . . Revis'd by Dr. W. Boyce, *etc.* 3 Vols. *Printed for the Editor: London*, 1760–73. fol. **I. 212. b.**
This work contains services, etc. by the following composers: Vol. I.—Tallis, Morley, Farrant, Bevin, O. Gibbons, Child, Rogers, Blow, Aldrich. Vol. II.—Henry VIII., Tallis, Tye, Farrant, Bird, O. Gibbons, Batten, Child, Rogers, Blow, Aldrich, Creyghton, Purcell, Goldwin, Clark, Croft, Weldon, Lawes, Locke, Humphrys, Wise. Vol. III.—Bird, Child, Blow, Purcell, Bull, Humphrys, Wise, Turner and Clark.

Cathedral Music...Second Edition. 3 Vols. *Printed for J. Ashley: London*, 1788. fol. **I. 212. d.**

A Collection of Anthems and a Short Service in Score, for 1. 2. 3. 4. 5 and 8 Voices, *etc.* *Printed for the Author's Widow: London*, 1790. fol. **I. 212. e.**

[The Lord my pasture shall prepare.]
See KNAPP (W.) A Set of New Psalms and Anthems . . . to which is added, a Pastoral Hymn by ... J. Addison, set to Music by Dr. William Boyce, *etc.* 1754. 8°. **B. 647. b.**

An Ode Perform'd in the Senate House at Cambridge on the First of July, 1749, at the Installation of...the Duke of Newcastle, Chancellor of the University. The Words by W. Mason...To which is added an Anthem, perform'd y^e^ following Day, *etc.* [Full Score. 2 pts.] [*London*, 1749.] fol. **K. 7. i. 5.**

2. SOLOMON.

Solomon. A Serenata, in Score, taken from the Canticles, *etc.* [Libretto by E. Moore.] *J. Walsh, for the Author: London*, 1743. fol. **H. 1081.**

Balmy Sweetness ever flowing. *A Song in Solomon, etc.* [*London*, 1743?] fol. **G. 306. (173.)**

[Another edition.] Balmy Sweetness ever flowing. *A Song in Solomon, etc.* [*London*? 1745?] fol. **G. 316. d. (56.)**

The chearful Spring begins to-day. *A Song in Solomon, etc.* [*London*, 1743?] fol. **G. 312. (19.)**

Fair and comely is my Love. [*London*, 1743?] *s. sh.* fol. **G. 307. (205.)**

[Another edition.] Fair and comely is my Love. [*London*? 1745?] *s. sh.* fol. **G. 316. d. (135.)**

Fairest of the Virgin Throng. *A Song in Solomon, etc.* [*London*, 1743?] *s. sh.* fol. **G. 307. (207.)**

BOYCE (William) [Another edition.] Fairest of the Virgin Throng. *A Song in Solomon, etc.* [*London?* 1745?] *s. sh.* fol. **G. 316. d. (145.)**

On his Face the vernal Rose. *Favourite Air, etc.* [*London,*] 1789. *s. sh.* 4°. **P.P. 5141.**

The Lady's Magazine, Feb., 1789.

Softly rise O Southern Breeze. A Favorite Song, *etc.* *F. Linley: London,* 1796?] fol. **G. 805. h. (8.)**

Tell me, lovely Shepherd, where. *A New Song, etc.* [*London,* 1743?] *s. sh.* fol. **G. 303. (79.)**

[Another copy.] **H. 2818. (29.)**

[Another edition.]
See Tell. Tell me, lovely Shepherd, where. [Song, from W. Boyce's 'Solomon.'] [1750?] *s. sh.* fol. **G. 312. (26.)**

Together let us range the Fields. A favorite Duett ... Sung by Mr. Harrison & Mrs. Billington. *J. Bland: London,* [1790?] fol. **H. 1994. d. (7.)**

Together let us range the fields. A Favorite Duett.. Sung...by Mr. Incledon & Miss Poole, *etc.* *Corri, Dussek & Co.: London & Edinburgh,* [1795?] fol. **H. 2815. c. (8.)**

Together let us range the fields. [P. F. Duet.] *See* Haendel (G. F.) [*Doubtful and Spurious Works.*] Together let us range the Fields, composed by G. F. Handel [or rather W. Boyce] and arranged for Two Performers on one Piano Forte. [1790?] fol. **g. 272. o. (9.)**

Together let us range the Fields...Duett, *etc.* *See* Together. [1790?] fol. **H. 2826. b. (54.)**

Who is thy Love. *A Song in Solomon.* [*London,* 1747.] fol. **G. 316. f. (92.)**

Ye Blooming Virgins. *A Song in Solomon, etc.* [*London,* 1743?] *s. sh.* fol. **G. 314. (19.)**

[Another edition.] Ye blooming Virgins. *A Song in Solomon, etc.* [*London,* 1745?] *s. sh.* fol. **G. 316. f. (137.)**

[For songs, *etc.*, published anonymously:] *See* Solomon.

3. Dramatic Works.

The Chaplet. A Musical Entertainment, *etc.* [Words by M. Mendez. Full Score.] *Printed for I. Walsh: London,* [1750.] fol. **G. 225. (2.)**

—— Boast not mistaken swain. *A Song, etc.* [*London,* 1782.] *s. sh.* 4°. **P.P. 5141.**

The Lady's Magazine, Aug., 1782.

—— Boast not, mistaken swain. *Song, etc.* [*London,*] 1797. *s. sh.* 4°. **P.P. 5141.**

The Lady's Magazine, Feb., 1797.

BOYCE (William) The Chaplet. Push about the brisk bowl. *A Drinking Song, etc.* [*London,* 1750?] *s. sh.* fol. **G. 316. c. (12.)**

—— [For songs, *etc.*, published anonymously:] *See* Chaplet.

[Harlequin's Invasion.] Come cheer up, my Lads. A Song sung by Mr. Champnes in Harlequin's Invasion, etc. [Words by D. Garrick.] *Printed by Authority: London,* [1759?] *s. sh.* fol. **G. 307. (74.)**

—— [Another edition.] Come cheer up, my Lads. *A Song, etc.* [*London,* 1765?] *s. sh.* fol. **G. 307. (41.)**

—— [Come cheer up, my Lads.]
See Bear. Bear a hand jolly Tars. *Keppel's Triumph.* [Song, to the tune of "Heart of Oak," *etc.*] [1779.] *s. sh.* fol. **G. 306. (197.)**

—— [Come cheer up, my Lads.] The Hardy Tars of Old England, or the True Hearts of Oak. *See* Come. Come cheer up my Lads, *etc.* [Song ... Music by Boyce, with new words.] [1780?] *s. sh.* fol. **G. 307. (85.)**

—— [Sweetest Bard that ever sung.]
See Thalia. Thalia. A Collection of Six ... Songs ... by Dr. Boyce, *etc.* [N° 3.] [1767?] fol. **G. 320. (3.)**

—— [For songs, *etc.*, published anonymously:] *See* Harlequin's Invasion.

[The Secular Masque.] With Horns and with Hounds. *The Song of Diana*, in Mr. Dryden's Secular Masque. [*London,* 1750?] fol. **G. 313. (259.)**

—— [Another edition.] With Horns and with Hounds. *The Song of Diana, etc.* *See* Hunting Songs. A Choice Collection of ... Hunting Songs, *etc.* Book I. [1770?] fol. **G. 302.**

The Shepherd's Lottery. A Musical Entertainment, *etc.* [Words by M. Mendez. Full Score.] *Printed for I. Walsh: London,* [1751.] fol. **G. 225. (1.)**

—— To dear Amaryllis. *Favourite Song* in the Chaplet [or rather The Shepherd's Lottery], *etc.* [*London,*] 1798. *s. sh.* 4°. **P.P. 5141.**

The Lady's Magazine, June, 1798.

—— [For songs, &c. published anonymously:] *See* Shepherd's Lottery.

4. Songs.

a. Collections.

Lyra Britannica:...Being a Collection of Songs, Duets and Cantatas, on Various Subjects, *etc.* 6 Books. *Printed for I. Walsh: London,* [1745?-55?] fol. **G. 330.**

The title-pages of the different books are slightly different.

[Another copy. Books I. and II.] **G. 427. (3.)**

BOYCE (William) Lyra Britannica: Being a Collection of Songs on Various Subjects...for the German-Flute.
Printed for Harrison & Co.: London, [1785?] *obl.* 4°. **b. 475.**

b. Single Songs.

[An Answer to Orpheus and Euridice.] *See* When. When Orpheus went down to the Regions below, *etc.* [Music by W. Boyce.] [1740?] *s. sh.* fol. **G. 305. (128.)**

Bid me when forty Winters more. Song. The words by Dr. Hill. [*London*, 1755?] fol. **G. 306. (208.)**
Printed from the plates of Book V. of 'Lyra Britannica.'

Cease vainglorious Swain. [Song.] *Set by Mr. Boyce.* [*London*, 1740?] *s. sh.* fol. **G. 307. (31.)**

Come all ye young Lovers. *A new favourite Song*, sung by Mr. Lowe at Ruckolt House, *etc.* *Printed...for J. Simpson:* [*London*, 1745?] *s. sh.* fol. **I. 530. (21.)**

[Another copy.] **G. 307. (76.)**

Come all ye young Lovers. [For editions published anonymously:] *See* Come.

The Constant Lover. A new Song, *etc.* [*London*, 1740?] *s. sh.* fol. **G. 305. (273.)**

[Another copy.] **G. 309. (18.)**

The Constant Lover, *etc.* [Song.] [*London*, 1746.] 8°. **157. l. 8.**
The London Magazine, 1746, *p.* 417.

The Constant Lover. [For editions published anonymously:] *See* If. If you my wand'ring heart wou'd find.

The Distracted Lover. [Song.] [*London*, 1745?] *s. sh.* fol. **G. 316. e. (36.)**

Fair Silvia. [Song.] [*London*, 1740?] *s. sh.* fol. **G. 305. (116.)**

Goddess of Ease, leave Lethe's brink. [Song, the words by C. Smart.] *Set by Mr. Boyce.* [*London*, 1745?] *s. sh.* fol. **G. 308. (5.)**

[Another edition.] Goddess of Ease, leave Lethe's brink, *etc.* [*London?* 1745?] *s. sh.* fol. **G. 316. d. (156.)**

Goddess of ease, leave Lethe's brink. *See* Goddess. Goddess of ease, *etc.* [By W. Boyce.] [1748.] 8°. **157. l. 10.**

The Herefordshire Winter. [Song.] [*London*, 1730?] *s. sh.* fol. **G. 306. (40.)**

Idleness. A Song, *etc.* [*London*, 1745.] 8°. **249. c. 15.**
The Gentleman's Magazine, Vol. XV., *p.* 268.

In vain Philander at my Feet. *Song, etc.* [*London*, 1740?] *s. sh.* fol. **G. 316. e. (38.)**

BOYCE (William) In vain, Philander, at my Feet. *A New Song.* [*London*, 1751.] 8°. **P.P. 5438. z.**
The Universal Magazine, Vol. IX., *p.* 30.

The Invocation to Neptune. [Song.] Written Extempore at Calais, requesting him to grant a Favourable Passage, to a Great Lady returning to England. [*London*, 1740?] *s. sh.* fol. **G. 305. (101.)**

Mr. Boyce's 2d Tune to Jessy. [Song, begins: "How blest has my Time been," words by E. Moore.] *Printed for I. Walsh:* [*London*, 1746?] *s. sh.* fol. **G. 305. (171.)**

Lady Harriote, *etc.* [Song.] [*London*, 1755.] 8°. **250. c. 2.**
The Gentleman's Magazine, Vol. XXV., *p.* 178.

The Modest Petition. [Song.] The Words by T. Phillips, *etc.* [*London*, 1735?] *s. sh.* fol. **G. 308. (95.)**

The Non-pariel. [Song, begins "Tho' Chloe's out of Fashion."] *I. Walsh:* [*London*, 1745?] *s. sh.* fol. **G. 312. (66.)**
This is a different song from 'The Non-Pareille' in Book VI. of 'Lyra Britannica.'

[Another edition.] The Non-pareil... [Song] sung by Mr. Beard at Ranelagh. [*London*, 1745?] *s. sh.* fol. **H. 1994. c. (14.)**

The Non-pareil. [Song.] [*London*, 1749.] 8°. **P.P. 5438. z.**
The Universal Magazine, Vol. V., *p.* 279.

—— [For editions published anonymously:] *See* Though. Tho' Chloe's out of fashion.

O Nightingale, that on yon bloomy Spray. *Sonnet* by Milton, *etc.* [*London*, 1780?] *s. sh.* fol. **G. 310. (283.)**

Of all the Torments, all the Care. *A Song, etc.* [Words by W. Walsh.] [*London*, 1740?] *s. sh.* fol. **G. 310. (199.)**

On a Bank beside a Willow. [Song, written by J. Dryden.] *Set by Mr. Boyce.* [*London*, 1745?] *s. sh.* fol. **G. 310. (197.)**

Orpheus and Euridice. [Song, the words imitated from the Spanish by S. Lisle.] ...Sung by Mr. Beard. [*London*, 1740?] *s. sh.* fol. **G. 305. (127.)**

Orpheus and Euridice. [For editions published anonymously:] *See* When. When Orpheus went down to the Regions below, *etc.*

Palæmon and Pastora. A New Song. [*London*,] 1765. 8°. **P.P. 5441.**
Royal Magazine, Vol. XII., *p.* 321.

BOYCE (William) The Patriot Fair. *See* When. When young and artless as the lamb, *etc.* [By W. Boyce.] [1754.] 8°. **250. c. 1.**

The Pleasures of y^e^ Spring Gardens, Vaux-hall. The Words by Mr. Lockman, *etc.* [*London?* 1735?] *s. sh.* fol. **G. 316. d. (139.)**

[Another edition.] The Pleasures of the Spring Gardens, Vaux-Hall. [Song.] The Words by Mr. Lockman, *etc.* [*London*, 1740?] *s. sh.* fol. **G. 307. (208.)**

The Protestation. [Song, words by T. Carew.] [*London*, 1740?] *s. sh.* fol. **G. 310. (131.)**

The Protestation, *etc.* [Song.] [*London*, 1744.] 8°. **157. l. 6.**
The London Magazine, 1744, *p.* 459.

[Another edition.] The Protestation. [*London*, 1745?] *s. sh.* fol. **G. 315. (79.)**

[Another edition.] The Protestation. [Song.] *Printed for J. Simpson:* [*London*, 1745?] *s. sh.* fol. **H. 1994. c. (15.)**

The Ravish'd Lover. *See* When. When Fanny, blooming fair, *etc.* [Music by W. Boyce.] [1736?] *s. sh.* fol. **G. 313. (108.)**

To Nancy: persuading Him to visit Clifton-Wells. [Song.] The Words by Mr. Lockman, *etc.* [*London*, 1740?] *s. sh.* fol. **G. 313. (126.)**

Venus, to sooth my Heart to Love. [Song.] *Set by Mr. Boyce.* [*London*, 1745?] *s. sh.* fol. **G. 305. (291.)**

[Another copy.] **G. 313. (7.)**

When young and artless as the lamb. *A Song, etc.* [*London*, 1782.] *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, 1782, *Supplement.*

Young Phillis one Morning. [Song.] Sung by Miss Davies at Vaux-Hall, *etc.* [*London*, 1763?] *s. sh.* fol. **G. 314. (31.)**

Young Phillis one morning. [For editions published anonymously:] *See* Young.

5. Instrumental.

Twelve Sonatas for Two Violins; with a Bass for the Violoncello or Harpsichord. [Separate Parts.] *I. Walsh, for the Author: London*, [1745?] fol. **g. 263. a.**

[Another edition.] Twelve Sonatas for Two Violins, with a Bass for the Violoncello or Harpsichord. [Separate Parts.] *I. Walsh, for the Author: London*, 1747. fol. **g. 263. b.**

BOYCE (William) Eight Symphonys in Eight Parts. Six for Violins, Hoboys, or German Flutes, and Two for Violins, French Horns and Trumpets, with a Bass for the Violoncello and Harpsicord . . . Opera Seconda. [Separate Parts.] *Printed for I. Walsh: London*, [1750?] fol. **g. 263.**

Ten Voluntaries for the Organ or Harpsichord. *Printed for S. A. & P. Thompson: London*, [1785?] *obl.* fol. **e. 5. g. (1.)**

6. Appendix.

See Apollonian Harmony. Apollonian Harmony: a Collection of...Glees...by ...Boyce, *etc.* [1790?] 8°. **E. 255.**

See Bond (H.) The Psalms of David . . . The Music consisting of . . . Tunes . . . by . . . Boyce, *etc.* [1791?] 4°. **E. 579.**

See Bottarelli (G. G.) Del Canzoniere d'Orazio . . . Ode XII., messe in Musica da' più rinomati Professori Inglesi [*i.e.* T. A. Arne, . . . W. Boyce, *etc.*] 1757. fol. **G. 242. (3.)**

See Catches. A Collection of Catches by . . . Dr. Arne, . . . Dr. Boyce, *etc.* [1764?] *obl.* 4°. **A. 756. a. (1.)**

See Harlequin's Museum. The Overture, Songs, Dances, &c., in . . . Harlequin's Museum . . . Compiled . . . from the Works of . . . Dr. Boyce, *etc.* [1792.] *obl.* fol. **E. 108. d.**

See Harmonia Anglicana. Harmonia Anglicana . . . A Collection of . . . Songs . . . by . . . Dr. Boyce, *etc.* [1765?] fol. **G. 103. b.**

See Locke (M.) [*Macbeth.*] The original Songs, Airs, and Chorusses . . . in . . . Macbeth . . . Revised & Corrected by Dr. Boyce, *etc.* [1770?] fol. **G. 242. (2.)**

See Locke (M.) [*Macbeth.*] The Original Songs, Airs & chorusses, which were introduced in . . . Macbeth . . . Revised & Corrected by Dr. Boyce. [1795?] fol. **G. 149.**

See Love in a Village. Love in a Village. A Comic Opera . . . The Music by Handel, Boyce, *etc.* [1763?] *obl.* fol. **D. 269.**

See Modern Catch-Club. The Modern Catch-Club . . . a Collection of Catches . . . by . . . Boyce, *etc.* [1770?] *obl.* 4°. **A. 756.**

See Summer's Tale. The Summer's Tale. A Musical Comedy . . . The Music by Abel . . . Boyce, *etc.* [1765.] *obl.* fol. **D. 273. (1.)**

See Wesley (C.) Six Hymns . . . with a Hymn [on the death of G. Whitefield] by the late Dr. Boyce. [1795?] *obl.* fol. **E. 1688.**

BOYCE (William)
See Willoughby (R.) Sacred Harmony . . . selected from the Works of . . . Boyce, *etc.* [1795?] *obl.* 4°. **A. 1095.**

7. Index of Vocal Numbers.

Balmy Sweetness ever flowing.
See [*Solomon.*]

Boast not, mistaken swain.
See [*The Chaplet.*]

The chearful Spring begins to-day.
See [*Solomon.*]

Come, cheer up my Lads.
See [*Harlequin's Invasion.*]

Fair and comely is my Love.
See [*Solomon.*]

Fairest of the Virgin Throng.
See [*Solomon.*]

On his Face the vernal Rose.
See [*Solomon.*]

Push about the brisk bowl.
See [*The Chaplet.*]

Softly rise O Southern Breeze.
See [*Solomon.*]

Tell me, lovely Shepherd, where.
See [*Solomon.*]

To dear Amaryllis.
See [*The Chaplet.*]

Ye blooming Virgins. *See* [*Solomon.*]

With Horns and with Hounds.
See [*The Secular Masque.*]

BOYD (Henry) A Select Collection of Psalm and Hymn Tunes...to which is prefixed an Introduction to the Art of Singing, *etc.* [*Edinburgh*, 1793.] *obl.* 8°. **A. 909.**
Bound up with this work are MS. Hymns and other tunes.

BOYÉ ( ) *See* Soirées de la Comédie Italienne. Suite des Soirées de la Comédie Italiene, contenant les Airs chantés sur ce Théâtre...avec Accompagnement de Guitarre par M. Boyé, *etc.* [1783?] 8°. **E. 1707.**

BOYER (Jean) II. Livre des Chansons à Danser et à Boire de I. Boyer, *etc.*
See Chansons. Recueil de differens Livres de Chansons, *etc.* Liv. II. 1699. 8°. **A. 428. (2.)**

BOYLEAU (Simon) Madrigali a Quatro Voci ... nouamente composte & coretti & posti in luce, *etc.* Cantus. (Altus.) (Tenor.) (Bassus.) 4 pts. [*Francesco & Simone Moscheni? : Milan?*] 1546. *obl.* 4°. **K. 3. b. 2.**
The title-page alone has the printer's mark, a palm-tree with the motto 'Iustus ut palma florebit.'

BOYLEAU (Simon) Di M. Simone Boyleau . . . Mariali, a IIII, V, VI, VII, & VIII voci, nouamenti . . . composti, & dati in luce. Canto. (Alto.) (Tenore.) (Basso.) (Quinto.) (Sesto.) (Settimo, et VIII.) 7 pts. *Appresso Francesco Moscheni : Milano*, 1564. *obl.* 4°. **K. 3. b. 3.**

Modulationes in Magnificat ad omnes Tropos, nuper æditæ à Simone Boyleau... quatuor, quinque, ac sex vocibus distinctæ. Addito insuper Concentu, vulgò falso Bordon nominato, ad omnes tonos accommodato. Cantus. (Altus.) (Tenor.) (Bassus.) (Quintus.) 5 pts. *Apud Caesarem Puteum : Mediolani*, 1566. 4°. **K. 3. m. 2.**

BOYTON (William) The British Sailor, or Whimsical Ladies, a Comic Opera... Written by Mr. Bernard...Opera II. *Printed for S. A. & P. Thompson : London*, [1790?] *obl.* fol. **E. 99.**

Diana and Hebe, A favorite Hunting Song, *etc.* *S. A. & P. Thompson ; London*, [1790?] fol. **H. 1650. o. (10.)**

BRADLEY (Robert) A Storm at Sea. [Song, words by T. Durfey.]...exactly engrav'd by T. Cross. [*London*, 1700?] *s. sh.* fol. **H. 1600. (104.)**

[A Storm at Sea.] A Song...Transposed for y^e^ Flute. [*London*, 1710?] *s. sh.* fol. **H. 1601. (71.)**

[A Storm at Sea.] Blow Boreas blow... Transposed for y^e^ Flute. [*London*, 1715?] *s. sh.* fol. **G. 305. (181.)**

BRAES. Braes of Ballanden. [Song.]
See Beneath. Beneath a green shade a lovely young Swain. [1770?] *s. sh.* fol. **I. 530. (19.)**

[Another setting.] The Braes of Balladine. Song. *See* Hook (J.)

BRAIDING. Braiding chaplets t' other day. *Glee for Three Voices. Longman and Broderip : London*, [1795?] fol. **G. 352. (52.)**

BRAILSFORD ( ) The Power of Love. [Song.] The Words by Mr. Cibber. [From "Love in a Riddle."] Set [to an altered version of "O Mother a hoop"] by Mr. Brailsford. [*London*, 1730?] *s. sh.* fol. **G. 313. (112.)**

[Another edition.] The Power of Love, *etc.* [*London*, 1730?] *s. sh.* fol. **G. 316. f. (107.)**

BRAMIN. The Bramin Widow's Death Song. [Song.] *See* Cope (W. P. R.)

BRAMPTON. Brampton Bryon. [Song.]
See 'Twas. 'Twas in the Land of Cyder. [1780?] *s. sh.* fol **G. 312. (221.)**

BRANCH. The Branch of the Willow. [Song.] *See* MARIAN.

BRANDAW (JOHANN GEORG) Psalmodia Davidis in Templis Hassiacis usitata tam in duas voces quam partes dispertita. Das ist: Davids-Harffen Erster und ander Theil. In deren ersten Theil alle . . . Psalmen . . . wie sie nach Frantzösischer Melodey, gesetzt, in . . . zweystimmige partitur gebracht . . . nebst beygefügtem andern Theil darinnen alle Psalmen und Gesänge D. Martini Luthers und anderer . . . Christen in eben dergleichen zweystimmige partitur . . . befindlich . . . verbessert, und zum Andernmahl in druck gegeben. *J. Ingebrandt: Cassel*, 1675. 4°. **C. 108.**

BRANDL (JOHANN) Die Fürstengruft, aus den Gedichten des herrn C. D. F. Schubart zum Singen beim Klavier, &c. *Leipzig*, [1795?] *obl.* fol. **E. 600. m. (2.)**

BRASSAC (RENÉ DE **BEARN**) *Marquis.* *See* EMPIRE DE L'AMOUR. L'Empire de l'Amour. Ballet, *etc.* [Music by the Marquis René de Bearn Brassac.] 1733. *obl.* 8°. **C. 387.**

See LÉANDRE ET HÉRO. Léandre et Héro. Tragédie mise en Musique par l'Auteur du Ballet de l'Empire de l'Amour [*i.e.* the Marquis de Bearn Brassac], *etc.* 1750. fol. **I. 322.**

BRAUT. Die Braut von Korinth. [Ballad.] *See* CHRISTMANN (J. F.)

BRAVE. Brave Betty was a Maiden. Song. *See* ATTWOOD (T.) [*Britain's Brave Tars.*]

Brave Comrades all hail. Song. *See* PURKIS (J.)

Brave Grenadiers rejoyce. *The Prince of Orange's March.* [From 'Britannia.' Music by H. Carey.] Sung by Mr. Hulet. [*London*, 1734.] *s. sh.* fol. **G. 316. d. (83*.)**

[Another copy.] [*London?* 1734.] *s. sh.* fol. **G. 316. h. (17*.)**

Brave peuple, quand tu flattais ton roy. *Chanson Patriotique.* (Air, du pauvre Jacques.) [*Paris*, 1792.] 8°. **B. 362. a. (190.)**

BRAVUSI (PAOLO) *See* CAPILUPI (G.) Concerti Ecclesiastici . . . Dati in Luce da me Paolo Brauusi, *etc.* 1621. 4°. **D. 972.**

BRAYSSING (GREGOIRE) *See* LE ROY (A.) Quart Liure de Tabulature de Guiterre, contenant plusieurs Fantasies, Pseaulmes, & Chansons: auec L'Alouette, & la Guerre, Composées par M. Gregoire Brayssing de augusta. 1553. *obl.* 4°. **K. 2. h. 12. (4.)**

BRAYTHWAITUS (WILLIHELMUS) *See* VICTORINUS (G.) Siren Coelestis centum harmoniarum, duarum, trium, & quatuor vocum . . . Eandem, methodo docendi, et discendi musicam longè facillima . . . Willihelmus Bray-thwaitus . . . communicavit, & commendavit, *etc.* 1638. 4°. **K. 2. c. 10.**

BREAD. Bread of Geud! I think the Nation's mad. *The Loyal Scot.* An Excellent New Song. To an Excellent New Scotch Tune. [*London*, 1682?] *s. sh.* fol. **C. 38. i. 25. (15.)**

BREAKFAST. The Breakfast. [Song.] *See* HOOK (J.)

BREATHE. Breathe soft ye Flutes. Song. *See* CALLCOTT (J. W.)

BRÉBIS. La Brébis chérie. [Song.] *See* JE. Je n'ai qu'une brébiette, *etc.* [1780?] 8°. **B. 362. e. (5.)**

BRECHTEL (FRANZ JOACHIM) Neue kurtzweilige Teutsche Liedlein, mit vier vnd fünff stimmen, nach Art der Welschen Canzonetten componirt . . . Cantus. (Altus.) (Tenor.) (Bassus.) 4 pts. *Gedruck durch Catharinam Gerlachin: Nürmberg*, 1590. *obl.* 4°. **A. 47.**
This work also contains compositions by N. Faignient and T. Riccius.

[Another copy. Altus.] **A. 47. a.**

Kurtzweilige Neue Teutsche Liedlein, mit vier stimmen, nach art der Welschen Canzonetten componirt . . . Altus. *Gedruckt inn der Gerlachischen Truckerey, durch Paulum Kauffmann: Nürmberg*, 1594. *obl.* 4°. **A. 47. b.**

BREIDENSTEIN (JOHANN PHILIPP) II. Sonates pour le Clavessin. Oeuvre I. *Aux depens de J. U. Haffner: Nuremberg*, [1770?] *obl.* fol. **e. 284. (3.)**

III. Sonates pour le Clavessin . . . Oeuvre II. *Aux depens de J. U. Haffner: Nuremberg*, [1770?] *obl.* fol. **e. 284. (4.)**

BREILLAT (G.) *See* ARNOLD (S.) A Collection of Hymn Tunes . . . Composed for the use of Surr[e]y Chapel by Dr. Arnold, Messrs. Breillat & Dixon, *etc.* [1790?] *obl.* fol. **E. 1340.**

BREITKOPF (BERNHARD THEODOR) Giornale Musicale del Teatro Italiano di St. Pietroburgo o Scelta d'Arie . . . etc. delle Opera Buffe, rappresentate sul Teatro Imperiale . . . nell' Anno 1796, e seguenti . . . accomodati per essere accompagnati d'un Cembalo solo di B. T. Breitkopf, *etc.* Tomo I (III) *etc.* 24 Nos. *C. Lissner: Pietroburgo*, [1796–7.] *obl.* fol. **E. 827.**
The composers named in this collection are: Bianchi, Niccolini, Winter, Guglielmi, Paisiello, Cimarosa, Mozart, Schuster, Reichardt and Astaritta.

BREITKOPF (Bernhard Theodor) Neue Lieder in Melodien gesetzt. [Words by J. W. von Goethe.] *Bey B. C. Breitkopf und Sohn: Leipzig*, 1770. *obl.* fol. **E. 827. a.**

BREITKOPF (Christoph Gottlob) Terpsichore, im Clavierauszuge. Oder Sammlung von Anglaisen, Deutschen Tänzen, Françaisen, Quadrillen und Menuetten, nebst einem Ballet. *In der Breitkopfischen Buchhandlung: Leipzig*, [1790.] *obl.* fol. **c. 33.**

BREMNER (Robert) Church Harmony: or, Psalm-Tunes, in Four Parts...Compiled...for the Use of the Meeting in Swallow-Street. To which are prefixed Instructions for Singing them. [*R. Bremner:*] *London*, 1772. 8°. **a. 108.**

Select Concert Pieces, fitted for the Harpsichord or Piano-Forte, with an Accompaniment for the Violin. Number I. (II.) (III.) (V.) (VI.) (VII.) (VIII.) 7 Nos. [Separate Parts.] [*R. Bremner:*] *London*, [1785.] fol. **h. 64. (2.)**

This work contains compositions by Boccherini, Haydn, Geminiani and Corelli. The Violin part of No. VII. is wanting.

The Harpischord or Spinnet Miscellany, being a Gradation of Proper Lessons, &c. [Book I.] [*R. Bremner:*] *London*, [1765?] *obl.* fol. **e. 108. a. (2.)**

This work contains compositions by Nicracci, Lully, Corelli, Larini and Pescatore.

The Rudiments of Music...To which is added, A Collection of the best Church-tunes, Canons and Anthems. *Printed for the Author: Edinburgh*, 1756. 12°. **7897. aa. 49.**

Wanting the folding sheet after p. 35.

The Rudiments of Music...The Second Edition. With considerable Additions, *etc. Printed for the Author: Edinburgh*, 1672. 12°. **1042. e. 18.**

The Rudiments of Music...The Third edition. With considerable additions; ...To which is annexed, a Collection of the best Church-tunes, Canons, and Anthems. *Printed for the Author: London*, 1763. 12°. **7897. a. 45.**

Thirty Scots Songs (A Second Set of Scots Songs). Adapted for a Voice & Harpsichord...The Words by A. Ramsey. 2 Books. *R. Bremner: London*, [1770?] fol. **G. 802. (1.)**

[Another copy.] **G. 802. a. (1.)**

BREMNER (Robert) The Vocal Harmonist's Magazine, being a Collection of Catches, Glees, Canons, and Canzonets. Selected from the best Authors both Ancient and Modern. [With a preface by the publisher.] Number II. *R. Bremner: London*, [1765?] *obl.* fol. **E. 318. c. (4.)**

Containing compositions by T. Holmes, O. Gregory, E. Nelham, S. Hayes, Phocion Henley, T. Morley and Marenzio.

See also: B. R.

See MacGibbon (W.) A Collection of Scots Tunes...With some Additions by R. Bremner. [1770?] *obl.* 4°. **b. 66.**

See Schetky (J. G. C.) Six Quartettos... Op. VI. To which are Prefixed, Some Thoughts on the Performance of Concert-Music, by the Publisher [R. Bremner]. (1777.) fol. **h. 2830. (9.)**

BRENI (Tomaso) Mottetti a Due, Tre e Sei Voci, *etc.* Alto. *Appresso Pellegrino Bidelli: Lucca*, 1645. 4°. **K. 3. h. 6.**

BRENNO. Brenno. Opera. *See* Reichardt (J. F.)

BRETAGNE (Pierre de) De Excellentia Musicæ Antiquæ Hebræorum et eorum instrumentis musicis tractatus ex S. Scriptura, SS. Patribus, & antiquis Authoribus illustratus, *etc. Typis Mathiæ Riedl: Monachii*, 1718. 8°. **701. b. 29. (4.)**

According to a MS. pencil note this copy was given to G. Berenstadt in 1718 *by Pietro Toni, to whom the book is dedicated.*

[Another copy.] **785. c. 13.**

BRETHREN. Brethren let us join to bless. *A Hymn.* [Words by J. Cennick.] [*London*, 1775.] 8°. **P.P. 716. b.**

The Gospel Magazine, Dec., 1775.

BRETSCHNEIDER (Heinrich Gottfried von) Almanach der Heiligen auf jedes Jahr mit 13 saubern Tafeln und Musik, *etc.* [1790?] 16°. *See* Almanach. **012314. de. 27.**

BREUENICH (Johann Michael) VI. Missæ . . . Opus I. [Separate Parts.] [*Mainz*,] 1727. fol. **F. 965.**

The Organo alone has a title-page.

BREVAL (Jean Baptiste) Six Favorite Airs, with Variations for a Violin and Violoncello. [Separate Parts.] *R. Birchal[l]: London*, [1795?] fol. **h. 219. (3.)**

Six Duo pour Deux Flûtes . . . Opera XVI. [Separate Parts.] *Chez Imbault: Paris*, [1785?] fol. **g. 280. j. (1.)**

Six Duetts for a Violin and Violoncello... Opera 19. [Separate Parts.] *Longman & Broderip: London*, [1785?] fol. **g. 225. (15.)**

BREVAL (Jean Baptiste) [Another edition.] Six Duetts for a Violin & Bass or Violin and Tenor...Op. xix. [Separate Parts.] *J. Cooper : London*, [1795 ?] fol. **g. 421. (14.)**

[Another edition.] Six Duetts for a Violin & Bass...Op. xix. [Separate Parts.] *Bland & Weller : London*, [1795 ?] *obl.* fol. **g. 421. e. (1.)**

Six Duetts for a Violin and Violoncello... Op. 21. [Separate Parts.] *Longman and Broderip : London*, [1790 ?] fol. **g. 421. e. (2.)**

Six Duos for Two Violoncellos for the Easy Study of the different Cliffs ... Op. 25. [Separate Parts.] *Longman and Broderip : London*, [1790 ?] fol. **g. 225. (16.)**

[Another copy.] **g. 421. k. (3.)**

Three Duetts for Two Violins or a Violin & Violoncello. Op. 41. Book 2. [Separate Parts.] *Lavenu & Mitchell : London*, [1800 ?] fol. **g. 386. (2.)**

Six Solos for the Violoncello & Bass ... Opera xii. *Preston : London*, [1800 ?] fol. **h. 1860.**

Six Solos for the Violoncello & Bass made easy & agreeable ... Op. 28. *Printed for Longman & Broderip : London* [1790 ?] fol. **g. 221. (4.)**

[Another copy.] **g. 24. (6.)**

Three Trios, for a Violin, Viola & Violincello ... Op. 32. [Separate Parts.] *Printed for the Editor : London*, [1795 ?] fol. **g. 420. c. (11.)**

BREWER (Thomas) A fig for care. *A Catch for Four Voices, etc. R. Falkener : London*, [1775 ?] *s. sh.* fol. **H. 1994. a. (94*.)**

Turn Amarillis to thy Swain. *A two Part Song, etc.* [*London*, 1740 ?] *s. sh.* fol. **H. 1994. a. (68.)**

[Another copy.] **G. 312. (144.)**

Turn, Amarillis, to thy swain. *Song*, [for three voices] *etc.* [*London,*] 1790. *s. sh.* 4°. **P.P. 5141.**

'*The Lady's Magazine*,' *Nov.*, 1790.

See Apollonian Harmony. Apollonian Harmony: a Collection of ... Glees ... by ... Brewer, *etc.* [1790 ?] 8°. **E. 255.**

BREWSTER (Henry) Come let's mind our Drinking. *A Favourite Drinking Song.* Sung by Mr. Kear at Finchs' Gardens. *M[aurice] W[hitaker : London*, 1770 ?] *s. sh.* fol. **G. 808. e. (4.)**

Female Liberty Regain'd. A favourite Song. Sung by Mr. Vernon at Vaux-hall. *Str[aight] and Sk[illern : London,*] 1770. *s. sh.* fol. **G. 312. (163.)**

[Another edition.] Female Liberty Regain'd, *etc.* *R. Falkener : London*, [1775 ?] *s. sh.* fol. **H. 1994. a. (90.)**

BREWSTER (Henry) A Set of Lessons for the Harpsichord or Piano Forte with the Grand Chorus [Hallelujah] in the Messiah ... adapted for the Organ ... Op. iv. *Printed for the Author : London*, [1785 ?] *obl.* fol. **e. 284. a. (3.)**

Vauxhall and Grotto Songs—with an Ode to Summer ... 1771. *Longman, Lukey & Co. : London*, [1771.] fol. **G. 806. f. (14.)**

[Vauxhall Songs. 1771. N° 2.] The Sprightly Horn, *etc.* *See* Sprightly. The Sprightly Horn, *etc.* [By H. Brewster.] [1775 ?] *s. sh.* fol. **H. 1601. a. (94.)**

BRICCONE. Un Briccone senza core. Duet. *See* Martin y Solar (V.) [*Una Cosa Rara.*]

BRICE ( ) Bachus et le Dieu de Cythère. *Duo*, à deux voix Egalles. [*Paris,*] 1745. *s. sh.* 4°. **298. b. 30.**

Mercure de France, Feb., 1745.

C'en est fait, désormais je ne redoute. *Air à Boire.* [*Paris,*] 1745. *s. sh.* 4°. **289. b. 30.**

Mercure de France, Feb., 1745.

BRIDAL. The Bridal Day. Song. *See* Costellow (T.)

BRIDAULT (Theodore) The Royal Embarkation at Greenwich. A Characteristic Sonata for the Piano Forte, *etc.* *Printed for the Author : London*, [1797.] fol. **g. 138. (8.)**

BRIDE. The Bride came in from the Barn. *Woo'd and married and a'*, [Song] Sung...at the little Theatre in the Hay Market. *J. Oswald :* [*London*, 1750 ?] *s. sh.* fol. **I. 600. (117.)**

BRIDE (Richard) Be quiet. [Song.] Sung ...at Finch's Grotto Gardens. The words by Mr. Oakman. *R[ichar]d B[rid]e :* [*London*, 1775 ?] *s. sh.* fol. **G. 316. (24.)**

The Contented Swain. [Song.] *L[ongman] L[ukey] & Co. :* [*London*, 1780 ?] *s. sh.* fol. **G. 309. (146.)**

Cupid drowned in Wine. [Song,] The Words by young D'Urfey. [*London*, 1775 ?] *s. sh.* fol. **G. 314. (48.)**

Hark! hark! the joy inspiring Horn. *A Favorite Hunting Song.* Sung...at Finch's Grotto Gardens, *etc.* [*London*, 1775 ?] *s. sh.* fol. **G. 316. (25.)**

[Another edition.] Hark! hark the joy inspiring Horn. *A favorite Hunting Song, etc.* *R[ichar]d B[ride : London*, 1775 ?] fol. **G. 383. h. (14.)**

[Another edition.] The Joy-inspiring Horn. A Favourite Hunting Song. *R. Falkener : London*, [1775 ?] fol. **H. 1994. a. (112.)**

BRIDE (Richard) Phillis. [Song, words by E. Moore,] Sung by Mr. Dearle, at Finch's Grotto Gardens, *etc.* [*London*, 1766.] 8°. **P.P. 5441.**
Royal Magazine, Vol. XV., p. 157.

Phillis. [Song.] Sung by Mr. Dearle at Finch's Grotto Gardens, *etc.* *Printed for the Author:* [*London*, 1775?] *s. sh.* fol. **G. 306. (111.)**

The Span. [Song.] Sung by Mr. Dearle at Finch's Grotto Gardens, the Words by Mr. Oakman. *Printed for the Author:* [*London*, 1780?] *s. sh.* fol. **G. 312. (129.)**

To Celia. A Song for two Voices. [Words by T. Carew.] *R[ichar]d B[rid]e:* [*London*, 1775?] *s. sh.* fol. **G. 309 (121.)**

See also: B., R.

BRIDGEMAN (Charles) Marches composed for the Use of the Hertfordshire Volunteers, *etc.* [Full Score.] *Broderip & Wilkinson: London* [1800?] fol. **g. 137. (28.)**

Ode on the Royal Review of the Hertfordshire Volunteers in Hatfield Park June 13th 1800. The Words by R. Bacon, *etc.* *Broderip and Wilkinson: London,* [1800.] fol. **G. 376. (9.)**

BRIDGTOWER (George H. Polgreen) *See* Minuets. Minuets ... Compos'd by an African [G. H. P. Bridgtower?], *etc.* [1795?] *obl.* 4°. **b. 53. b. (1.)**

BRIE (de) *Mr.* Lorsque Tircis me parut infidelle. *Air, etc.* [*Paris,*] 1735. *s. sh.* 4°. **297. b. 7.**
Mercure de France, Jan., 1735.

BRIEGEL (Wolfgang Carl) Davidischer Hertzens-Senfftzer, aus dem 73 Psal. v. 25, 26. In Einem...Leich-Sermon bey ...Leichbegängnis des ... Herrn Johann Veit Wildts . . . erkläret nunmehr . . . Gesangs-weise mit 5. Stimmen gesetzet, *etc.* [Separate Parts.] *Gedruckt durch Johann Michael Schalln: Gotha,* 1655. 4°. **B. 65. d.**

Evangelischer Blumengarten, über jede Son- Fest- und Apostel-Tage, mit 4. Stimmen...sampt einem General-Bass, so doch ...aussgelassen werden kan, *etc.* Cantus. (Altus.) (Tenor.) (Bassus.) 3 Theile. 4 pts. *In Verlegung Salomon Reyners. Gedruckt...durch Johann Michael Schalln: Gotha,* 1666. 4°. **B. 65. b**

Erster Theil Evangelischer Gespräch. Auff die Sonn- und Hauptfestage von Advent bis Sexagesima. Mit 5. 6. 7. 8. 9. vnd 10 Stimmen in . . . Concert-Art gesetzet, *etc.* Prima (Secunda) (Tertia) (Quarta) Vox. 4 pts. *In Verlegung Thomae Mathiae Götzens ... Gedruckt ... durch Johann Hütern: Mühlhausen,* 1660. fol. **G. 474. a.**

BRIEGEL (Wolfgang Carl) Ander Theil Evangelischer Gespräch. Auff die Sonn- und Haupt Festage von Quinquagesima bis Pfingsten. Mit 4. 5. 6. 7. 8. 9. und 10. Stimmen in...Concert Art gesetzet, *etc.* Prima (Secunda) (Tertia) (Quarta) Vox. 4 pts. *In Verlegung Thomae Matthiae Götzens ... Gedrucket...durch Johann Hutern: Mühlhausen,* 1662. fol. **G. 474. b.**

Geistlichen Musicalischen Rosen-Gartens erster Theil, gezieret mit Bet- Lob- und Danck-Blümlein, in Concerten, von 1. 2. 3. 4. 5. Vocal-Stimmen, nebenst bey sich habenden Instrumenten, *etc.* Vox 1 (3) (4). (Bassus Continuus.) (Violinum I.) 5 pts. *Typis Reyherianis, Gedruckt durch J. M. Schalln: Gotha,* 1658. fol. **G. 474.**

Geistlicher Arien Erstes Zehen, von einer und zwey Vocal-Stimmen, nebenst beygefügten Ritornellen mit zweyen und mehr Violn, sampt dem Basso Continuo ...Partitura. *In Verlegung des Autoris, Druckts J. M. Schallen: Gotha,* 1660. fol. **G. 474. c. (1.)**

Geistlicher Arien Anderes Zehen...Partitura. *In Verlegung des Autoris, Druckts J. Hüter: Mulhausen,* 1661. fol. **G. 474. c. (2.)**

Letzter Schwanen-Gesang, bestehend in zwantzig Trauer-Gesängen mit 4. und 5. Stimmen, nebst einem General-Bass ad placitum. Bey Christlichen Leich-Begängnissen zu gebrauchen, *etc.* (Cantus Primus.) (Cantus Secundus.) (Altus.) (Tenor.) (Bassus.) (Bassus Generalis.) 6 pts. *Druckts und Verlegts Henning Müller: Giessen,* 1709. 4°. **B. 65. c.**
The Cantus Primus part has a portrait of the composer.

Zwölff Madrigalische Trost-Gesänge, mit 5. und 6. Stimmen bey Christlichen Leichbegängnissen zu gebrauchen . . . Quarta Vox. *Gedruckt durch Johann Michael Schalln, Bey Salomon Reyhern: Gotha,* 1670. 4°. **B. 65. e.**

Musicalischer Lebens-Brunn, gequollen aus den fürnehmsten Kern-Sprüchen Heil. Schrifft...Meistentheils Gesprächs-Weise eingerichtet, mit 4. Sing-Stimmen—auch 4. Instrumenten pro complemento—sambt dem General-Bass, *etc.* [Discant.] (Altus.) 2 pts. *In Verlegung Albrecht Ottho Fabers, druckts Henning Müller: Darmstatt,* 1680. 4°. **B. 65. a.**

Musicalische Trost-Quelle, auss den Gewöhnlichen Fest- und Sontags-Evangelien ...Gesprächsweise, mit 4 Sing-Stimmen, benebenst 2. oder 4. Violn—nach Belieben—sampt dem General-Bass...componirt, *etc.* Discant. (Altus.) 2 pts. *In Verlegung Albrecht Ottho Fabers, druckts Henning Müller: Darmstatt,* 1679. 4°. **B. 65.**

BRIEGEL (Wolfgang Carl)
See Hymns. Das grosse Cantional, oder: Kirchen-Gesangbuch, *etc.* [Music edited by W. C. Briegel.] 1687. fol.
K. 10. d. 4.

BRIGHT. The Bright Aurelia. [Song.]
See When. When bright Aurelia trip't the Plain. [1710?] *s. sh.* fol.
H. 1601. (488.)

Bright Author of my present Flame. [Song.] *See* Travers (J.)

Bright Celia's Charms. [Song.]
See Abington (L.)

Bright Cynthia's pow'r divinely great. *The Power of Cynthia, etc.* [Song.]
[*London?* 1745?] *s. sh.* fol.
G. 316. h. (9.)

[Another setting.] Bright Cynthia's Pow'r divinely great. Song.
See Lampe (J. F.) [*Oroonoko.*]

Bright Phœbus arises the first in the Morn. Duett.
See Worgan (J.) *the Younger.*

Bright Phœbus has mounted the Chariot of Day. [Song.] *See* Hook (J.)

Bright shone the taper's sparkling blaze. *The Allurements of Vice exemplified in the Fable of the Fly and the Candle.* [Song.]
P. H[odgson: London, 1775?] *s. sh.* fol.
G. 306. (199.)

The bright sunny Morn. A Hunting Song, The Words by T. Chapman.
I[ohn] R[utherford: London, 1775?] *s. sh.* fol. **G. 312. (123.)**

Bright Teraminta cross'd the Grove. Cantata. *See* Young (A.)

Bright Venus one day, in a good merry mood. *Venus, with her train of Gossips, or y^e^ City-wife, y^e^ best procurer.* [Song.]
Cross: [*London*, 1695?] *s. sh.* fol.
H. 1601. (64.)

BRIGHTEST. Brightest Nymph and fairest Creature. Song. *See* Elford (R.)

Brightest Sylvia lovely Creature. *The Swain in Extacy.* [Song.] [*London*, 1760?] *s. sh.* fol. **G. 316. a. (10.)**

BRILLAR. Brillar il cor mi sento. [Song.] *See* Trento (V.)

BRING. Bring me Flowers, bring me Wine. Song. *See* Hartley (J.)

BRINGIERI (Luigi) Three Sonatas for the Harpsichord or Piano Forte with a Violin Accompaniment. *Printed for Corri & Sutherland: Edinburgh*, [1790?] fol. **h. 41.**

BRINK. The Brink of the Riv'let. [Song.] *See* Arne (M.)

BRIOSCHI (Antonio) *See* San Martini (G. B.) Six Sonatas for two Violins with a Thorough Bass...Compos'd by...Sig^r^ Brioschi & other Masters. [1750?] fol.
h. 57. a.

BRIQUET. Le Briquet frappe la pierre. Ariette. *See* Deux Chasseurs.

BRISCOLI (Domencio) The Battle of Egypt. Composed for a Military Band & adapted for the Piano Forte, *etc.*
Printed for the Author: Dublin, [1800.] fol. **g. 138. (9.)**

BRISK. Brisk Clarret and Sherry. Song.
See Graves (J.)

Brisk Kate she was to Totness bound. *Kate of Devonshire.* [Song.]
[*W. Jones and G. Stewart: Dublin*, 1780?] *s. sh.* fol. **H. 1601. b. (71.)**

Brisk Wine makes us gay. *The Charms of Beauty and Wine*, [Song,] *etc.*
[*London?* 1760?] *s. sh.* fol.
G. 316. d. (61.)

[Another edition.] Brisk Wine makes us gay. *The Charms of Beauty and Wine, etc.* *See* Chloe. Chloe, or the Musical Magazine, *etc.* No. 31. [1760?] fol.
G. 433.

BRISTOW ( ) La Guillotine. A New Song describing the Woes of the Unfortunate Lewis XVI. late King of France, and his final exit by that fatal Instrument. Written & Composed by Mr. Bristow.
Printed for the Author: London, [1794.] fol. **G. 360. (9.)**

BRITAIN. Britain insulting France and Spain. *La Ville de Paris, or England's Glory.* For 3 Voices. [*London*, 1782]. fol. **G. 306. (204.)**

Britain's Glory, or the Year 1759. [Song.]
See Baker ( )

Britain's Glory. [Song.] *See* In. In Fifteen Hundred Eighty Eight, *etc.*
[1798.] fol. **G. 376. (59.)**

Britain's Isle. Song. *See* Who. Who but remembers Yesterday, *etc.*
[1751.] 8°. **157. l. 13.**

Britain's Maritime Power. [Song.]
See Though. Tho' Mars, still Friend to France, *etc.* [1759?] *s. sh.* fol.
G. 316. c. (36.)

BRITANNIA. Britannia. Masque.
See Arne (T. A.)

Britannia fair Guardian of this favor'd land. *Botany Bay.* [Song.] Written... by Mr. Hewerdine, *etc. Fentum: London*, [1788.] fol. **G. 360. (30.)**

Britannia no longer o'er Injuries dreams. *Huzza! for the tars of old England.* [Song, to the tune of "The Roast Beef of old England."] Sung by Mr. Atkins.
[*London*, 1758.] *s. sh.* fol.
G. 316. d. 59.

BRITANNIA. Britannia sees brave William shine. Song.
See HOWARD (S.)

Britannia Triumphant. Song.
See SINDREY (E.)

Britannia's Conquest. [Song.]
See MILESIAN.

Britannia's Invitation. Two Part Song.
See COME. Come ye Lads who wish to shine. [1780?] *s. sh.* fol. **G. 307. (99.)**

Britannia's Invitation to her Sons. [Song, begins: "Come on my brave sons."]
See LAMPE (C. J. F.)

Britannia's Mandate. [Song.] *See* WHEN. When Frenchmen threat, *etc.*
[1800?] *obl.* fol. **D. 392. (13.)**

Britannia's Sons rejoice. *A new Song, for three voices.* [*London*, 1758.] 8°.
158. l. 3.
The London Magazine, 1758, *p.* 588.

Britannia's Sons rejoice. *A Song for three Voices.* [*London*, 1758?] *s. sh.* fol.
G. 316. (26.)

Britannia's Triumph and Rodney for ever. [Song.] *See* COME. Come rise English Boys, *etc.* [1782.] *s. sh.* fol.
G. 316. (38.)

BRITISH. British Blood. [Song.]
See MAD. Mad with the Plunder of the World, *etc.* 1799. fol. **G. 376. (55.)**

British Bounty. [Song.] *See* DIBDIN (C.) [*Castles in the Air.*]

The British Bucks. [Song.] *See* D., R.

The British Call to Glory. [Song.]
See ALOFT. Aloft your Banners spread behold, *etc.* [1800?] fol. **H. 2831. (2.)**

The British Fair. Song. *See* PHŒBUS. Phœbus, meaner themes disdaining, *etc.*
[1765.] 8°. **P.P. 5441.**

[Another edition.] The British Fair. Song. *See* PHŒBUS. Phœbus, meaner Themes disdaining, *etc.* [1765.] 8°.
P.P. 5438. z.

The British Fair with Three Times Three. Song. *See* HOOK (J.)

British Freedom. Song. *See* LET. Let the French hop and sing, *etc.* [1775?] fol.
G. 310. (72.)

The British Hector, or the Taking of Pondichery. [Song.] *See* LET. Let Parties and Rage awhile quit the Stage.
[1779?] *s. sh.* fol. **I. 530. (88.)**

The British Hero. [Chorus.] *See* HE. He comes, the Victor comes, *etc.*
[1779?] *s. sh.* fol. **G. 308. (158.)**

The British Lion is my sign. [Song.]
See SHIELD (W.) [*Fontainbleau.*]

British Loyalty. Song.
See HOOK (J.)

BRITISH. The British Muses. [Song.]
See AS. As the Delian God, *etc.*
[1705?] *s. sh.* fol. **H. 1601. (31.)**

The British Navy. Glee.
See WEBBE (S.) *the Elder.*

The British Phœnix, or the Power of Beauty. [Song.]
See WHEN. When Lucinda's blooming Beauty. [1770?] *s. sh.* fol.
I. 530. (176.)

British Revenge. Song.
See CHEER. Cheer up my noble Hearts of Gold, *etc.* [1756.] 8°. **158. l. 1.**

The British Sailor. Song [begins: "The British Sailor ploughs the Seas"].
See ARROWSMITH (D.)

The British Sailor. Song [begins: "When mighty War upon the deep"].
See CORRI (D.)

The British Sailor's loyal Toast. [Song.]
See CAN. Can time be spent better.
[1755?] *s. sh.* fol. **G. 316. d. (75.)**

The British Sailor's Loyal Toast. [Song.]
See CAN. Can time be spent better, *etc.*
[1757.] *s. sh.* 8°. **P.P. 5439. ab.**

The British Sailor's Loyal Toast. Song.
See CAN. Can time be spent better, *etc.*
[1758.] 8°. **P.P. 5438.**

British Sentiments. Glee.
See WEBBE (S.) *the Elder.*

The British Soldier. Song.
See TAYLOR (R.) *of Marylebone Gardens.*

The British Tar. Song.
See WHAT. What toils attend a Sailor's Life, *etc.* [1797?] fol. **G. 376. (50.)**

The British Tarrs. [Song.]
See HOW. How blest are we Seamen.
[1780?] *s. sh.* fol. **G. 308. (127.)**

The British Tars. [Song.] *See* YE. Ye Hearts of Oak, who wish to try, *etc.*
[1775?] *s. sh.* fol. **H. 1601. a. (101.)**

The British Toper. [Song.]
See COME. Come aid me ye Muses, *etc.*
[1710?] *s. sh.* fol. **H. 1601. (118.)**

BRITISH MELODY. British Melody; or the Musical Magazine.
See LAMPE (J. F.)

BRITISH MUSICAL MISCELLANY. The British Musical Miscellany, or the Delightful Grove. Being a Collection of Celebrated English and Scotch Songs. By the Best Masters. Set for the Violin, German Flute, the Common Flute and Harpsichord. 6 Vols. *Printed for ... I. Walsh: London*, [1734-6.] 4°.
C. 382.
Vols. I. and II. appeared in 1734, *Vols. III. and IV. in* 1735 *and Vols. V. and VI. in* 1736.

BRITISH ORPHEUS. The British Orpheus. A Collection of Favourite English Songs...compos'd by Different Authors. Books I.–III. (The British Orpheus. A Collection of...English Songs...by Mr. Howard, &c. Book IV.)
Printed for I. Walsh: London, [1745?] fol. **G. 219.**
This collection contains songs by Howard, Handel, Holcombe, Carey, Russell, Lampe, J. Randall, Barberini, Travers, Gladwin, Froude, T. Vincent, Boyce, Stanley, Lowe, Arne, Leveridge, and Savage.

BRITISH SAILOR. The British Sailor. Comic Opera. *See* BOYTON (W.)

BRITON. The Briton. [Song.]
See FROM. From the face of the Sun. [1780?] *s. sh.* fol. **G. 316. (66.)**

BRITONS. Britons be Valiant. [Song.]
See HOOK (J.)

Britons beware. [Song.]
See WALKER (T.)

Britons! draw the shining Steel. *The Exhortation to Britons:* On the threat'n'd Invasion by the French, 1756. [Words] By Mr. Lockman. [*London,* 1756.] *s. sh.* fol. **G. 306. (187.)**

Britons glory. Song.
See REEVE (W.) [*The Raft.*]

Britons strike home. [Solo.]
See PURCELL (H.) [*Bonduca.*]

Britons struck Home, led the Way by Lord Howe. Song. *See* HOOK (J.)

Britons unite and Hail the Day. Two-Part Song. *See* D., R.

Britons, where is your great magnanimity? *A Celebrated Patriotic Song.* For Two Voices. *R. Falkener: London,* [1770?] *s. sh.* fol. **H. 1994. (8.)**

[Another copy.] **H. 1994. a. (205.)**

Britons will be Britons still. [Song.]
See SHALL. Shall Britain's Sons disgrace their Sires. [1798?] fol. **G. 376. (56.)**

BRITONS, STRIKE HOME. Britons, Strike Home: or, The Sailor's Rehearsal. A Farce...written by E. Phillips. With the Musick prefix'd to each Song.
Printed for J. Watts: London, 1739. 8°. **162. k. 62.**

Captain Briton [Song.] Sung by Mr. Vernon in [Britons, strike Home, or] the Sailor's Rehearsal. [Words by E. Phillips.] *Sk[illern: London,* 1780?] *s. sh.* fol. **I. 530. (135.)**

BRITTLE. Brittle Substance, light as Air. [Song.] *The Words by a Gentleman.* Inscrib'd on a Window. [*London,* 1730?] *s. sh.* fol. **G. 306. (182.)**

BRITTLE. Brittle substance light as Air. *The faithless Confidante.* [Song.]
[*London,* 1751.] 8°. **249. c. 21.**
The Gentleman's Magazine, Vol. XXI., p. 275.

BRIVIO (GIUSEPPE FERDINANDO) [Sonata for Flute and Harpsichord.]
See HAENDEL (G. F.) [*Three Solos for Flute and Bass. H. G. XLVII. Nos.* 16–18.] Six Solos...Compos'd by Mr. Handel...Sig^r^ Brivio, *etc.* No. 4. [1730?] fol. **h. 2140. d. (3.)**
See INCOSTANZA DELUSA. The Favourite Songs in the Opera call'd L'Incostanza Delusa. [Composed by Count St. Germain and G. F. Brivio.] [1745.] fol. **G. 193. (1.)**
See MUSICA CURIOSA. Musica Curiosa or a Curious Collection of...Airs, to which are added two Sonatas of Sig^r^ Brivio's, *etc.* [1745?] *obl.* 4°. **b. 30. (1.)**

BRODERIP (JOHN) Psalms Hymns and Spiritual Songs for one two three & four Voices. Adapted to the Organ or Harpsichord for Publick or Private use, *etc. C. and S. Thompson, for the Author: London,* [1765?] fol. **G. 517. b. (1.)**

BRODERIP (JOHN) and (ROBERT) Portions of Psalms, Selected from the Version of Brady and Tate, and adapted to Fifty Tunes, in One, Two, Three, and Four Parts. Composed by the late J. Broderip ...and R. Broderip, *etc. London,* [1795?] *obl.* 4°. **B. 593. (1.)**

BRODERIP (ROBERT) Awake up my glory...Anthem. *See* CHORISTER'S COMPANION. The Chorister's Companion. N° 3 [a]. [1800?] *obl.* 4°. **B. 511. i. (3.)**

Black ey'd Susan, a Favorite Cantata, [Words by J. Gay,] as sung by Mr. Incledon, *etc. Longman and Broderip: London,* [1790?] fol. **G. 377. (4.)**

"Blythe is the bird who wings the plain." A Welsh Sonnet, the Poetry from Jones's Relicks of the Welsh Bards, *etc. Broderip & Wilkinson: London,* [1800?] fol. **H. 1663. (40.)**

A Miscellaneous Collection of Vocal Music ...Op. IX. [Full Score.]
Longman & Broderip, for the Author: [*London,* 1790?] fol. **G. 359. (1.)**

A Favorite Concerto for the Harpsichord or Piano Forte with Accompaniments for Two Violins & a Violoncello ... Op. 7. [Separate Parts.] *Longman & Broderip: London,* [1785?] fol. **g. 116. (3.)**

Hail bounteous May! A favorite Duet, with an Accompanyment for the Piano Forte or Harp, the words from Milton.
Broderip and Wilkinson: London, [1800?] fol. **G. 354. (5.)**

BRODERIP (Robert) The favorite Air "If a body meet a body," Arranged as a Rondo for the Piano Forte, *etc.*
Broderip and Wilkinson: London, [1800?] fol. **g. 271. c. (13.)**

Plain and Easy Instructions for Young Performers on the Piano Forte or Harpsichord to which are added Twelve Progressive Lessons. *Longman & Broderip: London*, [1788?] fol. **g. 303. (1.)**

The Favorite Overture to the Occasional Ode on the King's R covery, as perform'd at...Bristol. [P. F.] *Longman and Broderip: London*, [1788.] fol. **g. 149. (18.)**

The Sailor's Adieu. A favourite English Ballad. With an Accompanyment for a Piano Forte, *etc. Longman and Broderip: London*, [1780?] fol. **G. 806. j. (23.)**

The Sailor's Adieu. [Song.] *E. Rhames: [Dublin*, 1790?] *s. sh.* fol. **H. 1601. b. (27.)**

The Sailors Return. A Favorite Ballad with an Accompanyment for the Piano-Forte, *etc. Longman & Broderip: London*, [1790?] fol. **H. 1653. (24.)**

Smooth as the limpid Stream. [Song.] As sung by Master Walsh, *etc.* [Full Score.] *Longman and Broderip: London*, [1790?] fol. **H. 2818. a. (34.)**

The Standard of England. A Favorite Song. *Broderip & Wilkinson: London*, [1800?] fol. **H. 1663. (42.)**

Thy absence, Delia, from my Bow'r. A Favourite Song, with an Accompanyment for the Piano Forte. *Longman & Broderip: London*, [1790?] fol. **G. 312. (240.)**

"Turn lovely Gwen, be good and kind," a Welsh Sonnet, the Poetry from Jones's Relicks of the Welsh Bards, *etc. Broderip & Wilkinson: London*, [1800?] fol. **H. 1663. (41.)**

Eight Voluntary's for the Organ . . . Op. v. *Longman and Broderip: London*, [1785?] *obl.* fol. **e. 159.**

The Western Sky was purpled o'er. A Favorite Song [words by W. Shenstone] as Sung by Miss Mahon, *etc.* [Full Score.] *Longman and Broderip: London*, [1790?] fol. **G. 377. (5.)**

Ye Woods with grief. *Elegy for three Voices.* The Words from Fawkes's translation of Moschus.
Broderip and Wilkinson: London, [1800?] fol. **G. 805. h. (10.)**
See also: B., R.

See Broderip (J.) and (R.) Portions of Psalms, . . . Composed by the late J. Broderip . . . and R. Broderip, *etc.* [1795?] *obl.* 4°. **B. 593. (1.)**

BRODERIP (Robert) [For publications issued under the names of the firm of Longman and Broderip]
See Longman and Broderip.

BROENNEMULLER (Elias) [Fasciculus Musicus sive Tabulæ varii generes modorum ac concentuum musicorum notis consignatæ, *etc.*] [*F. Halma: Leovardiæ*, 1710.] fol. **h. 144.**
Wanting the title-page.

Sonate a due Violini e Violoncello col Organo. Opera Prima. [Separate Parts.]
Franciscus Halma: Amstelædami, [1709.] fol. **f. 22.**

BROGNONICO (Orazio) Primo Libro de Madrigali a Tre Voci, *etc.* Alto. (Basso.) 2 pts. *Appresso Giacomo Vincenti: Venetia*, 1612. 4°. **D. 104.**

BROKEN. The Broken South Sea Taylor's Ditty. [Song.] *See* Hear. Hear me weep and wail, *etc.* [1722?] *s. sh.* fol. **H. 1601. (209.)**

BRÖNNEMULLER (Elias)
See Broennemuller.

BROOKS (James) As when some Maiden in her Teens.
See infra: [*The Lover's Device.*]

Twelve English Ballads, adapted for the Piano Forte, & Harp, with an Accompaniment—ad libitum—for a Flute or Violin . . . Opera 5. *The Author: [London*, 1800?] fol. **H. 1248. (1.)**
Wanting the Accompaniments.

A Concerto for the Violin in Nine Parts . . . No. I. [Separate Parts.] *Printed for the Author: London*, [1795?] fol. **h. 102. (16.)**

Damon and Phillis. Pastoral Dialogue, sung by Miss Daniels and Mr. Dignum, at Vauxhall Gardens . . . The Words by Mr. Fox. *Preston: London*, [1800?] fol. **H. 2830. f. (22.)**

Two Duetts for One Performer on the Violin . . . Op. 4. *Printed for the Author: London*, [1800?] fol. **g. 422. c. (4.)**

Ere my dear Laddie gade to Sea. A favorite Scotch Ballad. Sung by Miss Daniels, at Vauxhall Gardens . . . The Words by Mr. Fox. *Preston: London*, [1800?] fol. **H. 2830. f. (23.)**

Twelve Glees for Three & Four Voices. Compos'd & Harmoniz'd by J. Brooks. *F. Linley: London*, [1796?] fol. **H. 2815. c. (9.)**
This work also contains airs by T. A. and M. Arne harmonized for four voices.

A Second Sett of Twelve Glees for Three & Four Voices. *L. Lavenu, for the Author: London*, [1798?] *obl.* fol. **E. 1706.**

BROOKS (James) How sweetly did the Moments pass. [Song.] Sung by Miss Daniels, at Vauxhall Gardens . . . The Words by Mr. Fox. *Preston : London*, [1800?] fol. **H. 2830. f. (21.)**

[The Lover's Device.] As when some Maiden in her Teens. [Song.] Sung by Mr. Burket in the Lovers Device at the Royal Circus. *Longman & Broderip : London*, [1790?] fol. **G. 807. d. (12.)**

Louisa. A Favorite Song, sung by Mr. Incledon, *etc.* *Printed for the Author : Bath, etc.* [1790?] fol. **H. 131. (12.)**

[Another edition.] Louisa. A Favorite Song, *etc.* *Preston : London*, [1780?] fol. **G. 798. (13.)**

William and Ann, a favorite Ballad as sung by Master Welsh at Vauxhall. *Lewis, Houston & Hyde : London*, [1795?] fol. **G. 383. j. (5.)**

Young Damon was a Shepherd Boy, a Favorite Glee, *etc.* *L. Lavenu : London*, [1800?] *obl.* fol. **E. 318. (10.)**

Young Damon was a Shepherd Boy. [Song.] Adapted from the Favorite Glee, *etc.* *L. Lavenu : London*, [1800?] fol. **G. 793. (1.)**

BROOM. The broom of Cowdenknows. Song. *See* Bach (J. C.)

The Broom of Cowdenknows. [Song.] *See* O. O y^e^ Broom y^e^ bonny Broom. [1735?] *s. sh.* fol. **G. 316. e. (107.)**

The Broom on Cowdenknows. [Song.] *See* When. When Summer comes the Swains on Tweed, *etc.* [1780?] *s. sh.* fol. **G. 313. (187.)**

BROOME (Michael) A choice Collection of Twenty-four Psalm-Tunes, all in Four Parts, and Fifteen Anthems . . . by different Authors, for 2, 3, and 4 Voices ; . . . also Some of the most Favourite Tunes set by Dr. Croft . . . with . . . Lessons . . . for . . . Beginners . . . With . . . nine Psalm Tunes . . . and one Anthem . . . by Jeremiah Clark . . . and a . . . Te Deum . . . by Henry Hall . . . Collected, Engraved and Printed by Michael Broome, *etc.* [*M. Broome : Birmingham*, 1740?] *obl.* 4°. **A. 902.**

The composers named in this work are : Croft, T. Ravenscroft, R. Allison, Dowland, G. Kirby, W. Wheall, J. Bishop, G. Farnaby, M. Wise, J. Church, G. Gibbs, F. Hicks, T. Everitt and Purcell.

A Collection of twenty-eight Psalm Tunes in four Parts by several Authors. Printed to the new Version of Psalms for the use of the Churches and Chapels in and near Birmingham. Collected, printed & sold by M. Broome. [*M. Broome : Birmingham,*] 1753. 8°. **D. 866.**

BROSCHI (Carlo) called *Farinelli.* Ossequioso Ringraziamento per Le cortesissime Grazie ricevute nella Britannica Gloriosa Nazione dall' umilissimo . . . Servo Carlo Broschi Farinello. [Song, begins : "Regal Brittania." [*London*, 1737?] fol. **H. 348. d. (9.)**

Engraved by B. Fortier.

BROSSARD (Sébastien de) Dictionaire de Musique . . . Troisième Édition. *Aux dépens d'Estienne Roger : Amsterdam*, [1707?] 8°. **1042. g. 1.**

[Another copy.] **1042. k. 13. (3.)**

Dictionaire de Musique . . . Sixième Édition. *Chez P. Mortier, Amsterdam*, [1710?] 8°. **1042. g. 2.**

Dictionnaire de Musique. *See* Grassineau (J.) A Musical Dictionary, *etc.* [Translated from the French of S. de Brossard.] 1740. 8°. **1042. g. 4.**

Elevations et Motets à II. et III. Voix, et à Voix seule, deux Dessus de Violon, ou deux Flûtes, avec la Basse-Continue, *etc.* *Chez C. Ballard : Paris*, 1699. fol. **I. 23. a**

Prodromus Musicalis, seu Cantica Sacra . . . Voce Sola, cum Basso-Continuo ad Organum . . . Opus Primum. *Ex Officina Christophori Ballard : Parisiis*, 1695. fol. **I. 23.**

Vous demandez, Iris, pourquoy je vous évite ? *Air Nouveau.* [*Paris*, 1678.] *s. sh. obl.* 4°. **P.P. 4482.**

Nouveau Mercure Galant, July, 1678, *p.* 131.

BROU ( ) [Les Recrues de l'Opéra Comique.] Vaudevilles, et Airs détachées pour l'ouverture de la foire Saint Laurent. Chantés sur le Théatre le Premier Juillet, *etc.* *Chez l'Auteur : Paris*, [1765?] 8°. **B. 699. h. (3.)**

BROUNCKER (William) *Viscount Brouncker.* *See* Descartes (R.) Renatus Des-Cartes Excellent Compendium of Musick : with . . . Animadversions thereupon. By a Person of Honour [i.e. William, Viscount Brouncker]. 1653. 4°. **556. e. 23.**

BROWN. The Brown Jugg. [Duet.] *See* Tremain (T.)

BROWN (Richard) If my Sawny thou's but love me. *A Scotch Song* written and Composed by Mr. R. Brown. [*London*, 1700?] *s. sh.* fol. **G. 309. (65.)**

A Psalm of Thanksgiving, to be Sung by the Children of Christ's-Hospital, on Monday, Tuesday, and Wednesday in Easter-week . . . 1688. *Miles Flesher : London*, 1688. *s. sh.* fol. **1870. d. 1. (68.)**

BROWN (T.) Over the Water to Charlie, with Variations by T. Brown. [P. F.] *Printed for Straight and Skillern: London*, [1770?] fol. **g. 271. (12.)**

BROWN (Thomas) *Organist of St. Margaret Patten's.* A Collection of Songs and a Cantata, for the Harpsichord or Piano Forte, *etc. Printed for the Author: London*, 1774. fol. **H. 245.**

BROWN (Thomas) *Song-Writer.* Bacchus's Feast. [Song.] Sung by Mr. Platt at Sadlers Wells, *etc.* [*London*, 1720?] *s. sh.* fol. **G. 305. (246.)**

[Another copy.] **H. 1601. (533.)**

[Another edition.] Bacchus's Feast, *etc.* [Song.] [*London*, 1725?] *s. sh.* fol. **G. 314. (12.)**

Love is lost. [Song, by T. Brown.] *See* Love. [1715?] fol. **G. 315. (21.)**

[Another edition.] Love is lost. *A Song* ...sung by Mr. Platt at Sadlers Wells. [*London*, 1720?] fol. **H. 1601. (295.)**

Return, my lovely Nymph. [Song.] *The Words by a Gentleman, etc.* [*London*, 1740?] *s. sh.* fol. **G. 316. e. (123.)**

BRUCE (Thomas) The Common Tunes; or, Scotland's Church Musick made plain. 2 pts. *Printed for the Author: Edinburgh*, 1726. 8°. **7896. a. 40.**

Imperfect, wanting 4 leaves of music after p. 23 of the engraved plates.

BRUCK (Arnold de) *See* Hymns. [*Latin.*] [Saerorum Hymnorum Liber Primus. Centum & triginta quatuor Hymnos continens, ex optimis quibusq; Authoribus musicis collectus, Inter quos ...sunt, Thomas Stoltzer...Arnoldus de Bruck, *etc.*] [1542.] *obl.* 4°. **K. 4. d. 16.**

BRUEDER. Brüder lägert euch im Kreise. Lied. *See* Bornhardt (J. H. C.)

BRUENNMUELLER (Elias) *See* Broennemuller.

BRUGNOLI (Rocco Maria) [Ammaestramenti e Regole universali del Canto Fermo, *&c.*] [*Per li Peri: Bologna*, 1708.] *obl.* 4°. **A. 684.**

The first edition, issued without title-page. The work was reprinted in 1708 *with the above title.*

BRUGUIER (David) A Duet for Two Performers on one Piano Forte or Harpsichord in which is introduced the...Scotch Air The Yellow Hair'd Laddie, and Tink a Tink [by M. Kelly]...Op. 1^mo^. *Printed for the Author: Clerkenwell*, [1800?] fol. **g. 130. (1.)**

Poor Kate. A Favorite Song...Words by J. Peltro. *Printed by the Author: Clerkenwell*, [1800?] fol. **G. 361. (33.)**

BRUGUIER (David) Roll liquid Mountains roll. A Favorite New Song, *etc. Printed for the Author: Clerkenwell*, [1800?] fol. **G. 361. (34.)**

BRUINSMA (Ybe Ages) Nieuwe en eenigen bekenden Melodyen, met eigen gecomponeerde Bassen. *J. Wessing: Amsterdam*, 1774. *obl.* fol. **E. 829.**

BRULÉ. Brulé d'une flamme. Air. *See* Atys.

BRUMEL (Antoine) [Missa de Dringhis.] *See* Masses. Missarum diversoꝝ auctoruꝫ Liber primus ... Dringhs [by] Brumel, *etc.* 1508. *obl.* 4°. **K. 1. d. 8.**

BRUMNITZIUS (Nocturnus) *pseud.* [i.e. Nicolaus Baer.] Musa Nocturna Murneriana. Hoc est: Rhythmi faceti in picturam admirabilem ... Ad noeturnam concinnati musicam juxta melodiam & harmoniam, Vocibus trinis, Violinis binis, & Bassibus imis ... appensam...à Noeturno Brumnitzio [i.e. Nicolaus Baer,] *etc.* [Latin and Low Germ.] *Phabirani ad Werram [Bremen]*, 1685. 4° & fol. **11517. d. 42. (3.)**

The date occurs in a chronogram.

BRUNETTI (Giovanni) Motecta Quinque Vocum ... Liber Primus, *etc.* Cantus. (Altus.) (Tenor.) (Quintus.) 4 pts. *Apud Alexandrinum Vincentium: Venetiis*, 1625. 4°. **C. 3.**

BRUNI (Antonio Bartolommeo) Celestine. Comédie Lyrique en trois Actes mêlés d'Ariettes, par M. Magnito, *etc.* [Full Score.] *Chez Des Lauriers: Paris*, [1787.] fol. **H. 508. b.**

Claudine, ou le Petit Commissionaire. Opéra en un Acte...Les Paroles sont de J. M. Deschamps. Gravé par Michot. [Full Score.] *Chez Bonjour: Paris*, [1794.] fol. **H. 508. c.**

Three Duettos for Two Violins. 2 Sets. [Separate Parts.] *W. Napier: London.* [1796?] fol. **g. 218. (1.)**

Fidel époux, franc militaire. *See* infra: [*L'Officier de Fortune.*]

Je vivais tranquille et contente. *See* infra: [*L'Isle Enchantée.*]

[L'Isle Enchantée.] Je vivais tranquille et contente. Air. [1789.] 8°. *See* Isle Enchantée. **B. 362. c. (63.)**

Le Major Palmer, Opéra en trois Actes. Paroles de Pigault Le Brun...Gravé par Huguet. [Full Score.] *Chez Imbault: Paris*, [1797.] fol. **G. 268.**

[L'Officier de Fortune. Fidel époux.] *See* Au Retour. V'la ma cocarde, j'prends la tienne...Air: du Vaudeville de l'officier de fortune [by A. B. Bruni]. [1793.] 8°. **B. 362. d. (18. h.)**

BRUNI (Antonio Bartolommeo) [L'Officier de Fortune. Fidel époux.]
See Georges et Gros Jean. Il est si doux...*Ariette*...sur l'Air ... du Vaudeville de l'Officier de Fortune [by A. B. Bruni]. [1793.] 8°. **B. 362. c. (50.)**

—— Fidel époux, franc militaire. Vaudeville. [1792.] 8°.
See Officier de Fortune.
B. 362. d. (2.)

Point de mélancolie. *See* infra: [*Toberne.*]

Six Quatuor Concertans pour deux Violons, Alto et Violoncelle...9ᵉ Livre de Quatuor. *Chez M. Boyer: Paris*, [1785?] fol.
g. 430. a.

La Rencontre en Voyage, Comédie en un Acte, en prose par le Cᵒᵘ J. B. Pujoulx, *etc.* [Full Score.] *Chez Imbault: Paris*, [1798.] fol. **H. 508.**

Soins généreux, céleste bienfaisance.
See infra: [*Toberne.*]

Toberne, ou le Pêcheur Suédois. Opéra en deux Actes. Paroles de Patras. . . gravé par Vanjxem. [Full Score.] *Chez les frères Gaveaux: Paris*, [1796.] fol.
H. 508. a.

—— Point de mélancolie. Air, *etc.* *Chez la Cᵒᵉ Lebeau: [Paris*, 1796.] 8°.
B. 362. c. (91.)

—— Soins généreux, céleste bien-faisance. Air, *etc.* *Chez la Citᵒᵉ Lebeau: [Paris*, 1796.] 8°. **B. 362. c. (91*.)**

BRUNNEMULLER (Elias)
See Broennemuller.

BRÜNNMÜLLER (Elias)
See Broennemuller.

BRUNO (Gioacchino)
See Pergolesi (G. B.) Quattro Cantate da Camera . . . Raccolte da G. Bruno, *etc.* [1750?] *obl.* fol. **E. 240.**

BRUNSWICK. The Brunswick Hero. [Song.] *See* Behold. Beyond a Young Hero. [1760?] *s. sh.* fol.
G. 316. (21.)

BRUTUS OF ALBA. Brutus of Alba, Opera. *See* Purcell (D.)

BRUYANT. Le bruyant séjour des villes. Chanson. *See* Cloz * * * ( )

BRYAN. Bryan and Pereene. Ballad.
See Giordani (G.) or (T.)

BRYAN (Cornelius) Goosey Goosey Gander, with Variations for the Piano-Forte. *Printed for the Author: London & Bristol*, [1800?] fol. **g. 272. m. (21.)**

Grand March adapted for the Piano Forte, *etc.* *Broderip & Wilkinson: London*, [1800?] fol. **g. 271. h. (4.)**

BRYAN (Cornelius) A New Grand Overture . . . Composed and adapted for the Piano Forte, with an Accompaniment for a Violin . . . Op. 1.
Broderip & Wilkinson: London, [1800?] fol. **g. 191. (1.)**
The title-pages are signed by the composer.

Six Songs . . . Op. 2. *Broderip & Wilkinson: London*, [1800?] fol.
G. 368. (1.)
The title-page is signed by the composer.

BRYAN (Joseph) Dorus and Cleora. A favourite Cantata. Sung by Mr. Hudson at Ranelagh Gardens. *Printed for H. Waylett: London*, [1765?] fol.
G. 307. (59.)

[Another edition.] Dorus and Cleora, *etc.* [*London*, 1770?] fol. **G. 316. d. (67.)**

The Judicious Fair. [Song.] Sung by Miss Thomas. [*London*, 1760?] *s. sh.* fol.
G. 316. f. (133.)

Let ev'ry Martial Soul advance. A Song in Honour of the King of Prussia. Sung by Mr. Kear. *Printed for H. Waylett: [London*, 1758?] *s. sh.* fol.
G. 310. (71.)

Let ev'ry Martial Soul advance. A *New Song* in Honour of the King of Prussia, *etc.* [1758.] *s. sh.* 8°. *See* Let.
P.P. 5439. ab.

Lucinda. A favourite Song . . . sung by the late Mr. Vernon. *Printed for C. Fentum: London*, [1783?] fol.
G. 307. (56.)

The Muse's Choice. A favourite Collection of Songs, set for the Violin, German Flute & Harpsicord . . . Book 1ˢᵗ. *Printed for F. Wayleti: London*, 1756. fol.
G. 806. g. (6.)

The Rejected Lover. [Song.] Sung by Mr. Smith at the Grotto Gardens, *etc.* *R[ichar]d B[rid]e: [London*, 1775?] *s. sh.* fol. **G. 311. (35.)**

Richmond Hill. [Song.] The Words by Mr. Cross, Senr. [*London*, 1765?] *s. sh.* fol. **G. 315. (59.)**

BRYAN (M. A.) *Mrs.* The Bilberry Lass. A Pathetic Ballad written . . . by Miss Wilkinson, *etc.* *F. Bryan: London*, [1800?] fol. **G. 806. j. (24.)**

The Lute of Lisette. An Elegiac Canzonet for the Piano Forte, Harp, or Lute . . . The Words by F. Bryan. *F. Bryan: London*, [1800?] fol. **G. 798. (14.)**

The Maid of Wooburn. A Pathetic Ballad . . .for the Piano Forte or Pedal Harp . . . Words by F. Bryan. *F. Bryan: London*, [1800?] fol. **H. 2831. (21.)**

BRYAN (M. A.) *Mrs.* The Peasant's Prayer. An Elegiac Canzonet . . . the Words by F. Bryan. *L. Lavenu: London,* [1800?] fol. **G. 793. (11.)**

The Sylvan Scene of Love . . . Arietta a la Turca, . . . Written by . . . F. Bryan. *L. Lavenu: London,* [1800?] fol. **H. 2830. f. (24.)**

[Another copy.] **H. 2831. (22.)**

BRYENIUS (Manuel) *See* Wallis (J.)

Johannis Wallis . . . Operum Mathematicorum Volumen Tertium. Quo continentur . . . Manuelis Bryennii Harmonica . . . Græce & Latine edita, *etc.* 1699. fol. **716. k. 5.**

BÛCHERON. Le Bûcheron ou les Trois Souhaits. Comédie.
See Philidor (F. A. Danican.)

BUCK. The Buck's Comfort. [Song.] *See* Round. Round Arthurs gay Table. [1780?] *s. sh.* fol. **G. 311. (41.)**

The Buck's Medley. Cantata. *See* Wine. Wine does wonders. [1780?] fol. **H. 2832. l. (22.)**

The Buck's Motto. [Song.] *See* Bates (W.)

BUCKET. The Bucket of Water. Song. *See* Blewitt (J.)

BUD. The Bud of the Rose. [Song.] *See* Shield (W.) [*Rosina.*]

BUDD (Thomas) A Collection of Divertimentos for the Harp, consisting of Rondeaus, Minuets, Gavots, Airs with Variations, Preludes, *etc.* . . . Compil'd [and] compos'd . . . by T. Budd . . . Op. 2. *J. Preston: London* [1785?] fol. **h. 3200. (6.)**

Fourteen Favorite Cotillons and Country Dances, with their proper Figures; adapted for the Harpsichord or Harp, *etc.* The 21st Book, for the Year 1791. *Preston & Son: London,* [1791.] *obl.* 4°. **a. 9. e. (1.)**

A Sett of Elegant Divertimentos composed & arranged for the Harp, *etc.* [Op. 2.] *G. Walker: London,* [1800?] fol. **h. 173. b. (1.)**

BUDGET. The Budget. [Song.] *See* M., J.

The Budget is open. *The New Taxes.* A Favorite Song. *Sk*[*illern: London,* 1783.] *s. sh.* fol. **G. 312. (172.)**

BUDS. Buds of Roses, Virgin Flowers. Glee. *See* Stevenson (*Sir* J. A.)

BUEL (Christoph) Jani cum Jesu collatio. Dem Edlen . . . Herrn Georg Paulo Nützel . . . zu . . . Ehren, auch Glückwünschung eines . . . guten Newen Jahrs: Harmonicis numeris auff den Contrapunctum simplicem 4. voc. gesetzt. *Gedruckt bey Johann Friederich Sartorio: Nürmberg,* 1625. 4°. **D. 970.**

Wanting the Altus part.

BUENTING (Heinrich) Oratio de Musica recitata in Schola Goslariana, cum fieret introductio noui Cantoris . . . continens duplicem catalogum clarissimorum Musicorum, Ecclesiasticorum videlicet & Profanorum, *etc.* *Apud Andr. Gen. Haer.: Magdeburgi,* 1596. 4°. **7899. bbb. 33.**

BUERCKHOFFER (J. G.) Deuxième (Quatrième) (Cinquième) (Sixième) Livre d'Ariettes choisies avec Accompagnement de Harpe . . . Œuvre IXe (XIe) (XIIe). (XIIIe). 4 Books. *Chez l'Auteur: Paris,* [1775?] *obl.* fol. **D. 770.**

Books 5 and 6 are imperfect, having only the instrumental parts. The composers named in Books 2 and 4 are Albanese, Sarrazin, La Borde, Janson, La Garde, Sibia, Gossec and Grétry. The title-pages of these books are signed by Bürckhoffer.

Troisième Livre d'Ariettes Choisies avec Accompagnement de Harpe, suivies de Trois Sonates avec Accompagnement de Violon, pour le même Instrument . . . Œuvre x. Gravé par P. L. Charpentier. *Chez l'Auteur: Paris,* [1775?] fol. **G. 57.**

The composers named in this collection are: Philidor and Trial. The title-page is signed by Bürckhoffer.

Recueil des Airs de Blaise et Babet [by N. Dezèdes] avec un Duo du même Opera et un Air du Corsaire [by N. Dalayrac] avec Accompagnement de Harpe . . . par M. Burckhoffer. Œuvre xxi. Gravé par Le Roy l'ainé. *Chez l'Auteur: Paris,* [1785?] fol. **G. 808. (41.)**

Les Soirées de Chessy, ou Trois Sonates pour la Harpe, suivies d'un Menuet et d'une Chaconne avec ou sans accompagnement de violon . . . Œuvre xiv. [Separate Parts.] *Chez l'Auteur: Paris,* [1780?] *obl.* fol. **e. 5. c. (2.)**

The title-page is signed by the composer.

BUESSENDE. Die Büssende. Ballade. *See* Zumsteeg (J. R.)

BUETNER (Crato) Geistliche Concerte mit zwey Tenören, zweyen Violinen, einer Violdegamm oder Dulcian, und einem Generalbass. Nach dem Spruche: Wirff dein Anliegen auf den Herrn . . . Dem . . . wolgelahrten Herren Georg Neumarken . . . als derselbe . . . wieder in sein Vaterland . . . gedachte . . . zu sonderlichen Ehren . . . componirt, *etc.* [Separate Parts.] *Gedruckt bey Michael Pfeiffern: Hamburg,* 1651. fol. **G. 56.**

BUETTNER (Erhard) *See* Franck (M.)

Zwey newe Hochzeit Gesäng . . . Deren eines . . . durch Melchior Francken . . . Das ander durch Erhard Büttnern . . . Componirt, *etc.* 1618. 4°. **C. 193. p.**

BUGLE. The Bugle Horn. [Song.]
See Reeve (W.) [*Merry Sherwood.*]

BULL (John) *See* Parthenia. Parthenia ...Composed by . . . William Byrd, Dr. John Bull, & Orlando Gibbons, *etc.* [1611?] fol. **K. 1. i. 6.**

BUMPERS. Bumpers. [Song.]
See Moze (J. H.)

Bumpers lull our cares to Rest. Song.
See Barrett (J.) *Organist.*

Bumpers 'Squire Jones. [Song.]
See Provoked Wife.

Bumpers, 'Squire Jones. Song. *See* Ye. Ye good Fellows all, *etc.* [1745?] *s. sh.* fol. **G. 305. (256.)**

BUNTINELLA. Buntinella. [Song.]
See Let. Let prentice Bards poetic scribble, *etc.* [1780?] *s. sh.* fol. **G. 310. (43.)**

BUNTING (Edward) A General Collection of Ancient Irish Music, containing a variety of Admired Airs, never before published, and also the Compositions of Conolan & Carolan; collected from the Harpers &c. in the different Provinces of Ireland, and adapted for the Piano-Forte, with a Prefatory Introduction by E. Bunting. Vol. 1. *Preston & Son: London,* [1796.] fol. **g. 138. (1.)**

BUONA FIGLIUOLA. La Buona Figliuola. Opera.
See Piccini (N.)

BUONA FIGLIUOLA MARITATA. La Buona Figliuola Maritata. Opera.
See Piccini (N.)

BUONA (Valerio)
See Bona.

BUONAUGURIO (Giuliano) Fantesie, et Recerchari a Tre Voci, accomodate da cantare et sonare per ogni instrumento, composte da M. Giuliano Tiburtino da Tieuoli...con la Giunta di Alcuni altri Recerchari, et Madrigali a tre Voce, Composti da lo eccellentiss. Adriano Vuigliart [i.e. Willaert], et Cipriano Rore suo discepolo...Nouamente posti in luce. Cantus. (Tenor.) (Bassus.) 3 pts. *Apud Hieronymum Scottum: Venetiis,* 1549. *obl.* 4°. **K. 3. b. 4.**
This work also includes compositions by Baldesar Donato and Nadal.

Musica Diuersa a Tre Voce, nouamente Composta per...messer Giuliano Tiburtino: cioe Motetti, Messe, Madrigali a Notte negre. Opera dilettenole, & non piu stampata. Di nouo posta in luce, & corretta. Cantus. (Tenor.) (Bassus.) 3 pts. *Apud Hieronymum Scottum: Venetiis,* 1549. *obl.* 4°. **K. 3. b. 5.**
The composer's name appears in the dedication.

BUONONCINI (Giovanni Battista) *See* Bononcini.

BUONPORTE (Antonio)
See Bonporti (F. A.)

BUONTEMPI (Giovanni Andrea Angelini) *See* Angelini Buontempi.

BURBIDGE (R.) The Engagement. A New Sea Song...the Words by J. Day. *A. Bland & Weller: London,* [1795?] fol. **G. 376. (11.)**

A First Sett of Three Favorite Rondos for the Forte-Piano...Op. 1. *W. Cope, London,* [1795?] fol. **g. 140. (2.)**

Sally in our Alley [melody by H. Carey] with Variations by R. Burbidge, *etc.* [P. F.] *W. Hodsoll: London,* [1800?] fol. **g. 139. (4.)**

See Mozart (W. A.) [*Die Zauberflöte. Das klinget so herrlich.*] A favorite Duet . . . arranged . . . with Variations by R. Burbidge, *etc.* [1800?] fol. **g. 139. (3.)**

BURBRIDGE (R.) *See* Burbidge.

BURCK (Joachim à) Viertzig deutsche Christliche Liedlein M. Ludovici Helmboldi. Auss schönen . . . Texten der heiligen Schrifft ... zu singen, vnnd auff allerley Instrument der Musica zu spielen, in vier Stimmen abgesetzet. Die Ersten 22 durch Joachimum à Burck. Die letzten 18. durch Iohannem Eccardum, *etc.* Discantus. *Gedruckt ... durch Andream Hantzsch: Mülhausen,* 1599. 8°. **A. 172.**

Dreissig Geistliche Lieder ... mit vier Stimmen auff besondere darzu von M. Ludovico Humboldo verordente Textus, zu singen gestalt, vnd ausgangen von Joachimo à Burck, *etc.* Discantus. *Martin Wittel: Erffordt,* 1609. 8°. **A. 171.**

Harmoniæ Sacræ tam Viva Voce quam Instrumentis Musicis cantatu iucundæ, iam primum in lucem editæ, *etc.* Discantus. (Altus.) (Tenor.) (Bassus.) (Quintus.) 5 pts. *Ulricus Neuberus, & Theodoricus Gerlatzen: Noribergæ,* 1566. *obl.* 4°. **A. 56.**

Hebdomas Divinitus instituta: Sacris Odis celebrata, Lectionumque Scholasticarum Intervallis ... accommodata. Authoribus M. Ludovico Helmbodo Poeta, et Ioachimo à Burck Musico. Altus. *Mulhusii,* 1580. 8°. **A. 56. c.**

XX. Odæ Sacræ L. Helmboldi...Suauibus Harmoniis, ad Imitationem Italicarum Villanescarum...ornatæ ... Altus (Tenor) Primi Libri, Secundo Impressi, et. . . correcti. 2 pts. *Typis Georgii Hantzschii: Mulhusii,* 1578. 8°. **A. 56. d.**

BURCK (Joachim à) Officium Sacrosanctæ Cœnæ Dominicæ, super Cantiunculam: Quam Mirabilis, *etc.* Ex primo libro Odarum Ioachimi à Burck, ab ipso Authore compositum, *etc.* Discantus. (Bassus.) 2 pts. *Per Georgium Bauuman excusum: Erphordiæ*, 1580. *obl.* 4°.
A. 56. b.

XV. Psalmi Graduum. Das ist: Die XV. Lieder im höhem Chor. Sampt andern zweyen Psalmen, uñ sonst Dreyen Liedern. Rheim vñ Gesangweise, durch M. Cyriacum Schneegass verfasset. Und mit 4. Stimmen . . . in mancherley Modis abgesetzt, *etc.* Bassus. *Gedruckt...durch Georgium Bawman: Erffurdt*, 1595. 8°.
A. 56. e.

Sacræ Cantiones plane nouæ, ex Veteri et Nouo Testamento, in pium ecclesiarum usum compositae, et editae, *etc.* Altus. *In officina Theodorici Gerlatzeni: Noribergae*, 1573. *obl.* 4°. **A. 56. a.**

BURCKHOFFER (J. G.) *See* Buerckhoffer.

BURGER (John) *See* Amphion. Amphion, or the Chorister's Delight, *etc.* [Compiled by J. Burger Junr and C. Tiebout.] [1780?] *obl.* 4°. **A. 828.**

BURGES ( ) Celia to Colin. [Song.] [*London*, 1745?] *s. sh.* fol.
G. 307. (118.)

BURGESS (Henry) *the Elder.* Can then a Look create a thought. *A New Song, etc.* [Words by B. Booth.] [*London*, 1720?] *s. sh.* fol. **H. 1601. (103.)**

[Another edition.] Can then a look create a thought, *etc.* [*London*, 1725?] *s. sh.* fol.
G. 307. (21.)

A Collection of Lessons for the Harpsichord, *etc.* *Printed for J. Johnson: London*, [1740?] fol. **g. 442. a. (3.)**

The Forsaken Lover. [Song.] [*London*, 1730?] *s. sh.* fol. **G. 313. (99.)**

O Love how pleasing are thy Chains. *A Song, etc.* [*London*, 1725?] fol.
G. 303. (68.)

Phillis taste Joy and ne're be Coy. *A New Song* . . . Within Compass of the Flute. [*London*, 1720?] *s. sh.* fol.
G. 315. (101.)

[The Rose.] *See* Sweet. Sweet are the Flow'rs that deck the Field . . . [Song.] Set by an Eminent Master [i.e. H. Burgess, Senr]. [1740?] *s. sh.* fol.
G. 305. (68.)

[Another edition.] The Rose. [Song,] taken from the 9th...of the Fables for the Female Sex. [Words by E. Moore.] [*London*, 1745?] *s. sh.* fol.
G. 311. (95.)

BURGESS (Henry) *the Elder.* [Another edition.] The Rose, [Song,] . . . Set by an Eminent Master [i.e. H. Burgess the Elder]. *See* Chloe. Chloe, or the Musical Magazine, *etc.* N° 38. [1760?] fol.
G. 433.

BURGESS (Henry) *the Younger.* The Coffee-House. A Dramatick Piece, *etc.* [The Songs set by H. Carey and H. Burgess, Junr.] 1737. 8°.
See Coffee House. **80. c. 18. (1.)**

A Collection of English Songs and Cantatas. *Printed for I. Walsh: London*, [1745?] fol. **H. 1648. (1.)**

Six Concertos, for the Organ and Harpsicord, also for Violins & other Instruments in 5 parts. [Separate Parts.] *Printed for J. Walsh: London*, [1740?] fol.
g. 251.

BURGHIUS (Cornelius) Hortus Marianus nouis ac suauissimis flosculis consitus . . . Quatuor Vocum, *etc.* Tenor. (Bassus.) (B. Continuus.) 3 pts. *Apud Hæredes Petri Phalesii: Antuerpiæ*, 1630. 4°. **C. 39.**

BURGIUS. *See* Burghius.

BURLESQUE. A Burlesque on Polly. [Song.] *See* Monro (G.)

BURLETTI ( ) *pseud.* [i.e. Henry Harington.] Lucy, or Fixt Air, a Cantata set to Music by l'Abbate Burletti on the Model of the Ancient Chromatic System . . . To which is prefix'd an extract of a Letter from David Garrick, *etc.* *Longman & Broderip: London*, [1780?] fol. **G. 424. a. (12.)**

BURNEY (Charles) Account of an Infant Musician [William Crotch]...Read at the Royal Society, Feb. 18, 1779. *J. Nichols: London*, 1799. 4°. **T. 1560. (8.)**

An Account of the Musical Performances in Westminster-Abbey, and the Pantheon, 1784. In Commemoration of Handel. *London*, 1785. 4°. **785. l. 29.**

[Another copy.] **130. f. 3.**

[Another copy.] **G. 2664.**

[Another edition.] *Printed for Messrs. Moncrieffe, etc.: Dublin*, 1785. 8°.
785. aaa. 35.

[Account of the Musical Performances in Westminster-Abbey, *etc.*] Dr. Karl Burney's Nachricht von G. F. Händel's Lebensumständen und der ihm zu London . . . angestellten Gedächtnissfeyer. Aus dem Englischen übersetzt von J. J. Eschenburg, *etc.* *Bei F. Nicolai: Berlin und Stettin*, 1785. 4°. **785. k. 9.**

[Alfred.] We've fought, we have conquer'd. *See* We. We've fought, we have conquer'd, *etc.* [By C. Burney.] [1750.] fol. **G. 313. (250.)**

BURNEY (Charles) XII. Canzonetti a due voci in Canone. Poesia dell Abate Metastasio. *Presso Longman & Broderip: Londra*, [1790?] *obl.* fol. **E. 601. d. (4.)**

Constancy. [Song.]
[*London*, 1760?] *s. sh.* fol. **I. 530. 22.**

VI. Cornet Pieces with an Introduction for the Diapasons, and a Fugue, *etc.* *Printed for I. Walsh: London*, [1760?] *obl.* fol. **e. 5. (3.)**

[Dissertation on the Music of the Ancients.] Dr. Karl Burney's Abhandlung über die Musik der Alten ... übersetzt, und mit einigen Anmerkungen begleitet von J. J. Eschenburg, *etc.* *Im Schwickertschen Verlage: Leipzig*, 1781. 4°. **7896. aaa. (23.)**

A General History of Music, from the earliest ages to the present period. To which is prefixed a Dissertation on the Music of the Ancients. 4 vol. *Printed for the Author: London*, 1776–89. 4°. **557.* f. 12.**
Vol. I is dated 1776; *Vol. II*, 1782; *Vol. III and IV*, 1789.

[Another copy.] **2032. g.**

[Another copy.] **130. f. 8.**

A General History of Music, *etc.* 4 vols. *Printed for the Author: London*, 1782-9. 4°. **G. 2660.**
Vol. I is of the Second Edition, dated 1789.

Lovely Harriote. A Crambo Song, the Words by Mr. Smart. *Printed for J. Oswald:* [*London*, 1750?] *s. sh.* fol. **G. 308. (36.)**

The Man to my Mind, *etc.* [Song, words by J. Cunningham.] [*London*, 1757.] *s. sh.* fol. **G. 311. (82.)**

The Man to my Mind. *See* Since. Since Wedlock's in vogue, *etc.* [By C. Burney.] [1755.] *s. sh.* 8°. **P.P. 5439. ab.**

La Musica che si canta annualmente nelle Funzioni della Settimana Santa, nella Cappella Pontificia. Composta dal Palestrina, Allegri, e Bai. Raccolta e pubblicata da Carlo Burney, *etc.* *Preston e Figlio: Londra*, [1790?] fol. **H. 790.**

Preludes, Fugues and Interludes for the Organ, *etc.* Book I. *Printed for the Author: London*, [1790?] *obl.* 4°. **a. 100.**

The Present State of Music in France and Italy; or, the Journal of a Tour through those countries, undertaken to collect Materials for a General History of Music. *Printed for T. Becket & Co: London*, 1771. 8°. **1042. g. 5.**

The Present State of Music in France and Italy. . .The Second Edition, corrected. *Printed for T. Becket & Co: London*, 1773. 8°. **129. a. 28.**

BURNEY (Charles) The Present State of Music in Germany, the Netherlands, and United Provinces, or, the Journal of a Tour through those Countries, undertaken to collect Materials for a General History of Music...In two Volumes. *Printed for T. Becket & Co.: London*, 1773. 8°. **129. a. 26.**

[Present State of Music.] Carl Burneys ...Tagebuch einer Musikalischen Reise durch Frankreich und Italien...Aus dem Englischen übersetzt von C. D. Ebeling, *etc.* (Carl Burney's . . . Tagebuch . . . Zweyter Band, Durch Flandern, *etc.*) (Carl Burney's . . . Tagebuch. . .Dritter Band, Durch Böhmen...Mit einigen Zusätzen und Anmerkungen, *etc.*) 3 Bde. *Bey Bode: Hamburg*, 1772 (1773). 8°. **1042. f. 16.**

[Robin Hood.] I'll sing you a song that shall suit you all round. [For editions published anonymously.] *See* I.

—— To an Arbor of Woodbine. [For editions published anonymously:] *See* To.

—— [For songs in Robin Hood, published anonymously.] *See* Robin Hood.

Six Sonatas for the Harpsichord. *R. Bremner, for the Author: London*, [1766.] *obl.* fol. **e. 6. a.**

Six Sonatas for Two Violins and a Base ...Opera IV^ta^ [Separate Parts.] *Printed for J. Johnson: London*, [1765?] fol. **g. 270. q. (1.)**

Four Sonatas or Duets for two Performers on One Piano Forte or Harpsichord. *R. Bremner, for the Author: London*, (1777.) *obl.* fol. **e. 6. (1.)**

A Second Set of Four Sonatas or Duets for two Performers on One Piano Forte or Harpsichord. *R. Bremner, for the Author: London*, [1780?] *obl.* fol. **e. 6. (2.)**

See Grassineau (J.) A Musical Dictionary, *etc.* MS. Notes [by Dr. Burney]. 1740. 8°. **1042. g. 4.**

See Hawkins (*Sir* J.) A General History of ... Music, *etc.* MS. Notes [and autograph letters by Dr. Burney inserted]. 1776. 4°. **C. 45. f. 4.**

See Morley (T.) A Plaine and Easie Introduction to Practicall Musicke, *etc.* Few MS. Notes [by C. Burney]. 1608. fol. **785. l. 3.**

See Rousseau (J. J.) [*Le Devin du Village.*] The Cunning-Man, a Musical Entertainment...adapted...by C. Burney [1766.] *obl.* fol. **D. 281. (1.)**

See Tartini (G.) Lettera del defonto Signor Tartini . . . Translated by Dr. Burney, *etc.* 1771. 4°. **785. k. 41.**

BURNEY (Charles Rousseau) Air with Variations for the Piano Forte. *London*, [1795?] fol. **g. 139. (5.)**

Two Sonatas for the Harpsichord or Piano-Forte; and a Duet for Two Performers on One Instrument...Opera II. *The Author: London*, [1800?] fol. **g. 84. (2.)**

Four Sonatas for the Harpsichord or Piano-Forte, with an Accompanyment for a Violin and a Duet for two Performers on one Instrument, *etc.* *The Author: London*, [1795?] fol. **g. 84. (1.)**

BURONI (Antonio) *See* Bach (J. C.) Sei Ode di Oratio...messe in musica da ...Boroni, *etc.* [1775?] fol. **G. 136. c.**

BURSIUS (Philippus) Missæ Quatuor Vocibus concinendæ...Tenor. (Bassus.) 2 pts. *Apud Mascardum: Romæ*, 1698. 4°. **D. 116.**

BURTIUS (Nicolaus) Nicolai Burtij parmensis: musices professoris: ac iuris pontificij studiosissimi: musices opusculuꝫ incipit: cum defensione Guidonis aretini: aduersus quendam hyspanum veritatis preuaricatorem. *Impēsis Būdicti librarij bonoīn. ac suma industria Ugonis de rugerijs: Bonōie*, 1487. 4°. **G. 8952.**

Without title-page, pagination or catch-words. Register; sigs. A–I 6 7 *leaves; 30 lines to a full page.*

BURTON. Burton Ale. [Song.] *See* Ne'er tell me of liquors from Spain. [1775?] fol. **G. 310. (148.)**

BURTON (John) Twelve Italian Canzonetts for the Voice and Harpsichord... Opera III. The Words by Sr. Rolli. *Printed for the Author: London*, [1770?] fol. **G. 806. j. (25.)**

The composer's autograph is on p. 1.

Three Favourite Lessons, *etc.* *See* infra: [*Ten Sonatas.* N° 6...N° 1...N° 2... N° 8.]

Ten Sonatas for the Harpsichord, Organ, or Piano Forte. *Printed for the Author: London*, [1766.] *obl.* fol. **e. 239.**

The composer's autograph is on p. 2.

[Another edition.] Ten Sonatas, *etc.* *Welcker: London*, [1770?] *obl.* fol. **e. 5. q. (2.)**

[Ten Sonatas. N° 6. Moderato. N° 1. Allegro. N° 2. Rondo. N° 8. Giga in Rondeau Form.] Three Favourite Lessons for the Harpsichord, viz.: The Courtship, the Chace, and Tit for Tat, &c. *Printed for H. Thorowgood: London*, [1765?] *obl.* fol. **e. 101. a. (1.)**

[Ten Sonatas. N° 2.] Sonata. [Harpsichord.] *J. Dale: London*, [1790?] fol. **g. 272. t. (12.)**

[Ten Sonatas. N° 6. Moderato.] A Favourite Lesson ... The Courtship. *J. Dale: [London*, 1785?] fol. **g. 272. t. (11.)**

BURTON (John) [Ten Sonatas. N° 8. Giga in Rondeau Form.] Burton's Favorite Rondeau. *Printed for J. Dale: [London*, 1795?] *s. sh.* fol. **g. 140. (5.)**

Six Sonatas for the Piano Forte Harpsichord or Organ with an Accompanyment for the Violin...Opera Seconda. *Printed for the Author: London*, [1770?] fol. **g. 421. u. (3.)**

The composer's autograph is on p. 2 *of the Piano part.*

"Welcome, welcome, Brother Debtor,"... with Variations ... Transcribed from the Original Manuscript by M. Cooke, *etc.* *R. Birchall: London*, [1795?] fol. **g. 443. h. (1.)**

BURY. Bury delights my roving Eye. Two-Part Song. *See* Cross (T.)

BURY (Bernard de) L'Automne. Chanson. Ode anacréontique à M. C. D. chez qui M. le Chevalier de Juilly-Thomassin passa les vendanges. *Gravé par Mᵉ Charpentié. Imprimé par Tournelle: [Paris,* 1765. *s. sh.* 8°. **298. d. 24.**

Mercure de France, March, 1765.

La Naissance de Monseigneur le Comte de Provence. Musette. [Words] Par M. Thomassin de Juilly, *etc.* [*Paris,*] 1755. *s. sh.* 8°. **298. c. 26.**

Mercure de France, Dec., 1755.

Le Printems. Musette...[words] Par Mr Thomassin de Juilly, *etc.* [*Paris,*] 1754. *s. sh.* 4°. **298. c. 20.**

Mercure de France, Sept., 1754.

BUSBEY (Thomas) *See* Busby.

BUSBY (Thomas) The Divine Harmonist, or Sunday Associate, containing Elegant Extracts, and Original Compositions, of Sacred Music...with a Thorough Bass, and Accompaniment for the Organ, Harpsichord and Piano-Forte . . . Selected, Arranged, and Conducted, and the New Music composed by T. Busby. *Printed for the Conducter: London*, 1792. fol. **H. 164. a.**

This collection contains compositions by Handel, Battishill, Wise, King, Purcell, Greene, Weldon, Brown, Boyce, Busby, Croft, Arne, Kent, Clark, Jackson, Carissimi Galliard, Blow, Stevens, Travers, Pergolese, Arnold, Blake and Gratiani.

[Joanna.] The Music in the Dramatic Romance of Joanna...The Words by R. Cumberland. *Goulding, Phipps & D'Almaine: London*, [1800.] fol. **H. 164.**

Love, Wine and Friendship, a Festive Song written & composed by T. Busby. *E. Riley: London*, [1800?] fol. **G. 365. (2.)**

BUSBY (THOMAS) [Ten Original Marches for Military Band or Piano.] *London*, 1798–1801. *obl.* fol. **P.P. 4050. ga.**

Published in the British Military Library or Journal, 2 vols.

The Monthly Musical Journal consisting of Original British and new Foreign music Vocal & Instrumental. Conducted by Dr. Busby. Nos. 1–4. *Printed for R. Phillips: London*, [1800.] fol. **G. 350. (1.)**

This work contains compositions by Bruni, Méhul, Pozzi, Dalayrac, Haydn, Dr. Callcott, Dr. Arnold, Dr. Busby, F. W. Rust, Piccini, Haibel, Steibelt, Cherubini, Tarchi, Moorehead, Hoffmeister, Adrien, Türk, Righini, Romberg and Vogler.

Six Sonatas for the Harpsichord or Piano Forte...Opera 1. *Longman & Broderip, for the Author: London*, [1785?] fol. **g. 79. a. (1.)**

See PURCELL (H.) [*The Tempest.*] A New Edition of the...Music in the Tempest...Revised and Corrected by Doctor Busby. [1800?] fol. **H. 101. f.**

BUSH. The Bush aboon Traquair. [Song.] *See* HEAR. Hear me ye nymphs, *etc.* [1749.] 8°. **P.P. 5438. z.**

The Bush aboon Traquair. [Song.] *See* HEAR. Hear me, ye Nymphs. [1720?] *s. sh.* fol. **G. 308. (44.)**

BUSTLE. Bustle and stir in my Shop. [Song.] *See* AGREEABLE SURPRISE.

BUSWELL (JOHN) Damon & Phillis. [Song, begins: "Beneath yon green Poplar."] [*London*, 1750?] *s. sh.* fol. **G. 316. d. (64.)**

On the King of Prussia's Birth Day, Jan. 24th 1758. [Song.] [*London*, 1758.] *s. sh.* fol. **G. 316. f. (128.)**

To Convent streams or shady Groves. *A Song, etc.* [*London*, 1750?] *s. sh.* fol. **G. 316. f. (46.)**

Where now are all my flatt'ring dreams of Joy. *A Song.* [Words from Smollett's Roderick Random.] [*London*, 1750?] *s. sh.* fol. **G. 313. (165.)**

While from our Looks, fair Nymph, you guess. *A Duetto, the words by M. Prior. London*, [1750?] *s. sh.* fol. **G. 316. (27.)**

BUSY. The Busy Bees. Song. *See* HARWOOD (E.)

The Busy Crew their sails unbending. *The Busy Crew.* [Song.] Sung by Mr. Bannister. *Straight: London*, 1780?] *s. sh.* fol. **H. 1994. b. (9.)**

A busy humble Bee am I. *The Bee.* [Song.] Sung by Mr. Raworth at Marybone Gardens. [*London*, 1766?] *s. sh.* fol. **G. 316. (28.)**

BUSY. A busy humble bee am I. *The Bee.* [Song.] Sung by Mr. Raworth at Marybone Gardens. [*London*, 1767.] 8°. **P.P. 5441.**

Royal Magazine, Vol. XVI., p. 45.

BUT. But ah! he was a Slave. Song. *See* HIS. *His form by Nature's Hand, etc.* [1785?] *s. sh.* fol. **H. 1601. b. (77.)**

But lo! the Angel of the Lord came upon them. Air. *See* HAENDEL (G. F.) [*Messiah.*]

But shall I go mourn for that my Dear. [Song.] *See* LAMPE (J. F.)

BUTLER ( ) Rosalinda. [Song.] [*London*, 1745?] *s. sh.* fol. **G. 316. e. (34.)**

The Unhappy Lover. *See* FLUTTERING. Flutt'ring spread thy purple Pinions, *etc.* [1730?] *s. sh.* fol. **G. 315. (32.)**

[Another edition.] Flutt'ring spread thy purple Pinions. *A Love Song in the Modern Taste.* The Words by Dean Swift. [*London*, 1733?] *s. sh.* fol. **G. 316. d. (137.)**

BUTLER (CHARLES) [Melissomelos or Bee's Madrigall.] [*W. Turner: Oxford* 1634. 4°.] **453. a. 40.**

Pp. 78–81 *of* "*The Feminin' Monarchi', or the Histori of Bee's.*"

[Another copy.] **40. b. 22.**

The Principles of Musik, in Singing and Setting: with the two-fold Use thereof, Ecclesiasticall and Civil. *John Haviland, for the Author: London*, 1636. 4°. **52. d. 30.**

Wanting the last leaf, which has been supplied in MS.

BUTLER (JOSEPH) Stichtelycke Rymen van D. R. Camphuyen ... gecomponeert om te Zingen en Speelen, met twee Stemmen, *etc.* Cantus, of Tenor. (Bassus.) 2 pts. 1652. 4°. **F. 413.**

See CAMPHUYZEN (D. R.)

BUTLER (THOMAS HAMLEY) A Select Collection of Original Scotish Airs, arranged for one and two Voices with... Symphonies and Accompanyments for the Flute, Violin & Piano Forte...also with an Additional Selection of Words from... Scotch and English Poets, *etc.* *Muir Wood & Co.: Edinburgh*, [1800?] fol. **H. 1650. i. (1.)**

Bow the head thou lily fair. A Dirge or Pathetic Rondo dedicated to the Memory of Mrs. Sheridan, [words by J. Aikin, adapted to the scotch air "Lewie Gordon,"] by T. H. Butler. *The Author: Edinburgh*, [1792?] fol. **G. 360. (10.)**

Green grows the Rashes. A Favourite Rondo for the Piano Forte. *J. Hamilton: Edinburgh*, [1800?] fol. **g. 140. (17.)**

BUTLER (Thomas Hamley) The Haughs of Cromdale, a Favourite Scotch Air, made into a Rondo for the Piano Forte.
W. Whyte : Edinburgh, [1800?] fol. **g. 140. (15.)**

I'll gang nae mair to yon Town. A New rondo for the Piano Forte, *etc.*
N. Stewart & Co. : Edinburgh, [1800?] fol. **g. 272. g. (6.)**

The Landing of the Brave 42nd in Egypt. A Military Rondo for the Piano Forte.
J. Brysson : Edinburgh, [1800.] fol. **g. 138. (10.)**

Lewie Gordon. A favorite Scotch Air, arranged as a Rondo. [P. F.]
A. Hamilton : London, [1800?] fol. **g. 442. (2.)**

[Another edition.] Lewie Gordon, a Favorite Rondo for the Piano Forte.
J. Dale : London, [1800?] fol. **g. 271. c. (23.)**

[Another edition.] Lewie Gordon, a Favorite Rondo for the Piano Forte.
London, [1800?] fol. **g. 271. c. (22.)**

Maggie Lauder, a New Rondo for the Piano Forte. *J. Dale : London*, [1797?] fol. **g. 140. (12.)**

A Favourite New Medley Overture...for the Piano-Forte. *W. Whyte : Edinburgh*, [1800?] fol. **g. 137. (17.)**

My Jo Janet. A New Rondo for the Piano-Forte or Harpsichord, *etc.*
J. Hamilton : Edinburgh, [1800?] fol. **g. 140. (13.)**

My Love is but a Lassie yet...A New and Cheerful Rondo for the Piano Forte.
Muir, Wood & Co. : Edinburgh, [1800?] fol. **g. 272. g. (7.)**

A New Rondo for the Piano Forte. (Butler's Medley Rondo.) *J. Dale : London*, [1797?] fol. **g. 140. (8.)**

A New Rondo, for the Piano Forte. (Merrily danced the Quaker's Wife.)
J. Dale : London, [1797?] fol. **g. 140. (7.)**

[Another copy.] **g. 270. e. (2.)**

A New Rondo for the Piano Forte. (There's nae luck about the House.)
J. Dale : London, [1797?] fol. **g. 140. (11.)**

A New Rondo for the Piano Forte. (Thro' the woods of Favie.) *J. Dale : London*, [1797?] fol. **g. 140. (9.)**

The Route is come, a New & Brilliant Rondo for the Piano-Forte, *etc.*
Printed for J. Dale : London, [1797?] fol. **g. 140. (10.)**

The Beautiful Scots Air of Pinkie House with Six Variations for the Piano Forte, *etc.* *The Author : Edinburgh* [1800?] fol. **g. 139. (6.)**

BUTLER (Thomas Hamley) The Favorite Scots Air of "The Day returns my Bosom burns," made a Rondo for the Piano Forte. *J. Brysson : Edinburgh*, [1800?] fol. **g. 140. (16.)**

A Favorite Slow Movement, to which is added Ha'd away frae me Donald, a new Rondo for the Piano Forte, *etc.*
Printed for Goulding & Co. : London, [1800?] fol. **g. 272. (31.)**

A Favorite Slow Movement, No. 2, to which is added Butter'd Peas, a New Rondo for the Piano-Forte. *Goulding & Co. : London*, [1800?] fol. **g. 272. (32.)**

Butler's favorite Sonata in F, in which is introduced Roy's Wife [by J. Watlen], Fischer's Minuet and Up and wa' them a' Willie, with an Accompaniment for a Flute or Violin. *Printed for J. Dale : London*, [1797?] fol. **g. 186. (2.)**

A New and Pleasing Sonata for the Piano Forte, *etc.* *J. Brysson : Edinburgh*. [1800?] fol. **g. 141. (20.)**

Tink a Tink [by M. Kelly], a New Rondo for the Piano-Forte, *etc.* *J. Hamilton : Edinburgh*, [1800?] fol. **g. 140. (14.)**

Weel may the Keel row. An old Scots Air made into a Rondo for the Piano-Forte. *Muir, Wood & Co. : Edinburgh*, [1800?] fol. **g. 443. b. (5.)**

[The Widow of Delphi.] The Overture, Serenade, Favorite Songs, &c. in the Widow of Delphi [by R. Cumberland], *etc.*
Printed for A. Portal : London, [1780?] *obl.* fol. **E. 100. a. (1.)**

—— [Another edition.] The Overture, Serenade, Favorite Songs, *&c.*, in the Widow of Delphi, *etc.* *Printed for W. Warrell : London*, [1785?] *obl.* fol. **D. 283. (2.)**

—— [For songs, *etc.* published anonymously:] *See* Widow of Delphi.

BUTTERFLY. The Butter-Fly. [Song, begins: "As by a clear river."]
See Bates (W.)

The Butterfly. [Song, begins: "Whither fly."] *See* Essex (M.)

The Butterfly. Song. [Begins: "Still free from thought."]
See Ferrari (G. G.)

The Butterfly. Songs.
See Russell (D.)

BUTTIER ( ) Riés, chantez, jeunesse aimable. *Air* de M^r^ Buttier fils.
[*Paris*,] 1731. *s. sh.* 4°. **292. a. 18.**
Mercure de France, Aug., 1731.

BUTTIER ( ) M^lle^ Vole, Amour, Dieu vainqueur. *Air.* [*Paris*,] 1729. *s. sh.* 4°. **298. a. 3.**
Mercure de France, Feb., 1729.

BÜTTNER (Sigismund)
See Buettner.

BUTTONHOLE. The Button Hole. Song. *See* I. I'm a Hole tho' too narrow. [1735?] *s. sh.* fol.
G. 316. e. (56.)

BUTTS (Thomas) *See* Harmonia Sacra. Harmonia-Sacra ... with ... several New Tunes...by T. Butts. [1770?] *obl.* fol.
B. 771. b.

BUTTSTETT (Johann Heinrich) Ut, Mi, Sol, Re, Fa, La, Tota Musica et Harmonia Æterna, oder Neu-eröffnetes, altes, wahres, eintziges und ewiges Fundamentum Musices, entgegen gesetzt Dem neu-eröffneten Orchestre [by J. Mattheson], und in zweene Partes eingetheilet, *etc.* *Gedruckt bey O. F. Werthern: Erffurt*, [1716.] 4°. **785. e. 39.**

BUUS (Giacques) Intabolatura d' Organo di Recercari...Nouamente stampata Con Carateri di Stagno. Libro Primo. *Apresso di Antonio Gardane: Venetia*, 1549. *obl.* 4°.
K. i. f. 16.

Primo Libro de Moteti A quatro Voci ...Nauamente...composti & dati in Luce. Superius. (Tenor.) 2 pts.
Apud Antonium Gardane: Venetijs, 1549. *obl.* 4°. **A. 58.**

Il Secondo Libro di Recercari...da Cantare, & sonare d' Organo & altri Stromenti Nouamente Posti in Luce, *etc.* Superius.
Apresso di Antonio Gardane: Venetia, 1549. *obl.* 4°. **A. 58. a.**

BUVEUR. Le Buveur. Couplets.
See Dangers de l'Ivresse.

Le Buveur Agonisant. [Song.]
See Duchemin ( )

Le Buveur Malade. Chanson.
See Bouvard (F.)

BUVONS. Buvons, amis à tasse pleine. Chanson. *See* Madroux ( )

Buvons tretous, chers camarades. Air.
See Morel ( )

BUXOM. Buxom Joan of Lymas's Love to a Jolly Sailer. [Ballad.] *See* Soldier. A Soldier and a Sailer, *etc.* [1693?] *s. sh.* fol. **Case 39. K. 6. (61.)**

BUXOM JOAN. Buxom Joan. Burletta. *See* Taylor (R.) *of Chelmsford.*

BUXTON (George) Come cross my Hand my Art surpasses. A Favorite Glee for Three Voices . . . The Poetry from the Romance of the Monk [by M. G. Lewis]. *E. Riley, for the Author: London*, [1800?] fol. **G. 352. (12.)**

BUY. Buy my Straw. [Song.]
See Dibdin (C.) [*Great News.*]

BY. By a murmuring Brook. Song.
See Stevenson (Sir J. A.)

BY. By a pratt'ling Stream. *Sweet William.* A New Song. Sung by Miss Stevenson at Vaux-hall, *etc.* [*London*, 1750.] 8°. **P.P. 5438. z.**
The Universal Magazine, Vol. VII., p. 183.

By a pratt'ling Stream. *Sweet William.* [Song.] Sung by Miss Stevenson at Vaux Hall, *etc.* [*London*, 1755?] *s. sh.* fol.
G. 305. (302.)

[Another edition.] By a pratt'ling Stream. *Sweet William.* [Song.] Sung by Miss Stevenson, *etc.* [*London*, 1760?] *s. sh.* fol. **G. 306. (245.)**

[Another edition.] By a pratt'ling Stream. *Sweet William.* [Song.] Sung by Miss Stevenson, *etc.* *See* Chloe. Chloe, or the Musical Magazine, *etc.* N° 35. [1760?] fol. **G. 433.**

By Bedlam Wall. *The Double Mistake.* [Song.] *W. Jones and G. Stewart: Dublin*, [1780?] *s. sh.* fol.
H. 1601. b. (63.)

By dimpl'd Brook. [Song.] *Sung by Mrs. Clive* [In T. A. Arne's Comus.] [*London*, 1740?] *s. sh.* fol. **H. 1994. a. (10.)**

[Another edition.] By dimpl'd Brook & Fountain Brim. [Song, from T. A. Arne's Comus.] *Sung by Mrs. Clive.* [*London*, 1745?] *s. sh.* fol. **G. 306. (232.)**

By drinking drive dull Care away. Song.
See Sandford (J.)

By Gar 'tis von Shame, says de Freneh Democrat. *The Farce of French Liberty.* A Celebrated New Song written and sung ...by Mr. Collins. *Longman and Broderip: [London*, 1797?] fol.
G. 360. (15.)

By Hope possess'd. [Song.]
See Gladwin (T.)

By Jove, I'll be free. [Song.]
See Come. Come all ye young Lovers. [1750?] *s. sh.* fol. **G. 316. c. (15.)**

By Men belov'd, how soon we're mov'd. *A Song set by an Eminent Master* [i.e. J. Stanley.] The Words by A. Langford. [*London*, 1735?] *s. sh.* fol.
G. 306. (231.)

[Another edition.] By Men belov'd, how soon we're mov'd. *A Song set by an Eminent Master, etc.* [*London?* 1735?] *s. sh.* fol. **G. 316. d. (50.)**

By Moonlight on the green. *A Scotch Song* Sung by Mrs. Lucas at the Theater. [*London*, 1715?] *s. sh.* fol.
H. 1601. (70.)

[Another edition.] By Moonlight on the green. *A Scotch Song* Sung by Mrs. Lucas at the Theater. [*London*, 1725?] *s. sh.* fol. **G. 306. (241.)**
[Another copy.] **G. 304. (21.)**

BY. By my Sighs. Rondeau. Sung by Mrs. Hautrey at the New Gardens.
John Rice: [*Dublin*, 1780?] *s. sh.* fol.
H. 1601. a. (59.)

[Another edition.] By my Sighs, *etc.* [Song.] [*London*, 1780?] fol.
H. 1994. d. (8.)

By shady Woods and purling streams. *Rural Happyness.* A Two Part Song. [By — Morgan.] [*London*, 1720?] *s. sh.* fol. **G. 306. (239.)**

By shady Words and purling Streams Two-part Song. *See* MORGAN ( )

By teares spent Mothers in distresse. *A Psalme of Thanks-giving, to be sung by the Children of Christs Hospitall, on Munday in the Easter Holy dayes at Christ Church...*1643. *R. O. & G. D.: London*, 1643. *s. sh.* fol.
C. 20. f. 4. (42.)

By that eye which eclipses. *Strephon's Address.* [Song.] The Words by Mr. J. F. N. *Longman and Broderip:* [*London*, 1785?] fol. **H. 1653. (52.)**

By that mole on thy Bosom. *The Lover's Litany.* [Song.] [*London*, 1740] *s. sh.* fol. **G. 316. d. (60.)**

By the blessing of God we have conquer'd at last. *The English Flag Triumphant.* [Song, to the tune of "The Roast Beef of Old England," by R. Leveridge.] [*London*, 1782.] *s. sh.* fol. **G. 306. (190.)**

By the force of our ships. *A Loyal Song* [to the tune of "The Roast Beef of Old England"]. Sung by Mr. E. Andrews. [*London*, 1760.] 8°. **P.P. 5140.**
The Lady's Magazine, Vol. II., p. 225.

By the gayly circling Glass. [Song, from T. A. Arne's Comus.] *Sung by Mr. Beard.* [*London*, 1740?] *s. sh.* fol. **G. 306. (233.)**

By the Murmuring Streams as I lay. Song. *See* COULTHIRST (R.)

By the side of a glimmering fire. *Melinda's Complaint.* [Song.] [*London*, 1730?] *s. sh.* fol. **G. 316. d. (53.)**

By the Side of a murmuring Brook. Song. *See* HUDSON (R.)

By the side of a stream. Song. *See* POTTER (J.)

By the Streams. [Song.] *See* MURPHY (S.)

By those Eyes. Duet. *See* LEANDER (H.)

By Tweed's clear Stream. *Young Jockey is the Lad*, set to the...Air La Lumière. *John Lee:* [*Dublin*, 1780?] *s. sh.* fol.
H. 1601. a. (64.)

BY. By warring Winds and killing Frost. Song. *See* FRANCK (J. W.)

BYETIZ ( ) Sans amour une Belle est un Printems sans fleurs. *Duo.* Les paroles sont de Mr. Chanelaye, *etc.* [*Paris*,] 1749. *s. sh.* 4°. **297. c. 21.**
Mercure de France, May, 1749.

BYRD (WILLIAM) Diliges Dominum Deum. Canon. rectè et retro, for 8 voices. [From Tallis & Byrd's "Cantiones Sacræ." 1575.] Revived and published by J. Alcock, Doctor in Music, *etc. Engraved by Caulfield: London*, 1770. *obl.* fol.
I. 600. a. (85.)

Gradualia, ac Cantiones Sacræ, quinis, quaternis, trinisque vocibus concinnatæ, Lib. Primus ... Editio Secunda, priore emendatior. Superius. (Medius.) (Contratenor.) (Tenor.) (Bassus.) 5 pts. *Excudebat H[umphrey] L[ownes]. Impensis Ricardi Redmeri: Londini*, 1610. 4°.
K. 2. f. 7.

[Another copy. Superius. (Medius.) (Bassus.)] 3 pts. **D. 101. b.**

Gradualia: seu Cantionum Sacrarum Quarum aliæ ad Quatuor, aliæ verò ad Quinque et Sex voces editæ sunt. Liber Secundus, *etc.* Cantus Primus (Secundus). (Contratenor.) (Bassus.) (Sextus.) L.P. 5 pts. *Excudebat Thomas Este...ex assignatione Gulielmi Barley: Londini*, 1607. 4°.
K. 2. f. 6.

The cover of the Bassus part has the following MS. inscription: "Mr. Wylliam Byrd his last Sett of Songs geven me by him Feb. 1607." *On the title-page of the same part is the signature "Ra. Bosville."*

Gradualia, seu Cantionum Sacrarum: quarum aliæ ad Quatuor, aliæ verò ad Quinque & Sex voces editæ sunt. Lib. Secundus ... Ex Noua & accuratissima eiusdem Authoris recognitione, *etc.* Cantus Primus (Secundus). (Tenor.) (Contratenor.) (Bassus.) (Sextus.) 6 pts. *Excudebat H[umphrey] L[ownes]. Impensis Ricardi Redmeri:* [*London*,] 1610. 4°.
K. 2. f. 8.

[Another copy. Cantus Primus. (Bassus.) (Sextus.)] 3 pts. **D. 101. c.**

[Mass for three voices.] Cantus. (Tenor.) (Bassus.) 3 pts.
[*Thomas Easte: London*, 1588?] 4°.
K. 8. d. 10.

Without title-pages. Each page is headed "3 Voc. W. Byrd."

[Mass for four voices.] Cantus. (Altus.) (Tenor.) (Bassus.) 4 pts.
[*Thomas Easte: London*, 1588?] 4°.
K. 8. d. 11.

Without title-pages. Each page is headed "4 Voc. W. Byrd."

BYRD (William) [Mass for five voices.] Superius. (Contratenor.) (Tenor Primus.) (Tenor Secundus.) (Bassus.) 5 pts. [*Thomas Easte : London*, 1588?] 4°.
K. 2. f. 12.
Without title-pages. Each page is headed "5 Voc. W. Byrd."

[Another copy. Superius. (Tenor Primus.) (Tenor Secundus.) (Bassus.)] 4 pts. [*Thomas Easte : London*, 1588?] 4°.
K. 8. d. 12.

Non nobis Domine. *See* Observations. Observations on Composition...to which is added the Manner of Composing the... Canon of Non nobis Domine...by W. Bird, *etc.* [1770?] fol. **785. m. 14. (2.)**

Psalmes, Sonets, & songs of sadnes and pietie, made into Musicke of fiue parts: whereof, some of them going abroade among diuers, in vntrue coppies, are heere truely corrected, and th' other being Songs very rare and newly composed, are heere published, for the recreation of all such as delight in Musicke, *etc.* Superius. (Medius.) (Tenor.) (Contra Tenor.) (Bassus.) 5 pts. *Thomas East, the assigne of W. Byrd : [London,]* 1588. 4°.
K. 2. f. 1.
The S., M., T. and CT. parts contain MS. compositions in a contemporary handwriting. The Bass has been cut by the binder and mounted.

[Another copy. Medius.] **55. b. 20. (1.)**

Psalmes, Sonets, & songs of sadnes and pietie, made into Musicke of fine parts, *etc.* Superius. (Medius.) (Tenor.) (Bassus.) 4 pts. *Thomas Este : London*, [1590?] 4°. **K. 2. f. 2.**
The Superius wants fol. sig. Fii. In this edition the mistakes, of which a list is given in that of 1588, *are corrected.*

[Another copy. Bassus.] **D. 101. d.**
This copy has two additional verses of the poem "My minde to me a kingdome is," in a contemporary handwriting.

Psalmes, Songs and Sonnets: some solemne, others joyfull, framed to the life of the Words: Fit for Voyces or Viols of 3. 4. 5. and 6. Parts. Cantus primus (secundus). (Tenor.) (Bassus.) (Sextus.) 5 pts.
Thomas Snodham, the assigne of W. Barley : London, 1611. 4°. **K. 2. f. 11.**

Liber primus Sacrarum Cantionum Quinque vocum. Superius. (Medius.) (Contratenor.) (Tenor.) (Bassus.) 5 pts.
Excudebat Thomas Est ex assignatione Guilielmi Byrd : Londini, 1589. 4°.
K. 2. f. 4.

[Another copy. Medius.] **55. b. 20. (2.)**

BYRD (William) Liber Secundus Sacrarum Cantionum, Quarum aliæ ad Quinque, aliæ verò ad Sex voces æditæ sunt, *etc.* Superius. (Medius.) (Contratenor.) (Tenor.) (Bassus.) (Sextus.) 6 pts.
Excudebat Thomase Este ex assignatione Guilielmi Byrd : Londini, 1591. 4°.
K. 2. f. 5.

[Another copy. Medius. (Tenor.) (Bassus.) (Sextus.)] 4 pts. **D. 101. a.**

[Another copy. Medius.] **55. b. 20. (3.)**

Songs of sundrie natures, some of grauitie, and others of myrth, fit for all companies and voyces. Lately made and composed into Musicke of 3. 4. 5. and 6. parts, *etc.* Superius. (Medius.) (Contratenor.) (Tenor.) (Bassus.) (Sextus.) 6 pts.
Thomas East, the assigne of William Byrd : London, 1589. 4°.
K. 2. f. 3.

[Another copy. Superius. (Tenor.) (Bassus.) (Sextus.)] 4 pts. **K. 3. h. 7.**

Songs of sundry natures, *etc.* Superius. (Medius.) (Tenor.) (Bassus.) (Sextus.) 5 pts. *Lucretia East, the assigne of William Barley : London*, 1610. 4°.
K. 2. f. 9.

Songs of sundry natures, *&c.* Superius. (Contratenor.) (Bassus.) (Sextus.) L.P. 4 pts. *Lucretia East, the assigne of William Barley : London*, 1610. 4°.
K. 2. f. 10.
Imperfect, wanting the first sheet of the Bassus, which has been replaced from a small paper copy.

La Verginella. *See* Yonge (N.) Musica Transalpina...Madrigales translated . . . with the first and second part of La Verginella, made by Maister Byrd, vpon two Stanz's of Ariosto, *etc.* 1588. 4°.
K. 3. k. 19.

See Parthenia. Parthenia...Composed by...William Byrd, Dr. John Bull & Orlando Gibbons, *etc.* [1611?] fol.
K. 1. i. 6.

See Tallis (T.) and Byrd (W.) Cantiones quae ab Argumento sacrae vocantur, *etc.* 1575. *obl.* 4°. **K. 3. f. 9.**

See Watson (T.) The first set of Italian Madrigalls Englished ... There are also heere inserted two...Madrigalls of Master William Byrds, composed after the Italian vaine, *etc.* 1590. **K. 3. k. 12.**

BYRON (William) *4th Baron Byron.* Tho Jockey su'd me long. *A Scotch Song* to a Play-house Tune...exactly engrav'd by T. Cross, jun^r^. [*London*, 1700?] *s. sh.* 4°. **G. 315. (16.)**

C***, *Mlle* Par un charme invincible et doux. *Madrigal, etc.* [*Paris,*] 1763. *s. sh.* 8°. **298. d. 13.**
Mercure de France, October, 1763.

Une rose vient d'éclore. [Song.] Paroles & musique de Mlle. C***, âgée de 14 ans. [*Paris,*] 1775. 8°. **298. e. 39.**
Mercure de France, Sept. 1775.

C., G. B. VI Trios for two Violins Violoncello or Harpsicord. Composed by G[iacobbe] B[asevi, called] C[ervetto. Separate Parts]. *London*, [1740?] fol. **g. 678.**

C., H. The Tragical Story of the Mare. [Song.] [*London*, 1730?] *s. sh.* fol. **H. 1994. b. (91.)**

C., J. *See* CLIFFORD (J.)

C., L. P. D. Parodie des Menuets de la Comédie Italienne, *etc.* Par M. L. P. D. C. [*Paris,*] 1746. *s. sh.* 4°. **297. c. 6.**
Mercure de France, May, 1746.

C., M. The Black Joke, with 21 Variations for the Piano Forte or Harpsichord. Composed by Signor M[uzio] C[lementi].
Longman & Broderip : London, [1783?] *obl.* fol. **e. 102. a. (4.)**

Yon Cot by the Sea. Song, by M[atthew] C[ooke]. *H. Holland : [London*, 1790?] fol. **G. 808. f. (16.)**

C., *Mr* *See* ÉCLIPSE TOTALE. Lison jeune et timide . . . Accomp[t] de Guitarre par M[r] C. [1782?] 8°. **B. 362. h. (7.)**

C*** *M. de* Observations sur la Musique, et principalement sur la Métaphysique de l'Art (par M. de C*** [Chabanon]). Pt. 1. *Chez Pissot, Père & Fils : Paris*, 1779. 8°. **7807. e. 14. (1.)**

C., W. Fair Play. [Song.] The Words by T. R. *R[ichar]d B[rid]e : London*, 1775?] fol. **G. 309. (123.)**

ÇA. Ça, Caton, j'ons donc la paix. *Couplets* à l'occasion de la Paix, sur l'air, Va, Manon, ne pleure pû. [*Paris,*] 1749. *s. sh.* 4°. **297. c. 22.**
Mercure de France, July, 1749.

Ça m'fait plaisir. [Song.] *See* QUAND. Quand l'Amour couvre de ses Ailes, *etc.* [1781?] 8°. **B. 362. j. (5.)**

Ça me fait bien du mal. *La Pantoufle.* [*Paris*, 1780?] 8°. **B. 362. (121.)**
[Another copy.] **B. 362. e. (41.)**

Ça n'devoit pas finir par là. Chanson. *See* CHAMPEIN (S.) [*Le Poëte Supposé.*]

Ça n'se peut pas. [Song.] *See* AUTRE. L'aut' jour, Lucas dans la prairie, *etc.* [1781?] 8°. **B. 362. f. (17.)**

ÇA. Ça n'se refuse pas. [Song.] *See* AUTRE. L'aut' jour j'vis à la promenade, *etc.* [1781?] 8°. **B. 362. f. (18.)**

Ça, que la gaité brille. [Song.] *See* MOISSON.

CA., Jo. Apologia Musices tam Vocalis quam Instrumentalis et Mixtæ. [By Io. Ca., i.e. John Case, M.D.]
Josephus Barnesius : Oxoniæ, 1588. 8°. **K. 1. e. 15.**

CABAR ( ) *See* MINUETS. Eighteen New Spanish Minuets. . . Compos'd by . . . Sig[r] Cabar, *etc.* [1760?] *obl.* 4°. **a. 25. (1.)**

CACCINI (FRANCESCA) La Liberazione di Ruggiero dall' Isola d' Alcina. Balletto . . . Rappresentata nel Poggio Imperi[le], *etc.* [Words by F. Saracinelli.]
Pietro Cecconcelli : Firenze, 1625. fol. **K. 8. g. 17.**

CACCINI (GIULIO) Le Nuoue Musiche di Giulio Caccini detto Romano. . . Nouamente. . . reuiste, corrette, & ristampate. MS. NOTES. *Appresso Alessandro Rauerii : Venetia*, 1602. fol. **K. 8. h. 14.**
The colophon is dated 1607.

Nuoue Musiche e Nuoua Maniera di scriuerle. Con due Arie Particolari per Tenore, che ricerchi le corde del Basso. . . Adornate di Passaggi, Trilli, Gruppi, e nuoui affetti, *etc.* *Appresso Zanobi Pignoni, e Compagni : Fiorenza*, 1614. fol. **K. 7. f. 3.**

CADENA (JOSEPH ONOFRE ANTONIO DE LA) Cartilla Musica y Primera Parte que contiene un Methodo facil de aprehenderla à cantar, *etc.* *Impressa. . . en la Oficina que está en la Casa de los Niños Espositos : Lima*, 1763. 4°. **K. 8. f. 14.**

CADI DUPÉ. Le Cadi Dupé. Opéra Bouffon en un Acte. . . Mis en Musique par M[r] * * * [P. A. Monsigny. Full Score.] *Chez M[r] de la Chevardiere : Paris*, 1761. fol. **H. 540. a. (2.)**

Le Cadi Dupé, Opéra-Comique en un Acte ; par l'Auteur du Maître en Droit [i.e., P. R. Lemonnier]. . . avec les Ariettes & Airs notés [by P. A. Monsigny].
Chez Duchesne : Paris, 1761. 8°. **11738. h. 23. (2.)**

[Another copy.] *See* THÉÂTRE. Nouveau Théâtre de la Foire, *etc.* Tom 5. 1763. 8°. **11735. d. 2.**

[Another edition.] Le Cadi Dupé, *etc.* *Chez Duchesne : Paris*, 1761. 8°. **11757. b. 10.**

CADI DUPÉ. [Another edition.] Le Cadi Dupé, *etc.*, 1771. *See* RECUEIL. Recueil général des Opéra Bouffons, *etc.* Tom. 5. 1777. 8°. **11735. b. 2.**

CADUTÀ DEI GIGANTI. La Caduta dei Giganti. Opera.
See GLUCK (C. W. von)

CAECILIA. Cäcilia. [Sacred Music.]
See REICHARDT (J. F.)

CÆLIA. *See* CELIA.

CAERNARVON CASTLE. Caernarvon Castle. [Opera.] *See* ATTWOOD (T.)

CAFARO (PASQUALE) Stabat Mater. Musica a quattro voci e a due in canone con violini, viola, e basso. [Full Score.] *Napoli*, 1785. fol. **I. 40.**

CAGÉ ( ) Souhaits d'une Jeune Demoiselle. [Song.] Musique et Accomp[t] par Mr. Cagé, *etc.* *Chez les Frères Savigny :* [*Paris*, 1785 ?] 8°. **B. 362. f. (16.)**

See FAIRE. Faire voudrois belle Marie ... Accomp[t] de Guittare par M. Cagé. [1785 ?] 8°. **B. 362. f. (45.)**

See JE. Je vous le dis. *Les Délices d'Amour* ... Accomp[t] de Guittare par M. Cagé, *etc.* [1785 ?] 8°. **B. 362. f. (50.)**

CAGIATI (GIOVANNI) Sonata per il Piano-Forte ... Op[a] II[a]. *G. Ricordi :* *Milano*, [1800 ?] *obl.* fol. **e. 404.**

CAGION. La cagion del vostro affanno. Duetto. *See* WEIGL (J.) [*La Principessa d' Amalfi.*]

CAGNAZZI (MAFFEO) Passatempi a Due Voci...per cantare, et sonare con il Chitarrone, o altri Instromenti, nouamente composti, & dati in luce. *Appresso A. Raverii : Venetia*, 1608. fol. **K. 4. h. 2.**

CAHOS. Ah! que la forest de Cythère. *Air du Divertissement de la Chasse*, de la Comédie du Cahos. [*Paris*,] 1725. *s. sh.* 4°. **297. a. 15.**
Mercure de France, Aug., 1725.

CAHUSAC (THOMAS) Cahusac's Pocket Companion for the German Flute. Containing a Selection of...Songs, Airs, Minuets, Marches, Allemands, Cotillons, Dances and Duetts ... Adapted for that Instrument. 4 vols. *T. Cahusac :* *London*, [1795 ?] *obl.* 8°. **a. 15.**
The following composers are named in this collection : (*Vol.* 1.) *T. B. Gray, J. F., Haigh, Dr. Hayes ;* (*Vol.* 2.) *Giordani, Pleyel ;* (*Vol.* 3.) *Dobney, Handel, Giordani, Pleyel, Nicolai, Ashley ;* (*Vol.* 4.) *Pleyel, Del Caro, Krumpholtz, Paesiello, Handel and Vanhall.*

CAHUSAC (WILLIAM M.) Cahusac's Annual Collection of Twelve favorite Country Dances, with their Basses, for the Year 1800, *etc.* [*Cahusac : London*, 1800.] *obl.* 4°. **a. 248. (10.)**
The title-page is mutilated.

CAIETAIN (FABRICE MARIN) Airs mis en Musique à Quatre Parties...Sur les Poësies de P. de Ronsard, & autres excellens Poëtes. Premier Livre. (Second Livre d'Airs, Chansous, Villanelles Napolitaines & Espagnolles mis en Musique à quatre parties, *etc.*) Superius. (Tenor.) 4 pts. *Par Adrian le Roy, & Robert Ballard : Paris*, 1578. *obl.* 16°. **K. 2. b. 5.**

CAIFABRI (GIOVANNI BATTISTA) Salmi Vespertini a quattro Voci concertati, e brevi con l' Organo per Tutte le Feste dell' Anno, di Diuersi Eccellentissimi Autori. Raccolti da Gio. Battista Caifabri. Opera IV. Canto (Alto) (Tenore) (Basso) (Organo). 5 pts. *Per il Mascardi : Roma*, 1683. fol. **C. 171.**
The composers of this collection are : A. Ponteggi, O. Pitoni, P. R. Pignatta, M. Simonelli, D. Zazzera, A. Liberati, F. Giannini, G. B. Giansetti, G. Vincenti, F. Berretta, F. Cardarelli, M. A. Falusi, G. Dupunchel, P. M. Signorini, A. Berardi, A. Tonnani and N. Stamigna.

CAIGNET (DENIS) Cinquante Pseaumes de Dauid, mis en vers François, par P. Des-Portes Abbé de Thiron. Et mis en Musique à 3. 4. 5. 6. 7. & 8. parties, *etc.* Basse-Contre. *Pierre Ballard :* *Paris*, 1607. 8°. **B. 737.**

CAILTEAU ( ) Dors mon enfant. *Romance.* [Words.] Par M[r] Berquin, *etc.* [*Paris*,] 1776. *s. sh.* 8°. **297. f. 10.**
Mercure de France, Dec., 1776.

CAIMO (GIUSEPPE) Il Primo Libro de Madrigali a Quattro Voci. Nouuamente ...fatti, corretti, & dati in luce. Canto. (Alto.) (Tenore.) (Basso.) 4 pts. *Appresso Francesco Moscheni :* *Milano*, 1564. *obl.* 4°. **K. 3. b. 6.**

CAIRANO (ONORATO ROSA DA)
See ROSA DA CAIRANO (O.)

CAIX d'HERVELOIS (DE) Premier Livre de Pièces de Viole avec la Basse-Continue. Gravé par Liebaux. (Basses Continues du Second Livre de Pièces de Viole.) 2 pts. *Chez l'Auteur, etc. :* *Paris*, [1725 ?] *obl.* fol. **f. 510. a.**
The Bass parts of both books only.

Pièces de Viole avec la Basse Continue. Livre Second. *Chez M. C. Le Cene :* *Amsterdam*, [1730 ?] fol. **f. 510.**
The Viol part only.

CALAH (John) The Sympathizing Tear, a favorite Ballad. *Longman and Broderip, for the Author: London*, [1790?] fol. **G. 377. (8.)**

CALAMITA DE' CUORI. The Favourite Songs in the Opera call'd La Calamita de' Cuori. [By B. Galuppi.] *Printed for I. Walsh: London*, [1763.] fol. **G. 760. d. (5.)**

This work also contains songs by J. C. Bach and Cocchi.

[Another copy.] *See* Delizie. Le Delizie dell' Opera, *etc.* Vol. 10. [1776.] fol. **G. 159.**

CALDANUS (Gasparus) Psalmi Integri Quatuor Vocibus, cum Basso ad Organum ...Altus. (Bassus ad Organum.) 2 pts. *Ex Typographia Io. Pauli Bizardi: Brixiæ*, 1630. 4°. **D. 108.**

CALDARA (Antonio) Suonate a Tre. Due Violini con Violoncello e parte per l'Organo . . . Opera Prima. [Separate Parts.] *Chez Estienne Roger: Amsterdam*, [1700?] fol. **g. 920.**

CALDENBACH (Christoph) *See* Kaldenbach.

CALEDONIAN. The Caledonian Maid. [Song.] *See* Moulds (J.)

CALEDONIAN MUSE. The Caledonian Muse. A Collection of ... Scots Tunes ... adapted for the Violin, German-Flute, Harpsichord & Piano-Forte: to which is prefixed An Essay on Scots Music. *Printed for the Editors: London*, [1790?] *obl.* 4°. **a. 28.**

[Another edition.] The Caledonian Muse, *etc.* [*Printed for S. A. & P. Thompson: London*, 1795?] *obl.* 4°. **a. 195. (2.)**

Imperfect, wanting the title-page and pp. 65, 66.

CALEDONIAN POCKET COMPANION. The Caledonian Pocket Companion. *See* Oswald (J.)

CALENDRIER DES VIEILLARDS. Le Calendrier des Vieillards. Opéra Comique en un Acte,...avec la Musique [by J. F. Rameau]. 1753. *See* Théâtre. Nouveau Théâtre de la Foire, *&c.* Tom. 1. 1763. 8°. **11735. d. 2.**

CALFURNIA. The Favourite Songs in the Opera call'd Calphurnia. [Words altered by N. Haym from G. Braccioli, music by G. B. Bononcini.] *Printed for I. Walsh and Inº and Ioseph Hare: London*, [1724.] fol. **H. 230. f. (1.)**

CALIFE DE BAGDAD. Le Calife de Bagdad. Opéra. *See* Boieldieu (F. A.)

CALL. Call again. Song. *See* To. To a Statesman if you for a Favour apply, *etc.* [1773.] 8°. **P.P. 5438. z.**

CALL (Leonhard von) Quatuor pour Violon, Alto, Guitarre et Violoncelle ... Œuvre 57. [Separate Parts.] *Chez N. Simrock: Bonn*, [1800?] fol. **h. 2773. (1.)**

Sérénade pour la Guitarre et Violon. Œuvre 16. *Chez N. Simrock: Bonn*, [1800?] fol. **h. 259. a. (11.)**

The Guitar part only.

Sérénade pour Violoncelle ou Flûte et Guitarre. Œuvre 84. [Separate Parts.] *Chez N. Simrock: Bonn*, [1800?] fol. **h. 2773. (2.)**

Sérénade pour Guitarre, Violoncelle ou Violon. Œuvre 99. [Separate Parts.] *Chez N. Simrock: Bonn*, [1800?] fol. **h. 2773. (3.)**

Sonate très facile pour Violon et Guitarre. Œuvre 104. *Bonn*, [1800?] fol. **h. 259. a. (12.)**

The Guitar part only.

CALL (Thomas) The Tunes & Hymns as they are used at the Magdalen Chapel, properly set for the Organ, Harpsicord, and Guittar, *etc.* *Printed for ... Mr. T. Call: London*, [1762.] 4°. **D. 577.**

CALLCOTT (John Wall) Abelard, from Mr. Cawthorne's Poem, *etc.* [Duet.] [*London*, 1796.] fol. **G. 806. a. (1.)**

Address to the Sun, from the Poems of Ossian, *etc.* *Catherine Fentum, for the Author: London*, [1783?] fol. **G. 383. h. (17.)**

Ah! how Sophia, or a House on Fire ... Catch, *etc.* *R. Major: London*, [1800?] fol. **G. 800. m. (12.)**

Alonzo & Imogine. [Glee. Words by M. G. Lewis.] *Printed for the Author: [London,]* 1800. *obl.* fol. **E. 318. (4.)**

And still must beauty's fairy charm. A Song, *&c.* *R. Birchall, for the Author: London*, 1799. fol. **H. 2830. f. (24*.)**

The Anthems, Hymns, Psalms and Sentences sung at the Asylum Chapel, *&c.* *Preston: London*, [1800?] fol. **H. 894. a.**

The Banks of the Severn, a Favorite Pastoral...the Words by D. P. *Printed for T. Skillern: London*, [1785?] fol. **G. 383. h. (16.)**

Breathe soft ye Flutes, a favorite Song, *etc.* *Printed for J. Dale: London*, [1794?] fol. **G. 364. (12.)**

Charlotte's Lamentation. [Song.] *Printed for T. Skillern: London*, [1784?] fol. **G. 306. (162.)**

Chief of the windy Morven, a Glee from Ossian, for Two Trebles and a Bass with an Accompaniment for two Performers on One Piano Forte. *Printed for the Author: London*, 1799. fol. **G. 805. j. (13.)**

CALLCOTT (John Wall) [Another edition.] Chief of the windy Morven. A Glee, *etc.* *R. Birchall, for the Author: London*, 1799. fol. **G. 805. f. (25.)**

The Cliff. (The Swiss). From Dr. Goldsmith's Deserted Village. [Duets.] [*London*, 1795?] fol. **G. 806. a. (4.)**

A Select Collection of Catches, Canons and Glees...Composed, selected and arranged by J. W. Callcott. [*London*, 1790?] 4°. **D. 413.**

A Collection of Five Songs, Four Duetts & Three Glees, &c. Op. 6. *Printed for G. Goulding: London*, [1790?] fol. **G. 806. h. (7.)**

A Collection of Four Glees, composed at Blenheim, 1799, *etc.* *Printed for the Author: [London,]* 1800. *obl.* fol. **E. 318. (3.)**

Collins's Ode on the Death of Thomson, set to Music for One or Two Voices with an Accompaniment for the Piano-Forte or Harp. *Lavenu & Mitchell, for the Author: London*, [1800?] fol. **G. 809. (37.)**

The Complaint. [Song.] Written by Mr. Rannie. [*London*, 1800?] fol. **G. 806. a. (3.)**

[Another copy.] **G. 806. f. (16.)**

The Cottagers. A Glee adapted for One or Two Voices. [*London*, 1795?] fol. **G. 806. a. (5.)**

Desolate is the Dwelling of Morna. (Quando ben finisce il dì.—Aldiborontiphoscophornio.—Blenheim.) [3 Glees for three voices.] [*London*] 1799. *obl.* fol. **E. 207. a. (2.)**

Distill'd amidst the gloom of Night. A Sonnet, *etc.* [By J. W. Callcott.] [1783?] fol. *See* Distilled. **G. 383. h. (31.)**

Drink to Night. A Chearfull Glee for 3 Equal Voices, *etc.* *R. Birchall, for the Author: London*, 1798. *obl.* fol. **E. 600. n. (3.)**

Drink to Night...[Glee] Adapted for the Piano Forte, *etc.* *R. Birchall, for the Author: London*, [1800?] fol. **G. 805. j. 12.**

Druid, [Glee for 3 voices] from the Caractacus of Mason...Adapted for the Piano-Forte, *etc.* *R. Birchall, for the Author: London*, [1795?] fol. **G. 805. j. (11.)**

Elegy on the Death of Lady Coventry. Stanza First. [Song, words] By Mason. *Printed for the Author: [London,]* 1797. fol. **G. 806. a. (2.)**

Elvers Hoh. [Glee.] [*London,*] 1799. *obl.* fol. **E. 318. (8.)**

The Erl King. [Glee for three voices.] [*London,*] 1798. *obl.* fol. **E. 318. b. (2.)**

CALLCOTT (John Wall) Explanation of the Notes, Marks, Words, &c., used in Music. *Printed for the Author: London*, 1792. *obl.* fol. **E. 359. (1.)** *The title-page is signed by the author.*

Fal lal la. The Celebrated Glee sung at Harrison & Knyvett's Vocal Concerts as a Companion to the New Mariners, *etc.* *T. Skillern: London*, [1795?] *obl.* fol. **E. 318. b. (4.)**

Father of Heroes. *Glee, etc.* *Longman and Broderip: [London*, 1795?] *obl.* fol. **E. 270. e. (2.)** *Printed from the plates of pp.* 14–19 *of Warren's 'Thirty-first Collection of Catches, Canons and Glees.'*

From thy Waves stormy Lannow I fly. *See* From. From thy Waves, *etc.* [Glee for 3 voices, by J. W. Callcott.] [1795?] fol. **H. 2818. (12.)**

God save the King, with Progressive Variations for the Piano Forte or Harpsichord. *Printed for T. Skillern: London*, [1790?] fol. **H. 2818. (4.)**

Hardyknute. [Song.] A Scottish Fragment, from...Percy's Reliques, *etc.* *Printed for the Author: London*, [1795?] fol. **G. 800. m. (11.)**

Harold the Valiant. [Glee.] The Words from Mason's Poems, *etc.* *Printed for the Author: [London,]* 1798. fol. **G. 806. a. (6.)**

[Another edition.] Harold the Valiant. [*London,*] 1798. *obl.* fol. **E. 600. n. (10.)**

He sleeps in yonder dewy grave...Song... The Words by Mr. Rannie. [Full Score.] *G. Goulding: London*, [1799?] fol. **G. 806. a. (7.)**

In the lonely Vale of Streams. [Glee.] The Poetry from Ossian, *etc.* *R. Birchall, for the Author: [London,]* 1798. *obl.* fol. **E. 318. c. (5.)**

In the lonely Vale of Streams...Adapted for the Piano-Forte, *etc.* *R. Birchall, for the Author: London*, [1800?] fol. **G. 805. j. (14.)**

Juvenile Improvement. No. 1. Arithmetic. Multiplication Table (No. 2. Pence Table), set to Music, *etc.* 2 Nos. *Printed for R. Birchall: [London*, 1797.] fol. **G. 809. (42.)**

[Another edition.] Juvenile Improvement. No. 1. Arithmetic, *etc.* [*London*, 1800?] fol. **G. 805. d. (5.)**

The Kensington March & Quick Step... for the Piano Forte, *etc.* *Printed for the Author: [London,]* 1798. fol. **g. 272. m. (26.)**

Let Truth and spotless Faith be thine, *etc.* [Glee.] (Seaton Cliffs. [Glee] *etc.*) *Printed for the Author: [London,]* 1799. fol. **G. 806. a. (8.)**

CALLCOTT (John Wall) Lochaber. A favorite Glee, for three Voices [words by A. Ramsay]...To which is added an Accompaniment for the Harpsichord or Piano-Forte, and the Melody adapted for a Single Voice. *T. Skillern, for the Author: London*, [1786?] fol. **H. 1652. (2.)**

Lone Dweller of the Rock. [Glee.]... The Poetry by J. Rannie. *Broderip and Wilkinson: London*, [1799?] *obl.* fol. **D. 401. (2.)**

The New Mariners, a favorite Glee for three Voices [begins; "You Gentlemen of England"]...Introduced in the...Opera of "The Travellers in Switzerland." *J. Dale: London*, [1795?] *obl.* fol. **D. 401. (1.)**

No more, ye Warbling Birds rejoice. [Song.] The Words from Shenstone, *etc.* [Full Score.] *H. Wright: London*, [1785?] fol. **G. 310. (147.)**

O Fancy, friend of Nature and the Muse...A chearful Glee...The Words by J. Rannie, *etc.* *G. Goulding: London*, [1795?] fol. **G. 809. (38.)**

O Time who know'st a lenient hand to lay. *Sonnet*, Written by . . . Mr. Bowler. [Song.] [*London*, 1790?] fol. **G. 806. a. (10.)**

O Youth, thou Morning of Delight. A cheerful Glee...The Poetry by J. Rannie. *Broderip and Wilkinson: London*, [1799?] *obl.* fol. **D. 401. (3.)**

Oft Faunus leaves Arcadia's Plains. [Glee.] The Poetry from Dodsley's Collection, *etc.* *Printed for the Author:* [*London*,] 1798. fol. **G. 800. m. (10.)**

Peace to the Souls of the Heroes...adapted for a single Voice, with Accomp^{t} for the Piano Forte, *etc.* *Longman and Broderip: London*, [1795?] fol. **G. 364. (13.)**

Peace to the Souls of the Heroes. *Serious Glee. Broderip and Wilkinson:* [*London*, 1800?] *obl.* fol. **E. 207. a. (3.)**

Phillis. [Glee.] [*London*, 1795?] *obl.* fol. **E. 207. a. (4.)**

[Another edition.] Phillis. A Glee for Three Voices . . . Adapted for One or Two Voices. [*London*, 1795?] fol. **G. 806. a. (9.)**

[Another copy.] **G. 806. f. (15.)**

The Red Cross Knight, *etc.* [Glee for three voices.] *Lavenu & Mitchell: London*, 1797. *obl.* fol. **E. 270. e. (5.)**

Resound ye Hills. A Favorite Song, *etc.* *Preston: London*, [1795?] fol. **H. 2826. c. (6.)**

Sappho to Phaon [Recitative and Aria]; Selected from Pope, with Six Songs... Opera 2da. *T. Skillern, for the Author: London*, [1785?] fol. **G. 424. u. (4.)**

CALLCOTT (John Wall) Slow Men of London. [Glee.] [*London*,] 1799. *obl.* fol. **E. 318. (7.)**

Six Sonatinos for the Piano Forte or Harpsichord, with an Accompanyment for a Violin...Op. III. *Printed for P. Hawthorn: London*, [1786?] *obl.* 4°. **b. 52. (1.)**

The Temple of Love, [Song,] as Sung at several Polite Assemblys, by the Author of Werter to Charlotte [J. W. Callcott]. *See* All. All hail sweetest Temple, *etc.* [1784?] fol. **G. 306. (161.)**

Thyrsis. A Glee for four Voices. Also adapted as a Duett, *etc.* *Printed for the Author: London*, [1790?] fol. **h. 2999. (11.)**

'Tis Health that gives Birth. *Hunting Glee*, as sung ... in the Farce of "The Devil to pay," by Messrs. Kelly, Dignum & Sedgwick. *Printed for T. Skillern: London*, [1798?] fol. **G. 352. (13.)**

To all you Ladies now at Land. A Favorite Song [words by the Earl of Dorset] taken from the...Glee of Fa la la, *etc.* *London*, [1795?] fol. **G. 806. a. (11.)**

The Water King. [Glee.] *London*, 1799, *obl.* fol. **E. 600. n. (4.)**

Weave the Crimson web of War, a Glee for 3 voices, the Words from Gray, *etc.* *Preston: London*, [1800?] fol. **G. 809. (40.)**

The Weeping Willow. [Song.] Written by Mr. Rannie. *Printed for the Author:* [*London*,] 1797. fol. **G. 806. a. (12.)**

Werter to Charlotte. [Glee.] Adapted for Three Voices, *etc.* *T. Skillern, for the Proprietor: London*, [1784?] fol. **G. 809. (41.)**

While Thee I seek. A Hymn, *&c.* *R. Birchall, for the Author: London*, 1799. fol. **G. 806. f. (17.)**

Who comes so dark from Ocean's roar? A Serious Glee, the Words from Ossian, *etc.* *Broderip & Wilkinson: London*, [1799?] *obl.* fol. **E. 207. a. (6.)**

The Winds were loud. [Glee.] The Poetry...from Dodsley's Collection, *etc.* *Printed for the Author:* [*London*,] 1798. fol. **G. 805. j. (10.)**

Yet stay fair Lady, Answer to the Friar of Orders Gray. A Glee for Two Trebles and a Bass, *etc.* *Printed for the Author:* [*London*, 1790?] *obl.* fol. **E. 318. b. (1.)**

[Another edition.] Yet stay, fair Lady, *etc.* [Glee.] (Lordly Gallants. A Glee...for One, or Two Voices.) [*London*, 1790?] fol. **G. 806. f. (18.)**

You Gentlemen of England. A Favorite Song, taken from the...Glee of the New Mariners, *etc.* *Printed for J. Dale: London*, [1795?] fol. **G. 364. (11.)**

CALLCOTT (John Wall) You Gentlemen of England, the Celebrated Glee arranged as a Duett for Two Performers on One Piano Forte, *etc.* *Printed for J. Dale : London* [1797 ?] fol.
g. 130. (2.)

Youth of the gloomy brow—[words] from Ossian—. A favorite Glee for 3 Voices, *etc.* *Printed for J. Dale : London*, [1790?] *obl.* fol. **D. 401. (4.)**

See Amusement for the Ladies. Amusement for the Ladies, being a Selection of ... Glees and Madrigals ... by ... Messrs. Atterbury, Callcott, *etc.* [1791–93.] *obl.* fol.
E. 61.

See Arnold (S.) and Callcott (J. W.) The Psalms of David for the Use of Parish Churches...The Music selected, adapted, and composed by Dr. Arnold ... assisted by J. W. Callcott, *etc.* 1791. fol.
H. 1174.

See Cooke (B.) The Favorite New Glees composed by Dr. Cooke, Mr. Callcott, *etc.* [1792.] *obl.* fol. **F. 193.**

See Glees. The Professional Collection of Glees...Composed by...Callcott, *etc.* [1790?] *obl.* fol. **E. 207. (3.)**

See Glees. A Selection of Glees from the MSS. of the Concentores: being the Compositions of Dr. Callcott, *etc.* [1800?] *obl.* fol. **E. 207. a. (1.)**

See Sale (J.) A Collection of New Glees ...To which are added Four Others...by Dr. Arnold, Messrs. Webb[e], Callcott and Lindley, *etc.* [1800?] *obl.* fol.
E. 600. r. (6.)

CALLIOPE. Calliope or English Harmony, a Collection of... English and Scots Songs. Neatly Engrav'd and Embelish'd with Designs adapted to the Subject of each Song taken from the Compositions of the Best Masters...with the Thorough Bass and Transpositions for the Flute, *etc.* 2 vols. *Printed for... J. Simpson : London*, [1737–46.] 8°.
D. 381.

Engraved by Henry Roberts. The composers named in this collection are Lampe, Monro, Corelli, Green, Sandford, Lutman, Carey, Handel, Langford, Digard, Stanley, A. Young, Arne, Leveridge, Wood, Barker, Hayward, Flacton, Popely, Boyce, Gouge, Ravenscroft, Kempton, W. Fisher, Gunn, Gladwin, Froud, Hawkins, Holcombe, Barnard, Anglosini, Say, Vanbrugh, Cannington, Galliard, Howard, Geminiani, Putti, J. Martin, Allcock, H. Purcell, R. Vincent, Betts, Wise, Webber, Hayden, M. Eccles, Weldon, Brown, Marchand, J. Hudson, Stubley, Seedo, Lestrange, Harris, Clarke, Prelleur, F. Tench, Duncalfe, Markwell, Alland, James, Pepusch, H. Burges Junior, Festing, Cox, Worgan, Philips, Russell, W. Hodson, Miss Worgan, Travers, Hasse, Oswald, Wideman. W. Hayes, Corfe, Larken, Tortoriti, Crome, Heighington and Crookenden.

CALLIOPE. Calliope: or, The Musical Miscellany. A Select Collection of...English, Scots and Irish Songs, set to Music. *Printed for C. Elliot and T. Kay : London, etc.* 1788. 4°. **C. 625.**

[Another copy.] **11621. e. 10.**

CALLIRHOÉ. Callirhoé. Tragédie. *See* Destouches (A. C.)

CALMA. Calma la pena amara. [Song.] *See* Mortellari (M.) [*Armida.*]

CALMS. Calms appear when Storms are past. Song. *See* Finger (G.)

CALOTINS. Couplets des Calotins. *See* Enrôler. Enroller chez soy tout le monde, *etc.* 1725. *s. sh.* 4°.
297. a. 13.

CALPHURNIA. *See* Calfurnia.

CALPIGI. Calpigi. [Song.] *See* Tarare.

CALVI (Carlo) *See* Intavolatura. Intauolatura di Chitarra, *etc.* [With a dedication signed C. Calvi.] 1646. *obl.* 4°.
K. 4. b. 5.

CALVI (Lorenzo) Rosarium Litaniarum Beatæ v. Mariæ Ternis, Quaternis, Quinis, Senis, Septenis, et Octonis Vocibus concinandarum. A D. Laurentio Caluo...ex Varijs Auctoribus desumptum. Nunc primùm in lucem æditum. Bassus ad Organum. *Apud Alexandrum Vincentium : Venetiis*, 1626. 4°. **D. 242.**

The authors named in this collection are : A. Grandi, S. Bernardi, A. Banchieri, G. Giacobbi, G. Bruneti, G. Chiappani, B. Re, C. Monteverde, P. Capriolo, I. Donati, F. Costantini and O. Vecchi.

CALVISIUS (Sethus) Exercitationes Musicæ Duæ. Quarum prior est, de Modis Musicis, quos vulgò Tonos vocant, rectè cognoscendis, & dijudicandis. Posterior, de Initio et Progressu Musices, alijsq3 rebus eò spectantibus, *etc.* 2 pts. *Impensis Iacobi Apelij (Franciscus Schnelboltz excudebat. Typis hæredum Beyeri) : Lipsiæ*, 1600. 8°. **1042. d. 11. (2.)**

Harmonia Cantionum Ecclesiasticarum. Kirchengesenge, vnd Geistliche Lieder, D. Lutheri vnd anderer frommen Christen ...sampt etlichen Hymnis, &c. Mit Vier Stimmen contrapuncts weise...gesetzt... Editio secunda, *etc.* (*Frantz Schnelboltz. Typis hæredum Beyeri : Leipzig,*) 1598. 8°.
A. 59.

CALVISIUS (Sethus) Herr Gott wer kan aussgründen. *Ein schön Gebet Christlicher Berg-Leute*, in einen Berg Reigen ... verfasset durch Sethum Calvisium...Im Thon: O Gott in Trinitate, &c. [For four voices.]
Abraham Lamberg: Leipzig, 1606. 8°.
3437. ff. 38.

Μελοποιια sive Melodiæ Condendæ Ratio, quam vulgò Musicam Poeticam vocant, ex veris fundamentis extructa & explicata, *etc.* MS. Notes. *In officina Typographica Georgij Baumanni: Erphordiæ*, 1592. 8°.
1042. d. 35. (4.)

CALYPSO AND TELEMACHUS. Ambition cease t'alarme me. *Telemachus.* Sung by Mrs. Barbier in y^e^ Opera of Calypso. [Words by J. Hughes, music by J. E. Galliard.] *Cluer:* [*London*, 1712.] *s. sh.* fol. **G. 316. g. (3.)**

[Another edition.] Ambition cease t'alarm me. *A Favourite Song, etc.*
[*London*, 1712?] *s. sh.* fol.
H. 1601. (58.)

From me, from thee he turns his eyes. *A Favourite Song* in the Opera of Calypso. [Words by J. Hughes, music by J. E. Galliard.] [*London*, 1712?] *s. sh.* fol.
H. 1601. (155.)

No, no, you'd deceive me. *A Favourite Song* in the Opera of Calypso, sung by Mr. Bartho Platt at Sadlers Wells. [Words by J. Hughes, Music by J. E. Galliard.] [*London*, 1712?] *s. sh.* fol.
H. 1601. (323.)

[Another edition.] No, no, you'd deceive me. *Eucharis. Sung by Sign^ra^ Manina, etc.* [*London*, 1715?] fol.
G. 316. g. 45.
PP. 10-11 *of an unidentified collection.*

Calypso and Telemachus. Opera.
See Galliard (J. E.)

CAMBERT (Robert) Airs à Boire à deux, et à trois Parties, *etc.* Second Dessus. *Par R. Ballard: Paris*, 1665. *obl.* 12°. **A. 274. a. (2.)**

[Le Jaloux Invisible.] Trio Italien Burlesque, *etc.* *Chez N. Pepingué: Paris*, 1666. 8°. **164. a. 17.**
The voice-parts only. Pp. 45-62 *of De Brécourt's Comedy.*

[Another copy.] **11738. aa. 5. (2.)**

CAMBINI (Giovanni Giuseppe) L'Airain belliqueux à sonné. *Ode sur nos Victoires*, par le C^en^ Arnault . . . lue au Théâtre de la République. *Chez Imbault: Paris*, [1796?] 8°. **B. 362. d. (22.)**

A Favorite Capricio Solo for One Violin, et Boutade et Pot Pourri. *J. Platts: London*, [1800?] fol. **g. 422. c. 8.**

CAMBINI (Giovanni Giuseppe) A Select Collection of elegant French Airs arranged for Two German Flutes. [Separate Parts.]
Printed for Longman and Broderip: London, [1788?] fol. **g. 225. (1.)**

La Croisée. [For songs, &c., in La Croisée published anonymously.] *See* Croisée.

The Favorite Sett of Six Duetts for Two German-Flutes . . . Opera 5. [Separate parts.] *J. Bland: London*, [1790?] fol.
g. 396. d. (2.)

Six Duettos for a Violin and Tenor...Op. 12. [Separate Parts.] *Longman and Broderip: London*, [1780?] fol.
g. 421. i. (6.)

[Another copy.] **g. 411. (5. a.)**
The Tenor part only.

Six Duos Concertans pour deux Quintes. Mis au Jour par M. Boyer. Oeuvre 13^me^. [Separate Parts.] *Chez M^r^ Boyer: Paris*, [1790?] fol. **g. 396. e. (1.)**

Six Duos pour Flutte et Violon...Œuvre 20^me^. Gravés par M^elle^ Ollivier. [Separate Parts.] *Chez M^r^ Le Duc: Paris*, [1775?] fol. **g. 280. h. (1.)**

Six Favorite Duetts for a German Flute and Violin...Op. xx. [Separate Parts.] *Printed for J. Bland: London*, [1790?] fol. **g. 421. p. (3.)**
This is not the same as the Paris Œuvre 20^me^.

Six Duo Dialogués pour Violon et Alto... Œuvre 46. 4^e^ Livre de Duo de Violon et Alto. [Separate Parts.] *Chez M^r^ Boyer: Paris*, [1790?] fol. **g. 421. o. (3.)**

[Another copy.] **g. 421. i. (5.)**

Hymne à l'Égalité [begins: "Don précieux de la nature!"], *etc.* *Chez Imbault: Paris*, [1793?] 8°. **B. 362. d. (47.)**

Hymne à l'Être Suprême [begins: "Âme de l'univers!"], *etc.* *Chez Imbault: Paris*, [1793?] 8°. **B. 362. d. (48.)**

Hymne à la Victoire [begins: "O de la liberté"], *etc.* *Chez Imbault: Paris*, [1793?] 8°. **B. 362. d. (49.)**

Douze Nouveaux Quatuor Concertans pour Deux Violons Alto et Violoncelle... 1^er^ Livraison. [Separate Parts.] *Chez M^r^ Boyer: Paris*, [1795?] fol.
g. 396. e. (3.)

Six Quatuors concertants à Deux Violons, Alto et Basse . . . Œuvre . [Separate Parts.] *Chez le S^r^ Sieber: Paris*, [1775?] fol. **g. 396. c. (1.)**
The Opus number has been left blank on all the title-pages.

Sei Quartetti per due Violini, Viola, et Violoncello...Opera I^a^. [Separate Parts.] *Chez M^r^ Venier: Paris*, [1770?] fol.
g. 396.

CAMBINI (Giovanni Giuseppe) Six Quatuors Concertants à deux Violons, Alto & Violoncello...Œuvre 2e. [Separate Parts.] *Chez le Sr Sieber: Paris*, [1770?] fol. **g. 396. c. (2.)**

Six Quatuors Concertants à deux Violons, Alto et Basse . . . Œuvre 3e. [Separate Parts.] *Chez le Sr Sieber: Paris*, [1770?] fol. **g. 396. c. (3.)**

Six Quatuor Concertants à Deux Violons, Alto et Basse...Mis au jour par Mr Bouin. Œuvre IVme de Quatuor. Gravés par Gerardin. [Separate Parts.] *Chez Mr Bouin: Paris*, [1780?] fol. **g. 396. c. (4.)**

Six Quatuors pour Flûte, Violon, Alto & Violoncello...Œuvre x. [Separate Parts.] *Chès J. André: Offenbach*, [1775?] fol. **g. 396. a.**

Six Quatuors Concertant [*sic*] à Deux Violons, Alto et Basse . . . Œuvre xiiie. [Separate Parts.] *Chez le Sr Sieber: Paris*, [1780?] fol. **h. 2774. (1.)**

Six Quatuors Concertants pour un Violon, deux Altos et Basse...Œuvre 21. [Separate Parts.] *Chez le Sr Sieber: Paris*, [1780?] fol. **g. 417. b. (1.)**

Six Quatuor Concertans pour deux Violons Alto et Violoncelle . . . Œuvre 31. 16e Livre de Quatuor. [Separate Parts.] *Chez Mr Bouin: Paris*, [1785?] fol. **h. 2774. (2.)**

Six Quatuor Concertans pour deux Violons, Alto et Violoncelle...Œuvre 32e. 17e Livre de Quatuor. *Chez Mr Bouin: Paris*, [1785?] fol. **h. 2774. (3.)**

Three Solos, for a German Flute, with an Accompanyment for a Bass...adapted by G. Florio. *G. Florio: London*, [1785?] fol. **g. 280. i. (3.)**

[Another edition.] Three Solos for a German Flute, Adapted by G. Florio. *Preston & Son: London*, [1790?] fol. **h. 2140. d. (2.)**

VI Sonate per Flauto e Basso...Mis au Jour par Mr Mussard...1er Livre de Sonate. [*sic*.] Gravé par Melle Villy. *Chez Mr Mussard: Paris*, [1775?] fol. **g. 396. d. (1.)**

Trois Trio Concertans pour Deux Violons et Alto...Œuvre 1. [Separate Parts.] *Chez le Sr Götz: Mannheim*, [1770?] fol. **g. 420. d. (4.)**

Trois Trios Concertants pour Violon, Alto et Violoncelle . . . Œuvre II. [Separate Parts.] *Chez le Sr Götz: Mannheim*, [1770?] fol. **g. 420. d. (5.)**

Six Trios Concertans pour deux Flutes ou Flute, Violon et Violoncelle . . . Œuvre IIIe. [Separate Parts.] *Printed for J. Bland: London*, [1790?] fol. **g. 274. d. (1.)**

CAMBINI (Giovanni Giuseppe) Trois Trio Concertans pour Deux Violons et Alto...Œuvre v. [Separate Parts.] *Chez le Sr Götz: Mannheim*, [1775?] fol. **g. 420. d. (6.)**

The Favorite Set of Six Trios for a German-Flute, Violin and Violoncello. Op. 8. [Separate Parts.] *Printed for R. Birchall: London*, [1795?] fol. **g. 396. b.**

Six Trios pour Deux Violons et Basse... Œuvre XVe. [Separate Parts.] *Chez le Sr Sieber: Paris*, [1790?] fol. **g. 396. e. (2.)**

Le Tuteur Avare. [Comic opera, adapted by G. G. Cambini from P. Anfossi. For songs published separately:] *See* Tuteur Avare.

CAMBINI (J. M.) *See* Cambini (G. G.)

CAMBIO (Perissone) Di Perissone Cambio le Canzon Villanesche alla Napolitana a Quatro uoci Nouamente . . . ristampate, *etc.* Cantus. (Altus.) (Tenor.) (Bassus.) 4 pts. *Apresso di Antonio Gardane: Venetia*, 1551. *obl.* 4°. **K. 3. l. b.**

Di Perissone Cambio Il Segondo Libro di Madregali A cinque uoci con tre Dialoghi a otto uoci & uno a sette Voci Nouamente da lui Composti & dati in Luce, & per Antonio Gardane...stampati, *etc.* Cantus. *Apresso di Antonio Gardane: Venetia*, 1550. *obl.* 4°. **A. 295. a.**

See Donato (B.) Di Baldassara Donato Il Primo Libro di Canzon...Aggiontoui... alcune Villotte di Perissone [Cambio], *etc.* 1558. *obl.* 4°. **K. 3. l. 7.**

CAMBRO BRITONS. Cambro Britons. Historical Play. *See* Arnold (S.)

CAMERIERA ASTUTA. La Cameriera Astuta. Opera. *See* Storace (S.)

CAMIDGE (John) Ah! Hope thou dear Deceiver stay, a favorite Song, the Words by a Young Lady, *etc.* *Preston: London*, [1785?] fol. **H. 1994. d. (9.)**

As o'er her white forehead, a Favorite Song, sung by Madame Mara, *etc.* *Preston & Son: London*, [1790?] fol. **H. 1994. d. (10.)**

Six Easy Lessons for the Harpsichord. *Weleker: London*, [1770?] *obl.* fol. **e. 5. g. (2.)**

CAMIDGE (Matthew) Instructions for the Piano Forte or Harpsichord, and Eight Sonatinas, with an Accompaniment for a Violin...To which is added Useful Preludes, *etc.* *Longman and Broderip, for the Author: London*, [1795?] fol. **g. 303. (2.)**

CAMIDGE (Matthew) The Old British Lion. Antigallican Song ... The Words by F. Atkinson, *etc.* *Longman and Broderip: London*, [1793?] fol. **G. 376. (13.)**

A First and Second Sett of Easy Preludes for the Piano Forte, *etc.* *Longman and Broderip, for the Author: London*, [1795?] fol. **g. 303. (4.)**

Ten Easy Sonatas for the Piano Forte or Harpsichord, with an Accompaniment for a Violin, *etc.* [Separate Parts.] *Longman and Broderip, for the Author: London*, [1796?] fol. **g. 188. (3.)**

Three Sonatas for the Piano Forte or Harpsichord, with Accompaniments for a Violin & Violoncello, *etc.* [Separate Parts.] *Preston & Son: London*, [1796?] fol. **g. 161. (1.)**

A Favorite Sonata for the Piano Forte or Harp, with an accompaniment for Violin or Flute...Op. 8. *Clementi & Co., for the Author: London*, [1800?] fol. **g. 421. u. (4.)**

A Favorite Sonata for the Piano Forte ...with an Accompaniment for the Violin or Flute...Op. 9. *Bland & Weller: London*, [1800?] fol. **g. 421. u. (5.)**

Sunday Hymns, the Words by the Revd. W. Mason, *etc.* *The Author: York*, [1795?] fol. **G. 503. (10.)**

Will you hear how once repining, a Song [words] by Shenstone—Alluding to a Story recorded of Queen Elizabeth, when Prisoner at Woodstock. Full Score. *Longman and Broderip: London*, [1795?] fol. **G. 364. (14.)**

CAMILLA. Songs in the New Opera, call'd Camilla, *etc.* [Music by M. A. Bononcini. Words translated from the Italian of S. Stampiglio by O. MacSwiney.] *I. Walsh and I. Hare: London*, [1706?] fol. **I. 354.**

The Additionall Songs in the New Opera, call'd Camilla, *etc.* *I. Walsh and I. Hare: London*, [1706?] fol. **I. 354. a.**

A round her see Cupid flying. *A Favourite Song in the Opera of Camilla.* [*London*, 1706?] *s. sh.* fol. **H. 1601. (54.)**

Fair Dorinda happy may'st thou ever be. *Lavinia.* Sung by the Barr[o]n[es]s in the Opera of Camilla. [*London*, 1706?] *s. sh.* fol. **H. 1601. (164.)**

Camilla. Oper. *See* Paer (F.)

CAMILLE. Notre meunier chargé d'argent. *Air de Camille ou le Souterrein.* [By N. Dalayrac.] Avec Accomp[t] de Guittare. *Chez Imbault: Paris*, [1791?] 8°. **B. 362. (110**.)**

CAMILLE. On nous dit que dans l'mariage. *Air de Camille ou le Souterrein.* [By N. Dalayrac.] Avec Accomp[t] de Guittare. *Chez Imbault: Paris*, [1791?] 8°. **B. 362. (110*.)**

[Another edition.] On nous dit que dans l'mariage. *Air de Camille ou le Souterrein, etc.* *Frère:* [*Paris*, 1795?] 8°. **B. 699. h. (1.)**

Camille ou le Souterrain. Comédie. *See* Dalayrac (N.)

CAMP. The Camp. An Entertainment. *See* Linley (T.) *the Elder.*

Le Camp de Temery. [Song.] *See* Belles. Belles qui venez sur la Seine. [1732.] *s. sh.* 4°. **298. a. 25.**

The Camp Medley. [Song.] *See* Lark. The Lark was up, the Morn was grey. [1780?] fol. **G. 312. (211.)**

CAMP DE GRAND-PRÉ. Dans le tems de notre jeunesse. *Air, du Camp de Grand-Pré.* [Words by J. Chénier, music by F. J. Gossec.] *Chez Imbault: Paris*, [1793.] 8°. **B. 362. a. (45[f].)**

Enfin, sur ces plaines funestes. *Trio du Camp de Grand-Pré.* [Words by J. Chénier, music by F. J. Gossec.] *Chez Imbault: Paris*, [1793.] 8°. **B. 362. a. (45[e].)**

Les habitans de ces boccages. *Air, du Camp de Grand Pré.* [Words by J. Chénier, music by F. J. Gossec.] *Chez Imbault: Paris*, [1793.] 8°. **B. 362. a. (45[a].)**

Qu'une fête ici s'apprête. *Air du Camp de Grand Pré.* [Words by J. Chénier, music by F. J. Gossec.] *Chez Imbault: Paris*, [1793.] 8°. **B. 362. a. (45[c].)**

Que devient l'ardeur intrépide. *Air du Camp de Grand Pré.* [Words by J. Chénier, music by F. J. Gossec.] *Chez Imbault: Paris*, [1793.] 8°. **B. 362. a. (45.)**

Le Camp de Grand-Pré. Divertissement. *See* Gossec (F. J.)

CAMP (Louis de). *See* Decamp.

CAMPAGNOLI (Bartolommeo) Trois Duos concertans pour deux Violons ... Op. IX. [Separate Parts.] *Chez Breitkopf & Härtel: Leipsic*, [1795?] fol. **g. 921.**

Six Solos pour Violon, et Violoncelle, ou Viola...Œuvre VI. [*Dresden*, 1790?] fol. **i. 13.**

CAMPAIGNERS. My dear Cockadoodle. *The Nurse's Song in the Campaigners*, the words by T. Durfey. [*London*, 1705?] *s. sh.* fol. **H. 1601. (312.)**

CAMPAN ( ) Laisse moi gouter le plaisir. [Song.] [*Paris*, 1780?] *s. sh.* 8°. **B. 362. e. (50.)**

CAMPBELL (Alexander) An Introduction to the History of Poetry in Scotland...Together with a Conversation on Scotish Song...To which are subjoined, Sangs of the Lowlands of Scotland, *etc.* 2 pts. *A. Foulis: Edinburgh*, 1798–9. 4°. **642. k. 16.**

An Introduction to the History of Poetry in Scotland, *etc.* L. P. *A. Foulis: Edinburgh*, 1798–9. 4°. **G. 925.**

[Another copy.] **130. d. 7.**

Wanting the frontispiece.

Twelve Songs, *etc.* *Printed for the Author: London*, [1785.] fol. **H. 1378. a.**

CAMPBELL (Caroline) Two Sonatas and Three English Airs with Variations; for the Harp or Harpsichord, *etc.* *Longman and Broderip: London*, [1787.] fol. **h. 106. (5.)**

Two Sonatas Six Songs and some English Airs with Variations with an Accompaniment for the Harp . . . Op. II. *Longman and Broderip: London*, [1788?] fol. **h. 106. (6.)**

CAMPBELL (Joshua) A Collection of New Reels & Highland Strathspeys with a Bass for the Violoncello or Harpsichord. Book 1st. The Bass's of this Collection are corrected by P. Urbani. *Urbani & Liston: Edinburgh*, [1800?] fol. **h. 210. d. (2.)**

CAMPBELL (William) Campbell's Seventh (8th–12th, 14th–16th, 18th–22nd, 24th, 25th) Collection of the newest... Country Dances and Cotillions, for the Violin, Harp, Harpsichord and German-Flute, *etc.* 17 Books. *W. Campbell (R. Birchall): London*, [1790? *etc.*] *obl.* 4°. **b. 96.**

The title-page of each Book is different. There are two editions of Book 21. *Books* 19 *to* 21 *are published by R. Birchall. The following composers are named: Niel Gow, W. Marshall, W. Gow, D. McIntyre, Pollock, C. McNab, W. Campbell, J. Gow, D. Mackenzie, E. Weippert, A. McIntosh, Nathaniel Gow, Jenkins, D. Dow, Payne, H. Fleming, D. H. B., Jackson of Cork, J. Riddle, J. Sanderson, J. Banks, T. Dye, T. Essex, J. Barber, Steibelt, J. Pringle and J. M. Weippert.*

The Princess of Wales's Strathspey. A Scotch Air, arrang'd as a Rondo for the Piano Forte...by J. Mazzinghi. *W. Campbell: London*, [1796?] fol. **g. 140. (45.)**

CAMPHUYZEN (Dirck Rafaelszoon) D. R. Camphuysens Stichtelycke Rymen, om te lesen ofte singhen. Onderscheyden in III. Deelen. Op nieuws over-sien en... vermeerdert, oock de Noten van Druckfauten ghecorrigeert, en verrijckt met vele Copere Figuren. *By Iacob Colom: Amsterdam*, 1647. *obl.* 4°. **11556. a. 6.**

CAMPHUYZEN (Dirck Rafaelszoon) Stichtelycke Rymen...Op veele...nieuwe Zangen gemaeckt; en alle gecomponeert om te Zingen en Speelen, met twee Stemmen. Door J. Butler, *etc.* Cantus, oft. Tenor. (Bassus.) 2 pts. *By Paulus Matthysz: Amsteldam*, 1652. 4°. **F. 413.**

D. R. Camphuysens Stichtelijcke Rymen ...Op Nieuws oversien en...vermeerdert, en eenige Versen en Regulen, in voorgaende Druck uyt-gelaten, wederom ingevoeght, oock de Noten...gecorrigeert. *By Jacob Rijffersz: Dordrecht*, 1654. 12°. **1161. a. 36.**

There is a second (engraved) title-page.

D. R. Camphuyzens Stichtelijke Rymen ...Onderscheyden in IV. Deelen; en alle de Liederen op Noten, en op Twee na op een Sleutel gestelt, en met veel oude en nieuwe voyzen, ook in het derde deel, vermeerdert. Den sestienden Druk. *Voor J. Rienwertz, en P. Arentsz: t'Amsterdam*, 1675. 12°. **11557. aa. 24.**

D. R. Camphuyzens Stichtelyke Rymen ...De Achtiende Druk, met veele nieuwe Wijzen vermeerdert. *Voor Pieter Arentsz: Amsterdam*, 1680. 12°. **11555. b. 35. (1.)**

D. R. Kamphuyzens Stichtelyke Rymen, geheel op Noten gebragt...mitsgaders vermeerdet met eenige nieuwgecomponeerde wijzen door M. Mathieu, *etc.* *By Izaak Næranus: Rotterdam*, 1688. 8°. **11555. aaa. 1.**

D. R. Kamphuyzens Stichtelyke Rymen .. Met veele Wyzen op nieuws vermeerdert. *By de Wed. P. Arentsz: Amsterdam*, 1690. 8°. **11555. aaa. 9.**

CAMPINI (Giuseppe) Six Quatuor a Violino ô Flauto Primo, Violino Secondo, Alto & Violoncello...Opera Prima. [Separate Parts.] *Chés J. J. Hummel: Berlin*, [1775?] fol. **g. 438.**

CAMPION (François) Traite d'Accompagnement et de Composition, selon la Regle des Octaves de Musique...Œuvre Second. *Aux depens d'E. Roger: Amsterdam*, [1716?] 8°. **1042. l. 6. (2.)**

CAMPION (Thomas) The Art of Setting or Composing Musick in Parts... The Second Edition, *etc.* *See* Playford (J.) A Brief Introduction to the Skill of Musick ...To which is added...the Art of Descant or Composing Musick in Parts, by Dr. T. Campion. With Annotations thereon by Mr. Chr. Simpson. 1660. 8°. **E. Pam. 1795. (2.)**

CAMPION (Thomas) Two Bookes of Ayres. The First contayning Diuine and Morall Songs: the Second, Light Conceits of Louers. To be sung to the Lute and Viols, in two, three, and foure Parts: or by one Voyce to an Instrument.
Tho. Snodham, for Mathew Lownes, and I. Browne: London, [1611?] fol.
K. 2. i. 1.
The Second Book has a separate title-page and dedication. The register is continuous.

The Third and Fourth Booke of Ayres: Composed by Thomas Campion. So as they may be expressed by one Voyce, with a Violl, Lute, or Orpharion.
Thomas Snodham: London, [1617?] fol.
K. 2. i. 2.

The Description of a Maske, Presented before the Kinges Maiestie at Whitehall ...in honour of the Lord Hayes and his Bride ... Inuented and set forth by T. Campion, *etc.* *Iohn Windet for Iohn Brown: London,* 1607. 4°.
Case 21. c. 43.
This work contains songs by T. Campion, T. Lupo and T. Giles.

The Description of a Masque: Presented in the Banqueting roome at Whitehall... at the Mariage of the...Earle of Somerset and the...Lady Frances Howard. Written by Thomas Campion. Whereunto are annexed diuers choyse Ayres composed for this Maske that may be sung with a single voyce to the Lute or Base-Viall. (Ayres, Made by seuerall Authors: and Sung in the Maske...Set forth for the Lute and Base Violl, and may be exprest by a single voyce, to eyther of those Instruments.) 2 pts. *E[dward] A[llde] for Laurence Lisle: London,* 1614. 4°.
C. 34. c. 7.
The composers of the music are Nicholas Lanier, Coperario and T. Campion.

A New Way of Making Fowre parts in Counter-point, by a most familiar, and infallible Rule. Secondly, a necessary discourse of Keyes, and their proper Closes. Thirdly, the allowed passages of all Concords...are declared. Also by way of Preface, the Nature of the Scale is expressed, with a briefe Method teaching to Sing. *T[homas] S[nodham] for Iohn Browne: London,* [1610?] 8°.
1042. d. 36. (2.)
[Another copy.] **1042. d. 33. (3.)**
This copy belonged to Sir John Hawkins.

CAMPION (Thomas) *See* **ROSSETER** (P.) A Booke of Ayres. Set foorth to be song to the Lute, Orpherian and Base Violl, by Philip Rosseter Lutenist [and T. Campion], *etc.* 1601. fol. **K. 2. i. 3.**

CAMPIONI (Carlo Antonio) Diuertimento da Camera. Six Duets for a Violin & Violoncello or Harpsichord ... Opera vii. *Printed for I. Walsh: London,* [1770?] *obl.* fol. **e. 2.**
Six Duets for a Violin and Violoncello. [Op. viii. Separate Parts.]
Preston and Son: London, [1770?] fol.
g. 421. e. (6.)
Six Sonatas or Duets for two Violins... Opera vii. [Separate Parts.] *Printed for I. Walsh: London,* [1765?] fol.
g. 218. d. (2.)
Six Sonatas for the Harpsichord.
R. Bremner: London, [1780?] fol.
g. 273. d.
[Trios. Op. i.] Six Sonatas for two Violins with a Thorough Bass for the Harpsichord or Violoncello ... Opera Prima. [Separate Parts.] *Printed for J. Johnson: London,* [1760?] fol.
g. 273. (1.)
—— [Another edition.] Six Sonatas, *etc.* [Separate Parts.] *Printed for I. Walsh: London,* [1760?] fol. **g. 274. (1.)**
In this edition the composer's name is spelled 'Campion.'
—— [Another edition.] Six Sonatas for two Violins with a Thorough Bass for the Harpsicord or Violoncello. [Op. i. Separate Parts.] *Printed for I. Walsh, London,* [1760?] fol. **h. 5. (1.)**
[Trios. Op. ii.] A 2d Set of Six Sonatas for two Violins with a Thorough Bass for the Harpsicord or Violoncello. [Op. 2. Separate Parts.] *Printed for I. Walsh: London,* [1760?] fol. **h. 5. (2.)**
—— [Another edition.] Six Sonatas... Opera ii. [Separate Parts.] *Printed for I. Walsh: London,* [1760?] fol.
g. 273. (2.)
[Trios. Op. iii.] Six Sonatas for Two Violins with a Thorough Bass for the Harpsicord or Violoncello ... Opera iii. [Separate Parts.] *Printed for I. Walsh: London,* [1760?] fol. **g. 273. (3.)**
[Trios. Op. iv.] Six Sonatas for Two Violins with a Thorough Bass for the Harpsicord or Violoncello ... Opera iv. [Separate Parts.] *Printed for I. Walsh: London,* [1765?] fol. **g. 242. (3.)**
—— [Another copy.] **g. 273. (4.)**
[Trios. Op. v.] Six Sonatas for Two Violins with a Thorough Bass for the Harpsicord or Violoncello ... Opera v. [Separate Parts.] *Printed for I. Walsh: London,* [1760?] fol. **g. 273. a.**
[Trios. Op. vi.] Six Sonatas for Two Violins with a Thorough Bass for the Harpsicord or Violoncello...Opera vi.
Printed for I. Walsh: London, [1765?] fol. **g. 273. (5.)**

CAMPIONI (Carlo Antonio) [Trios. Op. v. Nos. 1, 2; Op. iv. No, 4; Op. v. Nos. 3, 4, 5, and two unidentified.] viii. Sonates à Deux Violons & Basse-Continue...Oeuvre Quatrieme. [Separate Parts.] *Chez J. J. Hummel: Amsterdam*, [1770?] fol. **g. 273. e.**

[Trios. Op. v. Nos. 1–5. Op. iv. No. 4, and two unidentified.] viii. Sonates à deux Flûtes et une Basse ... Opera iv. [Separate Parts.] *R. Bremner: London*, [1780?] fol. **g. 420. e. (11.)**

This is the same collection as that published at Berlin by Hummel as Œuvre Quatrieme. The order of the Trios is different.

[Trios. Op. vi. Nos. 1–5. Op. iv. No. 1.] Six Sonates à Deux Violons & Violoncello Obligato...Opera vii. [Separate Parts.] *Chez J. J. Hummel: Amsterdam*, [1780?] fol. **g. 273. c.**

[Trios. Op. vi. Nos. 1–5, and one unidentified.] Six Sonates à Deux Violons & Violoncello obligato...Opera vii. [Separate Parts.] *Welcker: London*, [1770?] fol. **g. 409. g. (1.)**

CAMPIONI (Carlo Antonio) and **CHABRAN** (Charles) Six favourite Solos for a Violin with a Bass for the Violoncello and Harpsicord ... by Sig^r^ Campioni & Sig^r^ Chabran. *Printed for I. Walsh: London*, [1760?] fol. **g. 273. b.**

CAMPIONI (Carlo Antonio) and **FERRARI** (Domenico) Six Sonatas or Trio's for Two Violins or German Flutes with the Thorough Bass for the Harpsichord. *Printed for C. and S. Thompson: London*, [1770?] fol. **h. 5. a. (1.)**

Nos. 1 *and* 3 *of this collection are Campioni's Op. II., Nos.* 1 *and* 3.

CAMPRA (André) Cantates françoises, mêlées de Symphonies...Livre premier. Nouvelle Edition. (Cantates françoises ...pour differentes Voix, avec un Duo... Livre second.) 2 Liv. *Chez J. B. C. Ballard: Paris*, 1721 (1714). *obl.* 4°. **C. 397.**

Livre II. is published by C. Ballard.

Ce n'est point à la Trompette. *Musette, etc.* [*Paris*,] 1730. *s. sh.* 4°. **298. a. 10.**

Mercure de France, March, 1730.

L'Europe Galante, Ballet . . . Partition générale..Les Paroles sont de Monsieur de La Motte, *etc.* *J. B. C. Ballard: Paris*, 1724. fol. **I. 311.**

Les Festes Vénitiennes, Ballet, *&c.* 5 pts. *Chez C. Ballard: Paris*, 1714–19. *obl.* 4°. **C. 397. a. (1.)**

This edition consists of the Prologue and five Entrées, in the following order:— 1. *Les Devins.* 2. *L'Amour Saltinbanque.* 3. *L'Opéra.* 4. *Le Bal.* 5. *Les Sérénades et les Joueurs. Nos.* 2, 4 *and* 5 *have separate title-pages, dated* 1719.

CAMPRA (André) [Les Festes Vénitiennes.] Les Devins de la Place Saint-Marc, seconde Entrée nouvelle ajoutée aux Feste Venitiennes, *etc.* *Chez C. Ballard: Paris*, 1710. *obl.* 4°. **B. 736.**

Hesione, Tragédie, [Written by A. Danchet.]...Seconde Edition, *etc.* *Chez C. Ballard: Paris*, 1701. *obl.* 4°. **B. 736. c.**

Hippodamie, Tragédie, *etc.* [Written by P. C. Roy.] *Chez C. Ballard: Paris*, 1708. *obl.* fol. **C. 397. d.**

Idomenée, Tragédie, *etc.* [Written by A. Danchet.] *Chez C. Ballard: Paris*, 1712. *obl.* 4°. **B. 736. a.**

Motets à I., II et III. Voix, avec la Basse Continue . . . Livre Premier. Quatrième Edition. *Chez C. Ballard: Paris*, 1710. fol. **G. 96. (1.)**

Motets à I. II. III. Voix et Instruments avec la Basse-Continue...Livre Second. *Chez C. Ballard: Paris*, 1700. fol. **G. 96. (2.)**

Motets à I. et II. Voix, au nombre de neuf...avec la Basse-Continue: Le Pseaume, In convertendo, à grand Chœur & Symphonie. Et un autre Motet, à la manière Italienne, à Voix seule, avec deux Dessus de Violons...Livre Troisième. *Chez C. Ballard: Paris*, 1703. fol. **G. 96. (3.)**

Motets à I. II. et III. Voix, avec et sans Symphonies...Quatrième Livre, corrigé; et augmenté d'Accompagnements de Violons ou Flutes, & de deux Nouveaux Motets. *J. B. C. Ballard: Paris*, 1734. fol. **I. 311. b.**

Motets à vne, deux et trois Voix, avec Symphonie, et sans Symphonie...Livre Cinquième. Gravez par F. du Plessy. *Chez la Veuve Foucault, etc.: Paris*, 1720. fol. **I. 311. a.**

Les Muses, Ballet, *etc.* [Written by A. Danchet.] *Chez C. Ballard: Paris*, 1703. *obl.* 4°. **B. 736. b.**

Portés vos Cimes dans les Cieux. *Air à Boire.* [*Paris*,] 1733. *s. sh.* 4°. **298. a. 28.**

Mercure de France, April, 1733.

Prologue du Ballet des Amours de Venus, et La Comédie du Triomphe de la Folie; Divertissements, *&c.* *Chez C. Ballard: Paris*, 1712. *obl.* 4°. **C. 397. a. (2.)**

Tancrède, Tragédie, *etc.* [Written by A. Danchet.] *Chez C. Ballard: Paris*, 1702. *obl.* 4°. **C. 397. b.**

Telephe, Tragédie, *etc.* [Written by A. Danchet.] *Chez C. Ballard: Paris*, 1713. *obl.* 4°. **C. 397. c.**

Le Triomphe de la Folie.

See supra: Prologue du Ballet des Amours de Venus, *etc.*

CAMPRA (André) *See* Desmarets (H.) and Campra (A.) Iphigénie en Tauride. Tragédie mise en Musique par Messieurs Desmarets, & Campra, *etc.* 1733. *obl.* 4°. **B. 328. b.**

CAMPS. The Camps, or the Royal Review, [Song.] *See* Smart (T.)

CAMUSSO. *See* Minuets. Eighteen New Spanish Minuets...Compos'd by...Sig^r Camusso, *etc.* [1760?] *obl.* 4° **a. 25. (1.)**

CAN. Can joy that wretched bosom cheer. An Admired Song with an Accompaniment for the Piano Forte or Harp, composed by the Author of the Farewell [Robert Cooke]. *Preston: London,* [1800?] fol. **G. 806. a. (13.)**

The Can of Grog. [Song.] *See* Dibdin (C.) [*Yo Yea.*]

Can then a Look create a thought. Song. *See* Burgess (H.) *the Elder.*

Can time be spent better. *The British Sailor's Loyal Toast.* [Song.] Sung by Mr. Lowe. [*London,* 1755?] *s. sh.* fol. **G. 316. d. (75.)**

Can time be spent better. *The British Sailor's Loyal Toast.* [Song.] Sung by Mr. Lowe. [*London,* 1757.] *s. sh.* 8°. **P.P. 5439. ab.**

New Universal Magazine, vol. XII., Supplement.

Can time be spent better. *The British Sailor's Loyal Toast.* A Song. [*London,* 1758.] 8°. **P.P. 5438.**

Literary Magazine, Vol. III., p. 84.

Can you leave ranging. [Song.] *See* Thomyris.

CANABY ( ) *See* Thumoth (B.) Six Solos for a German Flute ... The Three last by Sig. Canaby. [1740?] fol. **g. 526.**

CANAL (Giuseppe) Six Duos pour Deux Fluttes...Œuvre III. [Separate Parts.] *Chés M. de la Chevardiere, etc.: Paris,* [1775?] fol. **g. 280. h. (3.)**

Six Duo pour Deux Fluttes...Œuvre 5^e. [Separate Parts.] *Chés M. Deroullede de la Chevardiere: Paris,* [1775?] fol. **g. 280. h. 4.**

Six Sonates pour Flûte et Violon ou pour deux Flûtes...Opera Secondo. [Separate Parts.] *Chez Mr. Bailleux: Paris,* [1775?] fol. **g. 280. h. (2.)**

CANALE (Floriano) Missæ, Introitus, ac Motecta Quatuor Vocibus nec non quibuscunque organorum sonis accommodatæ...nunc primum in lucem editæ. Cantus. (Altus.) (Tenor.) (Bassus.) 4 pts. *Apud Thomam Bozzolam: Brixiæ,* 1588. 4°. **D. 109.**

[Another copy. Tenor.] **D. 109. a.**

CANAVAS ( ) *l'Aîné.* *See* Canavasso (A.)

CANAVASSO (Alessandro) Sonates pour le Violoncelle avec la Basse Continue ... Gravées par M^me la V^e Leclair. Opera II^a. *Chez l'Auteur: Paris,* [1745?] fol. **g. 225. b. (1.)**

CANAVASSO (Giuseppe) Sei Sonate à Violino solo è Basso o sia Cimbalo . . . Opera Prima. Gravé par M^elle Vendôme. *Chez M^r Monnet, etc.: Paris,* [1739.] fol. **g. 244. (2.)**

CANDEILLE, afterwards **SIMONS,** afterwards **PÉRIÉ** (Amélie Julie) La Jeune Hôtesse. [For editions of the song, 'Lisis avait de la jeunesse,' published anonymously:] *See* Jeune Hôtesse.

CANICHE. Le Caniche. [Song.] *See* Pour. Pour mon caniche, *etc.* [1780?] 8°. **B. 362. b. (115.)**

CANNABICH (Carl) Mozart Gedaechtnis Feyer, *etc.* [Cantata. Full Score.] *In der Falterischen Musikhandlung: München,* 1797. fol. **H. 2010.**

See Paer (F.) Camilla ... in Klavierauszug übertragen von C. Cannabich. [1800?] *obl.* fol. **E. 170.**

See Winter (P. von) [*I Fratelli Rivali.*] Die Brüder als Nebenbuhler ... eine Oper ... in Klavierauszug übertragen von Cannabich. [1792.] *obl.* fol. **D. 345.**

CANNABICH (Christian) Six Duettos for a German Flute or Violin and Tenor. [Separate Parts.] *Printed for J. Fentum: London,* [1775?] fol. **g. 280. j. (2.)**

Six Trios à deux Violons et Violoncelle... Œuvre 3^e. Separate Parts.] *Chez l'Auteur: Mannheim,* [1770?] fol. **g. 420. d. (8.)**

CANNING. Canning for ever. [Song.] *See* Clutton ( )

CANNINGTON ( ) Damon and Celia. a two part Song, *etc.* [*London,* 1710?] *s. sh.* fol. **H. 1601. (2.)**

[Another edition.] Damon and Celia, *etc.* [*London,* 1730?] *s. sh.* fol. **G. 316. d. (25.)**

—— [For editions published anonymously:] *See* As. As Celia near a fountain lay, *etc.*

CANOBBIO (Carlo) Sinfonia No. II. con Flauti e Corni obbligati. [Separate Parts.] *I. Alessandri e P. Scataglia: Venezia,* [1780?] *obl.* fol. **d. 106.**

CANONIER CONVALESCENT. Le Canonier Convalescent. Fait historique, en un Acte et en Vaudevilles, par J. B. Radet, *etc.* [With music to two songs by F. Guichard and S. Champein.] *Théatre du Vaudeville: Paris, An deuxième,* [1794]. 8°. **11738. m. 4. (7.)**

CANONS. Canons, tambours, trompettes. Air. *See* LOISEAU ( )

CAN'T. Can't you see by my hunch, sir. Song. *See* DIBDIN (C.) [*The Mirror.*]

CANTATAS. Three New English Cantatas, set to Musick for a Voice, Violins and Violincello; with a Thorough Bass of the Harpsicord. [By J. Worgan.]
J. Walsh and J. Simpson : London, [1750?] fol. **H. 2815. a. (2.)**

CANTATES. Cantates et Ariettes Françoises, composées par M. ***. Gravez par Roussel. *Chez Pierre Ribou : Paris,* 1708. fol. **G. 770. a.**

CANTELO ( ) Twenty Four American Country Dances as Danced by the British during their Winter Quarters at Philadelphia, New York, and Charles Town. Collected by Mr. Cantelo, Musician at Bath . . . with the addition of Six Favorite Minuets, *etc.* *Longman & Broderip : London,* 1785. *obl.* 4°. **b. 53. (2.)**

CANTELO, afterwards **ROBERTS** (J.) Werter's Sonnet. [Song.] Composed and Sung by Miss Cantelo, with an Accompanyment for the Forte-Piano, Harp or Harpsichord. *Longman and Broderip : [London,* 1790?] fol. **G. 377. (9.)**

CANTIONAL. Das grosse Cantional, oder Kirchen-Gesangbuch. *See* HYMNS. [*German.*]

CANTIONES. Trium Vocum Cantiones Centum, à praestantissimis diuersarum nationum ac linguarū Musicis compositæ. Tenor Tomi Primi. (Tomus Primus Variorum Cantionum Trium Vocum. Discantus. (Bassus).) 3 pts.
Apud Iohan. Petreium : Norimbergæ, 1541. *obl.* 4°. **K. 3. e. 19.**
The composers named are : J. Mouton, F. de Laiolle, L. Lemblin, Conelium, Sampson, Loyset Compere, A. de Sylva, A. de Bruck, R. Unterholtzen, A. Divitiis, H. Isaac, La Fagie, P. Molu, L. Heydenhamer, B. Ducis, G. Forsterus, J. Walterus, A. Willart, Janequin, J. Gero, Richafort and Jacotin.

CANTIQUES. Cantiques et Pots-Pourris. [Parodies.] *See* POTS-POURRIS.

Cantiques Spirituels. *See* HYMNS. [*French.*]

CANTONE (GEROLAMO) Armonia Gregoriana in cui con breuitá, e chiarezza si spiegano tutte le regole più importanti del Canto Fermo, col modo di Cantare le Passioni, Lamentationi, e Profetie, Nouamente gionto, *etc.*
Per Gio. Sinibaldo : Torino, 1678. *obl.* 4°. **785. b. 1.**

CANTONE (SERAFINO) Officium Hebdomadae Sanctae. Quinque Vocibus decantandum, *etc.* Cantus. (Altus.) (Tenor.) (Bassus.) (Quintus.) 5 pts.
Apud Augustinum Tradatum : Mediolani, 1603. 4°. **K. 1. k. 2.**

CANTORE. Il Cantore Addottrinato. Regole del Canto Corale. *See* COFERATI (M.)

CANTORINUS. Compendiū musices confectū ad faciliorē cantum choralē discentiū : necnō ad introductionē huius libelli : qui Cātorinus intitulatur, *&c.* G. L.
p dñm Lucantoniū de Giunta : Venetijs, 1513. 8°. **A. 466.**

Cantus monastici formula nouiter impressa : ac in melius redacta : . . q̄ cuꝫ tono lamētationis hieremie ꝑphete ꝛ aliꝗbus alijs cātibus mēsuratis ipsi tempori congruis. *End :* Cantorinus ꝛ processionarius per totū annū in diuinis officijs celebrādis sm ritū cōgregationis cassinēsis . . . compositus, *etc.*
Curaꝯ ꝛ expensis . . . Luceantonij de giūta . . . i . . . ciuitate venetiarū, etc. 1523. 4°. **A. 466. f.**

Compēdium musices confectū ad faciliorē instructionē cantum choralē discentiū : necnō ad ītroductionē huius libelli : qꝫ Cantorinus intitulat, *&c.* G. L.
Apud Petrū Liechtenstein : Venetijs, 1538. 8°. **A. 466. a.**

Cantorinus ad eorū instructionē : qui cautum ad chorū pertinentē breuiter : ꝛ q̄ꝫ facillime discere cōcupiscunt : . . . In quo facilis modus est additus ad discendū manuꝫ, ac tonos psalmoꝝ : *etc.* G. L.
Impressum . . . sumptibus heredū domini Luceantonij Junte : Venetijs, 1540. 8°. **A. 466. b.**

Cantorinus. Ad eorum instructionem : qui cantum ad chorum ꝑtinentem : breuiter ꝛ q̄ꝫ facillime discere concupiscunt . . . Nouissime castigatus, cui etiam addite sunt Letanie. G. L. *In officina heredū Luceantonij Junte : Venetijs,* 1550. 8°. **A. 466. c.**

Cantorinus pro his, qui cantum ad chorum pertinentem, breuiter et q̄ꝫ facillime discere concupiscunt . . . Nouissime castigatus. G. L. *In officina heredum Luceantonij Juntę : Venetijs,* 1566. 8°. **A. 466. d.**

[Another copy.] **A. 466. e.**
Wanting fol. 56. *In this copy each page of sheet i is printed on one side of the paper only.*

CANUTI (GIOVANNI ANTONIO) Cantate da Camera a Voce Sola, *etc.* *Per Bartolomeo Gregorj : Lucca,* 1704. *obl.* 4°. **A. 139.**

CANZONETS. Twelve Canzonets for two Voices composed by Different Authors. *Printed for P. Hodgson: London*, [1770?] fol. **G. 806. h. (8.)**

Canzonette alla Romana de Diuersi eccellentiss. Musici Romani a Tre Voci, Nouamente composte, & date in luce. Canto. (Tenore.) 2 pts. *Appresso Angelo Gardano: Venetia*, 1601. 4°. **D. 230.**

The names of the composers of this collection are F. Soriano, R. Giovanelli, G. Peetrino, G. B. Zucchelli or Zuccarini, F. Anerio, G. B. Locatello, G. Palestina, G. M. Nanino, G. Ricordi, A. Crivello, P. Quagliato, G. Costa and A. Stabile.

CAPELLE (P.) La Bonne Foy fut ma chimère. Romance. [*Paris*, 1780?] 8°. **B. 362. b. (168.)**

CAPELLETTI (Giuseppe) The Scotch Ghost, or Little Fanny's Love, [Ballet] as performed at the Theatre Royal, Drury Lane, *etc.* [P. F.] *Longman & Broderip: London*, [1797?] fol. **g. 230. (6.)**

CAPELLI (D.) *pseud.* [i.e. D. A. von Apell.] Le Canzonette di Metastasio poste in Musica, *&c. J. C. Müller sc.: Cassel*, 1784. *obl.* fol. **E. 601. f. (1.)**

La Partenza. Canzonetta a due Voci. [*Cassel?* 1785?] 4°. **H. 1980. (230.)**

CAPILUPI (Gemignano) Concerti Ecclesiastici...A 8. 9. 12. 13. voci. Con il Basso Continuo. Dati in Luce da me Paolo Brauussi, *etc.* Canto (Tenore) Primo Choro. (Canto (Alto) (Tenore) (Basso) Secondo Choro.) 6 pts. *Appresso Bartholomeo Magni: Venetia*, 1621. 4°. **D. 972.**

Geminiani Capilupi...Motectorum Sex & Octo Vocibus. Liber Primus. Nunc primum in lucem editus. Cantus. (Altus.) (Tenor.) (Bassus.) (Quintus.) (Sextus.) (Septimus.) (Octavus.) 8 pts. *Apud Angelum Gardanum: Venetiis*, 1603. 4°. **D. 972. a.**

See Vecchi (O.) and Capilupi (G.) Canzonette a Tre Voci di Horatio Vecchi, et di Gemignano Capi Lupi, *etc.* 1597. 4°. **D. 250. g.**

CAPORALE (Andrea) and **GALLIARD** (Johann Ernst) XII. Solos for the Violoncello, VI. of Sig^r^ Caporale; & VI. compos'd by Mr. Galliard...Dedicated to ...the Prince of Wales. 2 pts. *Printed for J. Johnson: London*, 1746. *obl.* fol. **e. 277. (1.)**

Each part has a separate title-page and pagination.

CAPPUS (Jean Baptiste) Ah! j'entends que la foudre gronde. *Air, etc.* [*Paris*,] 1734. *s. sh.* 4°. **297. b. 6.**

Mercure de France, Dec., 1734.

CAPPUZZI (Giuseppe Antonio) *See* Capuzzi.

CAPRICCIOSA CORRETTA. La Capricciosa Corretta. [Opera.] *See* Martin y Solar (V.)

CAPRICE AMOUREUX. Le Caprice Amoureux, ou Ninette à la Cour, Comédie en deux Actes, meslée d'Ariettes, parodiées de Bertholde à la Cour, par M. Favart... avec la Musique. 1771.

See Recueil. Recueil général des Opéra Bouffons, *etc.* Tom. 6. 1777. 8°. **11735. b. 2.**

CAPRICES. Les Caprices. Romance [begins: "Mon destin auprès de Climène."] *See* Grétry (A. E. M.)

Les Caprices. [Song.] *See* Sexe. Sexe charmant, *&c.* [1790?] 8°. **B. 362. (245.)**

CAPRICIOUS LOVERS. Whine not, pine not, [Duet] *Sung by Mr. Leveridge and Mrs. Chambers* in the New Comedy calld the Capricious Lovers. [Written by Gabriel Odingsells. Adapted to the Minuet from Handel's Concerto Grosso, Op. III. No. 4.] [*London*, 1726?] *s. sh.* fol. **I. 530. (23.)**

The Capricious Lovers. Comic Opera. *See* Rush (G.)

CAPRICORNUS (Samuel) Ander Theil, Geistlicher Harmonien, mit zwey und drey Stimmen, wie auch zwey Violinen. Violino Primo. (Violino Secundo.) (Bassus pro Organo.) 3 pts. *Joh. Weyrich Rösslin: Stuttgart*, 1660. 8°. **C. 164. b.**

The Organ part is imperfect, wanting the portrait.

Dritter Theil, Geistlicher Harmonien, mit drey Stimmen und beygefügten Instrumenten...Bassus pro Organo. *Johann Weyrich Rösslin: Stutgart*, 1664. 4°. **C. 164. a.**

Jubilus Bernhardi, in 24. partes distributus, & quinque Vocibus concertantibus, quibus adjunctæ quatuor Violæ: item, aliæ quinq; Voces...in Ripieno...concinnatus, *etc.* Cantus Primus (Secundus). (Altus.) (Tenor.) (Bassus.) (Cantus Primus (Secundus) (Altus) (Tenore) (Bassus) in Ripieno.) (Viola Prima (Seconda) (Tertia).) (Bassus pro Organo.) 14 pts. *Typis Michaelis Endteri: Stutgardiæ, etc.* 1660. 4°. **C. 164. c.**

Zwey Lieder von dem Leyden und Tode Jesu, in 6. Stücke getheilet, und mit 2. Stimmen, wie auch 4. Violen...gesetzt, *etc.* Cantus Primus. (Viola Secunda.) (Viola Tertia.) (Bassus pro Organo.) 4 pts. *Gedruckt bey Christoff Gerhard: Nürnberg*, [1660.] fol. **C. 164.**

CAPRICORNUS (Samuel) Opus Musicum, ab 1. 2. 3. 4. 5. 6. 7. 8. Vocibus concertantibus, & variis Instrumentis, adjuncto Choro pleniori, sive, ut vocant, in Ripieno concinnatum, *etc.* 20 pts.
Typis Christophori Gerhardi: Norimbergæ, 1655. fol. **G. 8.**

CAPTAIN BRITON. Captain Briton. [Song.]
See Britons, strike Home.

CAPTAIN DEATH. Captain Death. [Song.]
See Oswald (J.)

CAPTAIN JOHNSON. Capt. Johnson's last Farewell. [Ballad.]
See You. You noble Lords of high Degree, *etc.* [1690.] *s. sh.* fol. **Case 39. k. 6. (17.)**

CAPTAIN WATTLE. Captain Wattle and Miss Roe. [Song.]
See Dibdin (C.) [*The Sphinx.*]

CAPTIVE. The Songs in the Comic Opera of the Captive... The Words by the Author of Love in a Village [I. Bickerstaffe] and the Music by the most Eminent Composers. *J. Johnston: London*, [1769.] *obl.* fol. **D. 279. (3.)**
The composers named in this pasticcio are: C. Dibdin, Galuppi, Vinci, Crampi, Perez, Cocchi and Vento.

The Captive. [Song, begins: 'Hush my Soul.']
See Percy (J.)

The Captive. Canzonet [begins: 'Borne down by Persecution's sway'].
See Shield (W.)

The Captive. [Song.] *See* Whilst. Whilst a Captive to your Charms, *etc.* [1780?] *s. sh.* fol. **G. 313. (217.)**

The Captive Negroe. [Song.]
See Ambrose (J.)

The Captive Queen. Song.
See Hook (J.)

The Captive Slave. Song.
See Swift (W.)

CAPTIVE OF SPILBERG. The Captive of Spilberg. [Opera.]
See Dussek (J. L.)

CAPTIVITY. Captivity. Ballad.
See Storace (S.)

CAPUA (Rinaldo da) Aimons nous chère Iris. *Aria, etc.* [*Paris.*] 1772. *s. sh.* 8°. **298. e. 13.**
Mercure de France, June, 1772.

[La Commedia in Commedia.] The Favourite Songs in the Opera call'd La Comedia in Comedia. [1749.] fol.
See Commedia in Commedia.
G. 805. r. (2.)

CAPUA (Rinaldo da) [La Zingara.] *See* Bohémienne. La Bohémienne, Pièce ...parodiée de la Zingara...Représentée ... le ... 14 Juillet 1755, *etc.* [Words by Mouston, music adapted from Rinaldo da Capua, &c., by C. F. Clément.] 1755. 8°. **164. f. 34.**

—— La Bohémienne, Comédie en deux actes en vers, meslée d'Ariettes, traduite de la Zingara, Intermède italien, par Mr. Favart, *etc.* *Paris*, 1756. fol. **G. 213.**
In this version are introduced a duet from Pergolesi's 'Serva Padrona' and two songs from 'I Tre Cicisbei Ridicoli.'

CAPUCINS. Air des Capucins. [Comedy.]
See Jacques, *Cousin, pseud.*

CAPUTI (Manilio) Di Manilio Caputi ... Libro Primo de' Madrigali a IIII. Canto. (Alto.) (Tenore.) (Basso.) 4 pts.
Appresso Gioseppe Cacchi: Napoli, 1592. 4°. **K. 3. m. 3.**

CAPUZZI (Antonio)
See Capuzzi (G. A.)

CAPUZZI (Giuseppe Antonio) Tre Divertimenti per Violino e Basso. No. I. (II.) 2 Nos. *Presso A. Zatta e Figli: Venezia*, [1790?] fol. **g. 270. o. (1.)**

Sei Quartetti per due Violini Viola e Basso. [Separate Parts.] *Presso Artaria Compagni: Vienna*, [1790?] fol. **g. 923.**

Sinfonia Concertante con due Violini, e Corno da Caccia, o Viola obbligati...Opera Prima. [Separate Parts.]
Venezia, [1790?] fol. **h. 3210. (36.)**

[La Villageoise Enlevée.] The Favorite Ballet La Villageoise Enlevée ou Les Corsaires ... composed by Mr. Onorati, the Music by Cappuzzi. [P. F.]
Longman & Broderip: London, [1796.] fol. **g. 272. g. (9.)**

CARA. Cara Borza. Trio.
See Guglielmi (P.)

Cara fiamma del mio seno. [Song.]
See Paisiello (G.) [*Montezuma.*]

Cara mia sposa amata. Aria.
See Guglielmi (P.) [*La Pastorella Nobile.*]

Cara vale, ingenio præstans. *Epicedium perelegans Lowthianum*, in obitum Filiæ carissimæ, jam primum in Triphoniam... modulatum, *etc.* [By H. Harington.] [*London,*] 1779. fol. **G. 305. (154.)**

[Another copy.] **G. 424. a. (13.)**

CARACCIOLO (Paolo) Di Paolo Caracciolo ... Il Primo Libro de Madrigali à cinque voci: nouamente posti in luce. Canto. (Alto.) (Tenore.) (Basso.) (Quinto.) 5 pts. *Appresso l'Herede di Girolamo Scotto: Vinegia*, 1582. 4°. **K. 4. c. 7.**

CARACTACUS. Caractacus. [Drama, words by W. Mason. Full Score.] [*London*, 1795?] fol. **G. 227. (3.)**

CARACTÈRES DE L'AMOUR. Les Caractères de l'Amour. Ballet héroique. *See* COLLIN DE BLAMONT (F.)

CARACTÈRES DE LA MUSIQUE. Les Caractères de la Musique. Cantate. *See* DORNEL (A.)

CARAPELLA (TOMMASO) Canzoni a Due Voci, *etc.* *Appresso Camillo Canallo: Napoli*, 1728. *obl.* fol. **D. 361.**

CARATTACO. Carattaco. Opera. *See* BACH (J. C.)

CARAVANE DU CAIRE. La Caravane du Caire. Opéra ballet. *See* GRÉTRY (A. E. M.)

Ouverture de la Caravane. [By A. E. M. Grétry. P. F.] *Printed for J. Dale: London*, [1800?] fol. **g. 137. (16.)**

[Après un long voyage.] Air de la Caravane. [By A. E. M. Grétry. Arranged for Guitar.] [*Paris*, 1784.] 8°. **B. 362. g. (91.)**

C'est la triste monotonie. *Ariette de la Caravanne.* [By A. E. M. Grétry.] [*Paris*, 1785?] 8°. **B. 362. i. (26.)**

J'ai des beautés piquantes. *Duo de la Caravanne.* [By A. E. M. Grétry.] [*Paris*, 1785?] 8°. **B. 362. i. (24.)**

Il amene des Hollandaises. *Duo de la Caravanne.* [By A. E. M. Grétry.] [*Paris*, 1785?] 8°. **B. 362. i. (27.)**

Ne suis-je pas aussi Captive. *Ariette de la Caravanne.* [By A. E. M. Grétry.] [*Paris*, 1785?] 8°. **B. 362. i. (23.)**

Nous sommes nés pour l'esclavage. [Air.] *De la Caravanne.* [By A. E. M. Grétry.] [*Paris*, 1785?] 8°. **B. 362. i. (28.)**

Vainement Almaïde encore. *Ariette de la Caravanne.* [By A. E. M. Grétry.] [*Paris*, 1785?] 8°. **B. 362. i. (25.)**

CARBONEL (JOSEPH FRANÇOIS NARCISSE) La Dansomanie. Ballet de P. Gardel. Arrangé pour le Forté-Piano avec accompagnement de Violon...par N. Carbonel. 2 Livraisons. *Chez les Frères Gavaux: Paris*, [1800.] fol. **h. 16. (2.)**

Sonate d'Étude pour le Forte Piano ... Œuvre 4e de Sonates. *Chez A. Le Duc et Cie: Paris*, [1800?] fol. **g. 489.**

See DALAYRAC (N.) [*Adolphe et Clara.*] Ouverture...arrangée pour le forté piano (par N. Carbonel). [1799?] fol. **H. 538. f. (2.)**

See DALAYRAC (N.) [*Adolphe et Clara.*] Ah! jeunes Filles qu'on marie...Accompt de Piano par N. Carbonel. [1799?] fol. **H. 538. f. (2b.)**

CARBONEL (JOSEPH FRANÇOIS NARCISSE) *See* DALAYRAC (N.) [*Adolphe et Clara.*] Aimable et belle...Avec Accompt de Forte Piano par Carbonel. [1799?] fol. **H. 538. f. (2a.)**

See DALAYRAC (N.) [*Adolphe et Clara.*] D'un époux chéri la tendresse...Accompt de Piano par N. Carbonel. [1799?] fol. **H. 538. f. (2c.)**

See DALAYRAC (N.) [*Adolphe et Clara.*] Je l'ai juré...Avec Accompagnement de Forte Piano par Carbonel. [1799?] fol. **H. 538. f. (2d.)**

See DALAYRAC (N.) [*Primerose.*] Quand de la nuit . . . Accompagnement par N. Carbonel. [1798?] fol. **H. 538. f. (5.)**

See JOMELLI (N.) Veni Sancte Spiritus ...avec...l'Accompt d'Orgue ou de Piano Forte par N. Carbonel. [1800?] fol. **H. 1187. p. (5.)**

See GAVEAUX (P.) [*Ovinska.*] Ouverture et entr'actes ... arrangés ... par N. Carbonel. [1800.] fol. **h. 1480. p. (5.)**

See GAVEAUX (P.) [*La Partie Carrée.*] Que ces minois jolis. *Rondo*...Arrangé pour Piano...par N. Carbonel. [1800?] fol. **G. 554. a. (47.)**

See GAVEAUX (P.) [*Le Traité Nul.*] C'est en vain que les Amoureux. *Rondeau*...Arrangé pour Piano ou Harpe par N. Carbonel. [1797?] fol. **G. 554. a. (42.)**

CARBONELL (STEFANO) *See* CARBONELLI (G. S.)

CARBONELLI (GIOVANNI STEFANO) Sonate da Camera a Violino e Violone, o Cembalo, *etc.* [*London*, 1722?] fol. **h. 348.**

CARCANI (GIUSEPPE) Six Sonatas in Three Parts for Two Violins with a Thorough Bass for the Harpsicord or Violoncello. Compos'd by Sig[r] Carcani &c. [Separate Parts.] *Printed for I. Walsh: London*, [1760?] fol. **h. 2851. d. (3.)**

This collection contains Trios by Carcani, Giuseppe Almerighi, Giulini, Breunich and two anonymous compositions.

CARD. The Card invites. [Song.] *See* LETHE.

CARDON (LOUIS) Trois Duo à deux Harpes. Œuvre III. *Chez Cousineau: Paris*, [1775?] fol. **h. 3200. c. (6.)**

The Harp part only.

Recueil d'Airs Variés pour la Harp[e]... Œuvre XIX. *R. Birchall: London*, [1795?] fol. **h. 3200. (7.)**

Quatre Sonates pour la Harpe avec Accompagnement de Violon. Œuvre 7. *Chez Desenne: Paris*, [1780?] fol.

The Harp part only. **h. 173. c. (3.)**

CARDON (Louis) Four Sonatas for the Harp, with an Accompaniment for the Violin ad libitum; ...Op. VII.
Printed for J. Dale: London, [1795?] fol. **h. 184. c. (2.)**
The Harp part only.

Quatre Sonates pour la Harpe avec Accompagnement de Violon. Œuvre XV. Gravé par Le Roy, l'âine.
Chez Cousineau Père et Fils, etc.: Paris, [1786.] fol. **h. 3200. c. (3.)**
The Harp part only.

V^a Livre de Sonates pour la Harpe avec Accompagnement de Violon. Œuvre XVI. Gravé par Le Roy l'âiné.
Chez Cousineau Père et Fils, etc.: Paris, [1786.] fol. **h. 3200. c. (4.)**
The Harp part only.

Quatre Sonates pour la Harpe avec Accompagnement de Violon. Œuvre XVII. Gravé par Le Roy l'aîné.
Chez Cousineau Père et Fils: Paris, [1786.] fol. **h. 3200. c. (5.)**
The Harp part only.

CARDONNE (Philibert) Etrenne de l'Amour et de Bachus. Air Tendre.
[*Paris*,] 1746. *s. sh.* 4°. **297. c. 5.**
Mercure de France, Feb., 1746.

CARE. Care donne che bramate. [Song.]
See Storace (S.)

CARE. The much admired Catch of "Care thou Canker of our Joys" adapted for the Harpsichord and Voice; also for the German Flute and Guittar.
Printed for G. Smart: London, [1780?] fol. **G. 296. (19.)**

CAREFUL. Careful the Winding Path explore. Song.
See Storace (S.) [*The Pirates.*]

CARELESS. The Careless Companion. Song. *See* Hayden (G.)

The Careless Lover. [Song.]
See Never. Never believe me if I love, *etc.*
[1725?] *s. sh.* fol. **G. 316. (100.)**

CARES. The Cares of Love. [Song.]
See Barre (W.)

CARESANA (Cristoforo) Duo, *etc.* (Libro Primo (Secondo).) 2 pts.
Per Nouello de Bonis: Napoli, 1681. 4°. **D. 77.**

CAREY (George Saville) Every Man his Mode. A new Song by G. S. Carey and sung by him, *etc.* *Longman and Broderip: London* [1795?] fol. **H. 2826. c. (7.)**
It is doubtful whether the music of this song is by G. S. Carey.

The Sailor's Allegory, a favorite Song for a Water Party, *etc.* *Longman and Broderip: London*, [1790?] fol. **H. 1653. (25.)**
It is doubtful whether the music of this song is by Carey.

CAREY (Henry)

Arrangement.

1. Collections.
2. Operas, Plays, &c.
3. Single Songs.
4. Index of Vocal Numbers.
5. Appendix.

1. Collections.

Cantatas for a Voice with Accompanyment; together with Songs on Various Subjects, for One Two and Three Voices, a Through Bass to the whole And all the Songs Transposed for the Flute. The Words & Musick by H. Carey. *Printed for the Author: London*, 1724. fol. **G. 220. (2.)**

Six Cantatas ... The words and Music by H. Carey. *London*, 1732. *obl.* 4°. **B. 380. (1.)**

A Choice Collection of Six Favourite Songs never before publish'd. The Words by several Authors, *etc.* *Printed for the Author: London*, 1742. fol. **H. 1619. c.**

The Musical Century, in One Hundred English Ballads, on Various Subjects and Occasions...The Words and Musick...by H. Carey. 2 vols. *Printed for the Author: London*, 1737-40. fol. **H. 1619. a.**
This collection is made up of single-sheet songs published by Carey at different periods. The title-page of Vol. II. is mounted.

The Musical Century . . . The Second Edition. 2 vols. *Printed for the Author: London*, 1740. fol. **Gren. 2866.**

The Musical Century, consisting of English Cantatas and Songs...The 3rd Edition very much improv'd and enlarg'd.
Printed for J. Simpson: London, [1743?] fol. **H. 1619. b.**

Six Songs for Conversation: the Words by divers Hands. The Tunes contrived to make agreeable little Lessons for the Harpsichord, Viol, Violin, and Hautboy ...Vol. II. Part I. *London*, 1728. fol. **H. 1619. d.**

The Works of Mr. Henry Carey. The Second Edition. *London*, 1726. fol. **H. 1619.**

2. Operas, Plays, &c.

Apollo and Daphne.

Away, Away. *The Hunting Song*, in [J. Thurmond's Pantomime of] Apollo and Daphne, *etc.* [*London*, 1730?] *s. sh.* fol. **G. 306. (5.)**

[Another edition.] Away, away. *The Hunting Song, etc.* [*London*, 1730?] *s. sh.* fol. **G. 316. d. (8.)**

CAREY (Henry)

Britannia.

Brave Grenadiers rejoyce. [Song.]
See Brave. Brave Grenadiers rejoyce, *etc.* [Music by H. Carey.] 1734. *s. sh.* fol.
G. 316. d. (83*.)

He comes, the Hero comes. [For editions of this song published anonymously:]
See He. He comes, *etc.*

He comes, the Hero comes.
See He. He comes, brave Keppel comes, *etc.* [Adapted to the music of H. Carey.] [1779?] *s. sh.* fol. **G. 308. (123.)**

Cephalus and Procris.

All the Songs in the New Entertainment of Cephalus and Procris, with their Symphonies & Basses, *etc.*
T. Cobb: London, [1731.] fol.
G. 220. (3.)

Hark away, 'tis the merry ton'd Horn. *The Hunting Song, &c.* [*London*, 1731?] *s. sh.* fol. **G. 315. (110.)**

[Another edition.] Hark away, 'tis the merry ton'd Horn. *The Hunting Song, etc.* [*London*, 1731?] *s. sh.* fol.
G. 316. e. (19.)

[Another edition.] Hark away 'tis the merry ton'd Horn. *The Hunting Song, etc.* [*London*, 1735?] *s. sh.* fol.
G. 308. (45.)

Oh! jealousy, thou raging pain. [Song.] *Set by Mr. Carey*, sung by Miss Raftor, *etc. Cross:* [*London*, 1731?] *s. sh.* fol.
G. 315. (118.)

The Coffee-House.

The Coffee-House. A Dramatick Piece, *etc.* [The Songs set by H. Carey and H. Burgess, jun.] 1737. 8°.
See Coffee-House. **80. c. 18. (1.)**

The Life of a Beau, *etc.* [Song.]
[*London*, 1735?] *s. sh.* fol.
G. 316. e. (20.)

—— [For editions published anonymously:] *See* How. How brim-full of nothing, *etc.*

The Contrivances.

The Contrivances: with the Songs, and other Additions, as now acted at the Theatre-Royal in Drury-Lane...As also the Tunes of the Songs, neatly Engraven on Copper-Plates. Written by Mr. Carey. The Second Edition.
Printed for W. Mears: London, 1729. 8°.
11775. c. 11.

The Songs Duett and Dialogue in The Contrivances, w^th^ their Symphonies & Basses...The Words and Music by M^r^ Carey. *Printed for y^e^ Author: London*, [1729.] fol. **H. 118. (2.)**

CAREY (Henry) The Songs Duett and Dialogue in The Contrivances, &c. [Another edition.] The Songs Duett and Dialogue in the Contrivances, *etc.*
Printed for J. Cox: London, [1755?] fol.
G. 220. (1.)

I'll face every danger. *A Song in the Contrivances*, etc.
[*London*, 1729?] *s. sh.* fol. **G. 309. (21.)**

Lovely Ruler of my Heart. *A Song*, etc.
[*London*, 1745?] *s. sh.* fol. **G. 315. (11.)**

The Maid's Husband. A Song, *etc.*
[*London*, 1730?] *s. sh.* fol. **G. 308. (1.)**

The Happy Nuptials.

Cupid God of gay Desires. [Song.] *Sung by Master Osborn in y^e^ happy Nuptials.*
[1734?] *s. sh.* fol. *See* Happy Nuptials.
I. 530.

[Another edition.] The Happy Nuptials. [Song, begins: "Cupid God of gay desires."] The Words and Musick by Mr. Carey. [*London*, 1735?] *s. sh.* fol.
G. 307. (45.)

In the earlier edition (included in Carey's "Musical Century" (1737)) this song is said to have been "Sung...in y^e^ happy Nuptials." It probably formed part of "Britannia," an entertainment performed at the Goodmans Fields Theatre on 11 Feb., 1734, in honour of the marriage of the Prince of Orange and Princess Anne.

The Honest Yorkshireman.

Songs in the new Farce call'd The Honest Yorkshire-Man...The Tunes proper for the German Flute, Violin, and Common Flute. [Words by H. Carey.] *Printed for I. Walsh: London*, [1736.] 12^mo^. **B. 380. (2.)**
The music is partly compiled.

Generous Love, *etc.* [Song, begins: "Love's a generous gentle Passion."]
[*London*, 1740?] *s. sh.* fol. **G. 315. (10.)**

[Another edition.] Generous Love, *etc.*
Printed for J. Simpson: [*London*, 1743?] *s. sh.* fol. **G. 310. (1.)**

[Another edition.] Love's a gentle gen'rous Passion. *A Two Part Song*, etc.
[*London*, 1745?] *s. sh.* fol.
G. 316. e. (69.)

The Modern Beau. [Song]...The Words and Musick by Mr. H. Carey.
[*London*, 1736?] *s. sh.* fol.
G. 315. (107.)

[Another edition.] The Modern Beau, *etc.*
[*London*, 1740?] *s. sh.* fol.
G. 316. d. (98.)

Thou only Darling I admire, *etc.*
See Honest Yorkshireman. [1736.]
s. sh. fol. **I. 530. (72.)**

[Another edition.] Thou only Darling I admire. *A Two Part Song, etc.* [*London*, 1736?] *s. sh.* fol. **G. 316. f. (34.)**

CAREY (HENRY)

Love in a Forest.

What shall he have that kill'd the Deer? *The Huntsman's Song, etc.* [Words from Shakespeare, altered by C. Johnson, music by H. Carey.] *See* LOVE IN A FOREST. [1723?] fol. **H. 1601. (524.)**

[Another edition.] What shall he have that kill'd the Deer, *etc.* *See* LOVE IN A FOREST. [1723?] fol. **G. 313. (49.)**

Nancy.

Nancy, or the Parting Lovers. A Musical Interlude... The Words & Musick by Mr. Carey. *Printed for the Author: London,* [1740?] fol. **H. 118. (1.)**

[Another copy.] **G. 220. (4.)**

[Another copy.] **G. 305. (139.)**

Imperfect, wanting the title-page and the sheet of Flute arrangements.

The Favourite Songs, in the Interlude called True Blue, or the Press Gang... Set for the Harpsichord, Violin, German Flute, and Guitar. The Words and Music by the late Harry Carey. *Printed for H. Thorowgood: London,* [1765?] fol. **G. 805. m. (12.)**

This is an adaptation of Carey's "Nancy, or the Parting Lovers."

[For songs, &c., in True Blue (an adaptation of H. Carey's "Nancy"), published anonymously:] *See* TRUE BLUE.

And canst thou leave thy Nancy. *See* AND. And canst thou leave thy Nancy, *etc.* [1740?] *s. sh.* fol. **G. 306. (69.)**

The Provoked Husband.

The Romp. [Song.] Sung by Mrs. Cibber in y^e^ Provok'd Husband. Words and Music by Mr. Carey. [*London,* 1735?] *s. sh.* fol. **G. 316. e. (102.)**

Stand by! clear the way! [Song.] Sung by Mrs. Cibber in y^e^ Provokd Husband. Words & Music Mr. Carey's. *Cross:* [*London,* 1735?] *s. sh.* fol. **G. 315. (91.)**

[Stand by! clear the way!] The Fine Ladies Life. [For editions of this song published anonymously:] *See* PROVOKED HUSBAND.

3. SINGLE SONGS.

Advice to a Friend in Love. [Song, words and music by H. Carey.] *See* PRITHEE. Prithee Billy ben't so silly, *etc.* [1735?] *s. sh.* fol. **G. 315. (46.)**

[Black-eyed Susan.] Sweet William's Farewell to Black-Ey'd Susan. [Song, begins: "All in the Downs the Fleet was moor'd." Words by J. Gay.] The Tune by Mr. Carey. (Mr. Leveridge's Tune.) (Mr. Haydon's Tune.) (Sig^r^ Sandoni's Tune.) [*London,* 1720?] *s. sh.* fol. **H. 1601. (24.)**

CAREY (HENRY) [Black-ey'd Susan.] [Another edition.] Sweet William's Farewell to Black-Eyed Susan. The Tune by Mr. Carey. (Mr. Leveridge's Tune.) [*London,* 1725?] *s. sh.* fol. **G. 316. g. (2.)**

—— [Another edition.] All in the Downs. A Sea Song. Set by Mr. Carey. (Mr. Leveridge's Tune.) [*London?* 1750?] *s. sh.* fol. **G. 806. r. (11.)**

Cato's Advice . . . [Song.] Set for y^e^ German Flute. [*London,* 1740?] *s. sh.* fol. **G. 316. f. (79.)**

The Charming Sailor, *etc.* [Song.] [*London,* 1720?] *s. sh.* fol. **H. 1601. (144.)**

[Another copy.] **G. 315. (1.)**

[Another edition.] The Charming Sailor. A Ballad, the Words made by a Lady, *etc.* [*London,* 1725?] *s. sh.* fol. **G. 307. (189.)**

Come, come my dainty Doxies. *A Gipsey Song* for 2 Voices... in their own Cant. [*London,* 1720?] *s. sh.* fol. **H. 1601. (93.)**

[Another edition.] Come, come my dainty Doxies. *A Gipsey Song, etc.* [*London,* 1725?] *s. sh.* fol. **G. 307. (15.)**

The Contented Country Farmer. [Song.] ...Sung by Mr. Platt. [*London,* 1740?] *s. sh.* fol. **G. 313. (107.)**

Flocks are sporting. *A Pastoral.* [Words and music] By Mr. Carey. Sung by Mr. Randal at the Theatre. [*London,* 1720?] fol. **H. 1601. (150.)**

[Another edition.] Flocks are Sporting, *etc.* [*London,* 1720?] *s. sh.* fol. **11621. i. 1. (82.)**

[Another edition.] Flocks are sporting. Pastoral by Mr. Carey. Sung by Him at the Theatre. [*London,* 1725?] fol. **G. 307. (213.)**

Cupid no more shall give me Grief. Dithyrambick for two Voices. [Words and music by H. Carey.] [1730?] *s. sh.* fol. **G. 316. (45.)** *See* CUPID.

The Effeminate. [Song, words and music by H. Carey.] *See* TELL. Tell me gentle Hobby de hoy, *etc.* 1740. *s. sh.* fol. **G. 316. a. (47.)**

The Elysian Shade. A Cantata, *etc.* *See* CHLOE. Chloe, or the Musical Magazine, *etc.* No. 67. [1760?] fol. **G. 433.**

Encore. A New Song, *etc.* *Printed for J. Simpson, etc.:* [*London,* 1745?] *s. sh.* fol. **H. 1994. c. (16.)**

The Friendly Adviser. [Song, words and music by H. Carey.] *See* TRUST. Trust not Man, for he'll deceive you, *etc.* [1735?] *s. sh.* fol. **I. 530. (160.)**

CAREY (Henry) The Friendly Adviser. [Song.] The Words and Musick by Mr. Carey. *Printed for J. Simpson, etc.:* [*London*, 1745?] *s. sh.* fol.
H. 1994. e. (17.)

Good Reason for Ranging. [Song.] [*London*, 1740?] *s. sh.* fol. **G. 313. (6.)**

The Gregorian Constitution. Song. The Words and Musick by Bro^r^ H. Carey. [*London*, 1730?] *s. sh.* fol.
G. 315. (37.)

[Another edition.] The Gregorian Constitution Song. *See* Let. Let Poets and Historians, *etc.* [By H. Carey.] [1735?] *s. sh.* fol. **G. 316. e. (64.)**

Happy Myrtillo. *See* On. On a Grassy Pillow, *etc.* [Written and composed by H. Carey.] [1720?] *s. sh.* fol.
H. 1601. (359.)

Happy the youthful Swain. Song, *etc.* [*London*, 1715?] *s. sh.* fol.
G. 308. (72.)

Here's to thee my Boy my Darling. *A Drinking Song* for two Voices, *etc.* [*London*, 1720?] *s. sh.* fol.
H. 1601. (199.)

[Another edition.] Here's to thee my Boy my Darling. *A Drinking Song, etc.* [*London*, 1720?] *s. sh.* fol.
Gren. 559. (20.)

[Another edition.] Here's to thee my Boy my Darling. *A Drinking Song* for 2 Voices, the words by a Gentleman, *etc.* [*London*, 1725?] *s. sh.* fol.
G. 308. (61.)

How can you slight a Lover so. *A Song, etc.* [*London*, 1740?] *s. sh.* fol.
G. 316. e. (4.)

[Another copy.] **G. 316. h. (41.)**

The Huntsman's Rouze. For 2 Voices, *etc.* [Words and music by H. Carey.] *See* Hounds. The Hounds are all out, *etc.* [1730?] *s. sh.* fol. **G. 315. (157.)**

[Another edition.] The Huntsman's Rouze, *etc.* [Words and music by H. Carey.] *See* Hounds. The Hounds are all out, *etc.* [1735?] *s. sh.* fol.
G. 316. f. (41.)

I'll range around the Shady Bow'rs. *A Sonnet* [words and music] by Mr. Carey. [*London*, 1720?] *s. sh.* fol.
H. 1601. (225.)

[I'll range around the Shady Bow'rs.] *See* Swain. A Swain long tortur'd with Disdain, *etc.* [Music by H. Carey.] [1720?] *s. sh.* fol. **H. 1601. (38.)**

[Another edition.] I'll range around the Shady Bow'rs. A Sonnet, *&c.* [*London*, 1725?] *s. sh.* fol. **G. 309. (43.)**

CAREY (Henry) The Importunate Lover. [Song, words and music by H. Carey.] *See* Wanton. Wanton Cupids cease to hover, *etc.* [1735?] *s. sh.* fol.
I. 530. (168.)

The Inexorable. [Song, words and music by H. Carey.] *See* She. She whom above my self I prize, *etc.* 1740. *s. sh.* fol.
G. 315. (73.)

The Jolly Bacchanal. [Song.] The Words made, & set to Musick by Mr. H. Carey. *Cross:* [*London*, 1715?] *s. sh.* fol.
G. 305. (93.)

This song also appeared in Carey's Cantatas (1724).

[Another edition.] The Jolly Bacchanal, *etc. Engrav'd by T. Cross:* [*London*, 1720?] fol. **H. 1601. (80.)**

[Another copy.] **G. 315. (98.)**

[Another edition.] The Jolly Bacchanal. [Song, words and music by H. Carey.] *See* Come. Come all ye Jolly Bacchanals, *etc.* [1725?] *s. sh.* fol. **G. 307. (16.)**

The Ladies' Lamentation for the Loss of Senesino. [For editions of this song published anonymously:] *See* As. As musing I rang'd, *etc.*

Leave yo^r^ Folded Flocks in peace. [For editions of this song published anonymously:] *See* Leave.

The Life of a Belle. Sung by Mrs. Clive, *etc.*, [Song.] [*London*, 1740?] *s. sh.* fol.
G. 313. (84.)

[Another edition.] The Life of a Belle, *etc.* [*London*, 1740?] *s. sh.* fol.
G. 316. f. (64.)

The Maid's Petition. [Song, words and music by H. Carey. *See* Cruel. Cruel Creature, can you leave me, *etc.* [1720?] *s. sh.* fol. **I. 530. (39.)**

The Maiden's Resolve. A new Song to a New Tune by Mr. Carey. [*London*, 1725?] *s. sh.* fol. **G. 312. (52.)**

The Maiden's Resolve. [For editions of this song published anonymously:] *See* 'Twas. 'Twas when the Sun, *etc.*

The Midsummer Wish. [Song.] Taken from the Journal, *etc.* [Words by S. Croxall.] [*London*, 1725?] *s. sh.* fol. **G. 316. f. (60.)**

[Another edition.] The Midsummer Wish, *etc.* [*London*, 1725?] *s. sh.* fol.
G. 313. (15.)

[Another edition.] The Midsummer Wish, *etc.* [*London*, 1725?] *s. sh.* fol.
G. 316. h. (6.)

Mountague Walk, *etc.* [Song.] [*London*, 1740?] *s. sh.* fol.
G. 305. (169.)

[Another copy.] **G. 314. (23.)**

CAREY (Henry) The Muse's Tears... An Elegiac Ode to the Memory of that sober Ingenious Youth, Mr. Richard Osborne, *etc.* [By H. Carey.]
See Where. Where is my soul's chief Comfort flown. [1737?] *s. sh.* fol.
I. 530. (181.)

The Musical Hodge Podge. *See* Old. An Old Woman cloathed in grey, *etc.* [Compiled by H. Carey.] [1730?] fol.
G. 305. (150.)

The Nightingale. [Song.] The Words by Mr. Welsted. [*London*, 1720?] *s. sh.* fol.
I. 530. (24.)

Now the Good Man's from home. *A Ballad*...sung by Mrs. Roberts in the Character of a Butcher's Wife. [*London*, 1720?] *s. sh.* fol. **G. 310. (137.)**

On the Prospect of Peace. [Song.]
See Let. Let e'ery Face be fill'd w^th^ Joy, *etc.* [Words and Music by H. Carey.]
[1728?] *s. sh.* fol. **G. 310. (65.)**

Once for all, or Harry Carey's General Reply, to the Libelling Gentry who are Angry at his Welfare. [Song.] The Words & Music by Mr. Carey. *Ingrav'd by T. Cross*: [*London*, 1729?] *s. sh.* fol.
G. 315. (119.)

The Power of Beauty, *etc.* [Song.]
[*London*, 1740?] *s. sh.* fol.
G. 309. (24.)

[Another copy.] **G. 315. (136.)**

The Power of Beauty, *etc.* [Song.]
[*London*, 1744.] 8°. **157. l. 6.**
The London Magazine, 1744, *pp.* 354–5.

The Power of Beauty. [For adaptations of this song to "Oh! how shall I in Language weak":] *See* Love in a Village.

The Resolve, *etc.* [Song.]
[*London*, 1730?] *s. sh.* fol. **G. 311. (62.)**
[Another copy.] **G. 305. (231.)**

A Reveille or Morning Call to the Bride and Bridegroom...For 2 Voices. [*London*, 1725?] *s. sh.* fol. **H. 1601. (422.)**

[Another edition.] A Reveille, *&c.*
[*London*, 1725?] *s. sh.* fol.
G. 315. (158.)

Roger's Courtship . . . [Song.] Set for the German Flute. [*London*, 1735?] *s. sh.* fol. **G. 314. (1.)**

[Another edition.] Roger's Courtship ... Set for the German Flute.
[*London*, 1735?] *s. sh.* fol.
G. 316. f. (145.)

Sad Musidora, *etc.* [Song.] [*London*, 1720?] *s. sh.* fol. **H. 1601. (411.)**

[Another edition.] Sad Musidora. [Song.] The Words by a Lady. [*London*, 1725?] *s. sh.* fol. **G. 311. (80.)**
[Another copy.] **G. 315. (95.)**

CAREY (Henry) Sad Musidora, *etc.* [Another edition.] Sad Musidora, the Words by a Lady ... And a Mock Song by Nehemiah Dim-eye, Secretary to y^e^ Fizgig Club. [*London*, 1740?] *s. sh.* fol.
G. 316. e. (133.)

Sally in our Alley, [Song,] the words and Tune by Henry Carey. [*London*, 1715?] *s. sh.* fol. **H. 1601. (339.)**

[Another edition.] Salley in our Alley, *etc.* [*London*, 1720?] *s. sh.* fol.
G. 316. g. (47.)

—— *See* As. As Dawson late with Cloe sate. *The Silent Flute*...To the Tune of Salley. [By H. Carey.] [1720?] *s. sh.* fol.
G. 305. (32.)

—— *See* Burbidge (R.) Sally in our Alley [melody by H. Carey] with Variations by R. Burbidge, *etc.* [1800?] fol.
g. 139. (4.)

—— *See* Hammond (J.) The Celebrated Song of Sally in our Alley ... with Variations for the Piano Forte or Harp, *etc.*
[1795?] fol. **g. 139. (28.)**

—— *See* Of. Of all the girls that are so smart, *etc.* [1798?] fol. **G. 356. (49.)**

—— *See* Of. Of all the Lads that are so Smart, *etc.* [Adapted to H. Carey's Tune.]
[1720?] *s. sh.* fol. **H. 1601. (324.)**

—— *See* Of. Of all the Mauxes in the Land, *etc.* [Adapted to H. Carey's tune.]
[1720?] *s. sh.* fol. **H. 1601. (343.)**

—— *See* Of. Of all y^e^ Toasts, that Brittain Boasts. *Polly Peachum*, to the Tune of Sally in our Alley [by H. Carey].
[1728.] *s. sh.* fol. **G. 316. a. (36.)**

—— *See* Sally. Sally in our Alley, with Variations for the Harpsichord, *&c.*
[1775?] fol. **g. 271. b. (29.)**

—— *See* Since. Since Sally's Charms so long hath been, *etc.* [Adapted to H. Carey's tune.] [1720?] *s. sh.* fol.
H. 1601. (398.)

—— *See* What. What pity, 'tis so bright a thought, *etc.* [Adapted to H. Carey's tune of 'Sally in our Alley.']
[1720?] *s. sh.* fol. **H. 1601. (491.)**

Saw you the Nymph whom I adore. *Song* [Words and music] by Mr. Carey.
D. Wright: *London*, [1720?] *s. sh.* fol.
H. 1601. (381.)

[Another edition.] Saw you the Nymph whom I adore. *A Song.* [*London*, 1725?] *s. sh.* fol. **G. 311. (55.)**

Sooner than I'll my Love forgo. *A Song* ...*Set for the German Flute.*
[*London*, 1740?] *s. sh.* fol.
G. 316. e. (129.)

CAREY (Henry) Sortez de vos Retraites. *A Song.* The Words taken from a French Author, *etc.* [*London*, 1720?] *s. sh.* fol. **H. 1601. (109.)**

[Another edition.] Sortez de vos Retraites, *etc.* [*London*, 1725?] *s. sh.* fol. **G. 307. (50.)**

The Supplication. [Song, words and music by H. Carey.]
See Divinest. Divinest Fair, oh ease my Care, *etc.* [1730?] *s. sh.* fol. **G. 315. (47.)**

[Another edition.] Divinest Fair, oh ease my Care. [Song.] Set [and written] by Mr. H. Carey.
[*London*, 1735.] *s. sh.* fol. **G. 307. (45*.)**

This is the Day. *An Epithalamium, etc.* [Duet and Chorus.] [*London*, 1750?] fol. **H. 1994. a. (146.)**

Tho' cruel you seem to my Pain. *A Ballad,* [written and composed] by Mr. Carey. [*London*, 1720?] *s. sh.* fol. **H. 1601. (426.)**

[Another copy.] **G. 315. (26.)**

[Another copy.] **G. 315. (55.)**

The Memorable Ballad of Unfortunate Phillis the Fair Maid of Preston in Lancashire. [Words and Music by H. Carey.]
See Colin. Colin a gentle Shepherd Swain, *etc.* [1720?] *s. sh.* fol. **I. 530. (28.)**

The Wheedler, *etc.* [Song, the words by Sir W. Young.] [*London*, 1730?] *s. sh.* fol. **G. 309. (40.)**

Where shall a poor forsaken Virgin fly. *A Cantata, etc.* [*London*, 1743?] *s. sh.* fol. **G. 315. (166.)**

Carey's Wish. A Catch for 3 Voices, proper to be sung at all Elections. [*London*, 1725?] *s. sh.* fol. **I. 530. (41.)**

[Carey's Wish.] *See* Curst. Curst be the wretch, *etc.* [1754.] 8°. **250. c. 1.**

Young Philoret and Celia met. *A Song, etc.* [*London*, 1720?] *s. sh.* fol. **H. 1601. (549.)**

[Another copy.] **G. 305. (259.)**

[Another edition.] Young Philoret and Celia met. *A Song,* the Words by Mr. Wilks, *etc.* [*London*, 1725?] *s. sh.* fol. **G. 314. (10.)**

4. Index of Vocal Numbers.

All in the Downs.
See [*Black-eyed Susan.*]

Away, away. *See* [*Apollo and Daphne.*]

Brave Grenadiers rejoice.
See [*Britannia.*]

Divinest Fair, oh ease my Care.
See [*The Supplication.*]

CAREY (Henry) The Fine Ladies Life.
See [*The Provoked Husband. Stand by! clear the way!*]

Generous Love.
See [*The Honest Yorkshireman.*]

He comes, the Hero comes.
See [*Britannia.*]

The Huntsman's Song.
See [*Love in a Forest.*]

I'll face every danger.
See [*The Contrivances.*]

The Life of a Beau.
See [*The Coffee-House.*]

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Lovely Ruler of my Heart.
See [*The Contrivances.*]

The Maid's Husband.
See [*The Contrivances.*]

The Modern Beau.
See [*The Honest Yorkshireman.*]

Oh! how shall I in Language weak.
See [*The Power of Beauty.*]

Oh! jealousy, thou raging pain.
See [*Cephalus and Procris.*]

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See [*The Provoked Husband.*]

Stand by! clear the way!
See [*The Provoked Husband.*]

Sweet William's Farewell, *etc.*
See [*Black-eyed Susan.*]

Thou only Darling I admire.
See [*The Honest Yorkshireman.*]

True Blue. *See* [*Nancy.*]

What shall he have that kill'd the Deer.
See [*Love in a Forest.*]

5. Appendix.

See Harmonia Anglicana. Harmonia Anglicana...A Collection of...Songs...by ...Carey, *etc.* [1765?] fol. **G. 103. b.**

See Love in a Village. A New Edition of Love in a Village, a Comic Opera... The Music by Abel...Carey, *etc.* [1795?] fol. **H. 108.**

See Psalms.—[*English.*] An Abridgment of the...Psalms ... with ... Tunes ... by ...Mr. Carey, *etc.* [1777.] 8°. **A. 511. d.**

See Thesaurus Musicus. Thesaurus Musicus. A Collection of ... Part Songs ...by...Carey, *etc.* [1743?] fol. **H. 73.**

CARI. Cari Figli, un' altro amplesso. Aria. *See* Sarti (G.) [*Giulio Sabino.*]

CARILLON. Le Carillon. [Song.]
See Bim. Bim, bam, bom, *etc.* 1725. *s. sh.* 4°. **297. a. 18.**

CARISSIMI (Giacomo) Hernn Giacomo Carissimi leichte Grund-Regeln zur Sing-Kunst,...Samt einer nöthigen Anweisung die Orgel recht zu schlagen...Mit beygefügten Exempeln, von Præambulis, Interambulis, Versetten, Toccaten, Variationen, Fugen, und dergleichen, *etc.*
Bey J. J. Lotters seel. Erben : Augspurg, 1753. *obl.* 4°. **B. 801.**
The first edition of this work appeared in 1689 *anonymously as :* "*Kurtzer jedoch gründlicher Wegweiser, vermittelst welches man ... die Kunst die Orgel recht zu schlagen...erlernen... kan,*" *etc.*

CARLTON (Richard) Madrigals to Five Voyces, *etc.* Cantus. (Altus.) (Tenor.) (Bassus.) (Quintus.) 5 pts. *Thomas Morley : London*, 1601. 4°. **K. 3. h. 8.**
The Tenor part wants the title-page and fol. A iii. *The title-page of the Altus is mounted.*

CARMAGNOLE. La Carmagnole. [Song.] *See* Siége de Lille.

La Carmagnole des Royalistes.
See Madame Véto. Madam' Véto avait promis, *etc.* [1793?] 8°. **B. 362. a. (14.)**

CARMEN. Carmen Scholasticum Ludi Literarii Paulini Monasteriensis, Anno Millesimo Quingentesimo Septuagesimo quarto decantatum. [Begins: "Quisquis in hac uita mortali carne tumescis."] [*Munster*, 1574.] 8°. **11409. aa. 46. (6.)**

Carmen Scholasticum Ludi Literarii Paulini Monasteriensis, Anno mdlxxvi. decantatum. [Begins: "Una voce omnes te nostra in uota uocatum."] [*Munster*, 1576.] 8°. **11409. aa. 46. (5.)**

Melodia Carminis Scholastici, Literarii Ludi D. Pauli apud Monasterienses decantati, Anno 1562. [Begins: "Inter mortales Amelia puella coruscat."]
Theodorus Zwyuel : Monasterii, [1562.] 8°. **11409. aa. 46. (7.)**

CARMEN SAECULARE. Carmen Saeculare. [Cantata.]
See Philidor (F. A. Danican).

CARMINA. Carmina Christo. Hymns.
See Haweis (T.)

CARNABY (William) Six Canzonetts, for two Voices, the Words taken from Shenstone, *etc.* *R. Birchall, for the Author : London*, [1799.] *obl.* fol. **E. 270. (6.)**

Lindor's Sonnet on the Departure of Rosalie from the Vale of Chamouny. [Song.] *R. Birchall : London*, [1795?] fol. **G. 383. h. (21.)**

The Poor little Orphan, [Song, words] from Mrs. Robinson's Lyrical Poems, *etc.*
R. Birchall, for the Author : London, [1795?] fol. **G. 383. h. (18.)**

CARNABY (William) A Favorite Sonata for the Piano-Forte. *R. Birchall, for the Author : London*, [1800?] fol. **g. 270. d. (3.)**

Six Songs ... dedicated ... to ... Lady Templetown. *R. Birchall, for the Author : London*, [1798?] fol. **G. 357. (2.)**

Tell me on what holy ground. *Song on Peace, etc.* *R. Birchall : London*, [1799?] fol. **G. 805. h. (13.)**

This is the month. *Milton's Poem on the Morning of Christ's Nativity, etc.* [Sacred Song.] *R. Birchall, for the Author : London*, [1800?] fol. **G. 383. h. (20.)**

Yorick at the Grave of Maria, *etc.* [Song.] *R. Birchall : London*, [1795?] fol. **G. 383. h. (19.)**

CARNATION. The Carnation. Ariette.
See Hook (J.)

CARNAVAL D'ÉTÉ. Le Carnaval d'Été, ou Le Bal aux Boulevards; Parodie du Carnaval du Parnasse ; Par Messieurs * * *, *etc.* *Chez N. B. Duchesne : Paris*, 1759. 8°. **86. b. 15.**
Part of the 'Supplément aux Parodies du Théâtre Italien,' &c. tom. 2.

CARNAVAL DU PARNASSE. Le Carnaval du Parnasse. Ballet.
See Mondonville (J. J. Cassanea de)

CARNAVAL ET LA FOLIE. Le Carnaval et la Folie. Comédie-ballet.
See Destouches (A. C.)

CARNIVAL OF VENICE. In my pleasant native Plains ... Song ... in... the Carnival of Venice. [By T. Linley.] *John Lee : Dublin*, [1781?] *s. sh.* fol. **H. 1601. a. (19.)**

Young Lubin...Song...in...the Carnival of Venice. [By T. Linley.] *John Lee : Dublin*, [1781?] *s. sh.* fol. **H. 1601. a. (20.)**

The Carnival of Venice. Opera.
See Linley (T.) *the Elder.*

CARNOVALE DI VENEZIA. Il Carnovale di Venezia. Overture [by P. Guglielmi. P. F.]. [*London*, 1775?] fol. **g. 272. t. (13.)**

Il Carnovale di Venezia. Opera.
See Guglielmi (P.)

CARO. Caro caro. Cavatina.
See Corri (P. A.)

Caro mio ben. Song.
See Giordani (G.) or (T.)

CAROLAN (Turlough) A Favourite Collection of...old Irish Tunes...Set for the Harpsichord, Violin, and German-Flute. *J. Lee : Dublin*, [1780?] fol. **g. 267.**

[Another edition.] A favourite Collection of...old Irish Tunes, *etc.* *Broderip & Wilkinson : London*, [1800]? fol. **g. 543. s. (1.)**

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CAROLAN (Turlough) *See* Arnold (S.) The Castle of Andalusia. A Comic Opera, the Selected Airs, by ..Carolan the Irish Bard, *etc.* [1782.] *obl.* fol. **E. 111. c. (2.)**

See Bunting (E.) A General Collection of the Ancient Irish Music, containing... also the Compositions of Carolan, *etc.* [1796.] fol. **g. 138. (1.)**

See Grétry (A. E. M.) Richard Cœur de Lion...Composed by...Grétry...Carolan, *etc.* [1786?] *obl.* fol. **E. 108. e. (4.)**

See Hibernian Muse. The Hibernian Muse; a Collection of Irish Airs: Including the most Favorite Compositions of Carolan ...with Memoirs of Carolan. [1790?] *obl.* 4°. **a. 195. (1.)**

See Shield (W.) [*The Crusade.*] The Songs...in the...Crusade, [a Pasticcio,] composed by...Carolan, *etc.* [1790.] *obl.* fol. **D. 293. b.**

CAROLINE. Caroline a Pastoral Elegy. [Cantata.] *See* Pach (S.)

Un Jour pur éclairoit mon âme. *Romance, de Caroline* [by T. Lefèvre]. *Chez Bignon*; [*Paris*, 1789.] 8°. **B. 362. a. (93.)**

Caroline of Dartmouth. Song. *See* Dignum (C.)

Caroline of Litchfield. Song. *See* Moulds (J.)

CAROLUS (Sebastianus) Disputatio Musica Prima, Sancta Triade omnis ἁρμονίας Fonte replente proposita publicè in...Academia Wittebergense praeside M. Ioanne Lippio...Respondente Sebastiano Carolo...Junij 30, *etc.* *Typis Iohannis Gormani: Wittebergæ*, 1609. 4°. **556. b. 19. (1.)**

Disputatio Musica Secunda, Sacra Triunitate Consentiente publicè proposita in... Academia Wittebergense præside M. Ioanne Lippio...Respondente Sebastiano Carolo...ad diem Septembr. 16, *etc.* *Ex Officina...Johannis Gormani: Wittebergæ*, 1609. 4°. **556. b. 19. (2.)**

Disputatio Musica Tertia, Divinâ Unitrinitate concordante publicè proposita in ... Witteberg. Academiâ præside M. Joanne Lippio...Respondente Sebastiano Carolo...Octob. 27, *etc.* *Typis Iohan. Gormani: Witebergæ*, 1610. 4°. **556. b. 19. (3.)**

CAROSO (Fabritio) Il Ballarino... Diuiso in due Trattati; Nel primo...si dimostra la diuersità de i nomi, che si danno à gli atti...che interuengono ne i Balli: & con molte Regole si dichiara...in che modo debbano farsi. Nel Secondo s' insegnano diuerse sorti di Balli, & Balletti...Ornato di molte Figure. Et con l' intauolatura di Liuto, & il Soprano della Musica nella sonata di ciascun Ballo, *etc.* *Appresso Francesco Ziletti: Venetia*, 1581. 4°. **558*. c. 16.**

CAROSO (Fabritio) Nobiltà di Dame ...Libro, altra volta, chiamata Il Ballarino, Nouamente...corretto, ampliato di nuoui Balli, di belle Regole, & alla perfetta Theorica ridotto, *etc.* *Presso il Muschio: Venetia*, 1600. 4°. **558*. c. 18.**

Raccolta di varij Balli fatti in occorenze di Nozze, e Festini...Nouamente ritrouati negli scritti del Sig. Fabritio Caroso ...Data alle stampe da G. Dini, arricchita di...Figure in Rame. Con aggiunta del Basso, e Soprano della musica, & intauolatura di Liuto à ciascun ballo. *Appresso G. Facciotti: Roma*, 1630. 4°. **556. f. 2.**

CAROSSE ESPAGNOL. Le Carosse Espagnol, ou Pourquoi faire? Comédie-Vaudeville en un Acte et en Prose, par Gersin, Année et Dejouy...avec des Airs notés. *Chez le Libraire au Théâtre du Vaudeville: Paris*, An viii [1800]. 8°. **11738. f. 28. (8.)**

Containing songs by Jadin, Longchamps, Doche and Wicht.

CARPENTIER ( ) Dans tes Airs, tendre Philomele. *Air, etc.* [*Paris,*] 1728. *s. sh.* 4°. **298. a. 2.**

Mercure de France, Dec., 1728.

CARPENTIER (Joseph) Ier Recueil de Menuets, Allemandes, &c. entremelés d'Airs agréables à chanter avec leurs Accompagnements dont les sujets sont tirés des Meilleurs Autheurs, et arrangés ... pour le Cythre ou Guitthare Allemde et sur la Mandore, *etc.* *Chez Mr. Le Marchand, etc.: Paris*, [1765?] fol. **G. 566. (1.)**

2eme Recueil, de Menuets, Allemandes &c., avec des variations, entremelés d'Airs agréables à chanter, *etc.* *Chez Mr. Le Marchand, etc: Paris*, [1770?] fol. **G. 566. (2.)**

The composers named in this collection are: Albanese, Filtz and Exaudet.

IIIeme Recueil de Menuets, Allemandes, et Contredances. Avec Vingt et une Variations, des Folies d'Espagne, touttes en pincés differents...entremelés d'Ariettes, *etc.* *Chez l'Autheur, etc.: Paris*, [1770?] fol. **G. 566. (3.)**

The composers named in this collection are: Albanese, Kohaut and Geminiani.

IVme Recueil d'Airs de Touttes Espèce et Trois Suittes de Pièces avec Violon Obligé ou Mandoline, entremelés d'Arriettes avec Accompagnement pour le Cythre ou la Guitthare Allemande, *etc.* *Chez l'Auteur, etc.: Paris*, [1775?] fol. **G. 566. (4.)**

CARPET. The Carpet Weaver. Song. *See* Storace (S.) [*Mahmoud.*]

CARR (Benjamin) The Little Sailor Boy. A Ballad, *etc.* *Bland & Weller: London*, [1800?] fol. **G. 796. (11.)**

Poor Richard, a favorite Ballad. Words by J. Carr, *etc.* [Full Score.] *J. Bland: London*, [1790?] fol. **G. 805. m. (13.)**

CARR (John) The Grove or Rural Harmony containing The Huntsman, a Cantata with Symphonies accompanyed with the French Horn. An Address to Flora, a Cantata with Symphonies and a Chorus for three Voices. An Eccho Dialogue and a variety of other Songs...for one, two, and three Voices ... To which are added Three Catches for three Voices, *etc.* *J. Johnson, for the Author: London*, [1760?] fol. **G. 807. a. (3.)**

CARR (Robert) The Delightful Companion: or, Choice New Lessons for the Recorder or Flute, To which is added, Several Lessons for Two and Three Flutes ...also...Instructions for Beginners, and ...Graces proper to this Instrument. The Second Edition, corrected. *Printed for J. Playford: London*, 1686. *obl.* 4°. **K. 4. b. 16.**

The only composer named in this collection is Peasable.

CARRÉ (Rémy) Le Maistre des Novices dans l'Art de Chanter: ou Règles générales ... pour apprendre parfaitement le Plein-Chant; précédées de ... quelques Observations sur la formation ... de la Voix ...; & suivies d'un...Recueil d'Antiennes, Répons, & Messes, *etc.* *Chez le Breton: Paris*, 1744. 4°. **7896. ff. 5.**

CARRETTI (Gioseffo Maria) Credo Corali a Una, & Due Voci con l' Organo, se piace, *etc.* [Voice parts only.] *Lelio dalla Volpe: Bologna*, 1737. fol. **K. 10. b. 4.**

Credo Corali a Una, e Due Voci con l' Organo, se piace, *etc.* [Voice and Organ parts.] *Lelio dalla Volpe: Bologna*, 1737. *obl.* fol. **D. 586.**

CARRINGTON (C.) O Shepherds! how oft to the brooks. *A Pastoral.* [*London*, 1778.] 8°. **P.P. 716. b.**

The Gospel Magazine, Feb., 1778.

CARRO DI FEDELTA D' AMORE. Carro di Fedelta d' Amore. [Cantata.]

See Quagliati (P.)

CARRO DI MADAMA LUCIA. Il Carro di Madama Lucia. [Cantata.]

See Fasolo (G. B.)

CARTER ( ) An Ode on the late Earthquakes, to which are added a Cantata and Song sung by Master Thumoth at Ranelagh Gardens, *etc.* *W. Smith: London*, [1756?] fol. **H. 2815. i. (2.)**

CARTER (C. Thomas) Air ['Lison dormait'] de Julie [by N. Dezèdes] with Variations for the Harpsichord or Piano Forte. *Printed for C. & S. Thompson: London*, [1775?] fol. **g. 271. (19.)**

Anna, with Variations for the Harpsichord or Piano Forte. *Printed for C. & S. Thompson: London*, [1775?] fol. **g. 271. (20.)**

The Banker of Love, a favorite Song, *etc.* *Printed for G. Goulding: London*, [1790?] fol. **H. 1994. d. (11.)**

The Birth Day or Arcadian Contest, a Musical Pastoral, *etc.* *Printed for G. Goulding: London*, [1787.] *obl.* fol. **D. 291. (2.)**

[A Bold Stroke for a Husband.] The Favourite Epilogue Song, [begins: "When I was a little Baby,"] Sung by Mrs. Mattocks in the Bold Stroke for a Husband [words by Mrs. Cowley. Full Score]. *J. Preston, for the Author: London*, [1784.] fol. **H. 131. (13.)**

The Charms of a Camp. [Song.] *Longman & Broderip: London*, [1778?] fol. **G. 310. (106.)**

A Collection of Favorite Songs sung at Vaux Hall by Mrs. Weichsell, Mrs. Hudson & Mr. Vernon ... 1773. [Full Score.] *William Napier: London*, [1773.] fol. **G. 424. g. (1.)**

A Third Collection of Favourite Songs sung at Vauxhall by Mr. Vernon and Mrs. Sherborne, Mrs. Hudson & Mrs. Weichsell. *Printed for W. Napier: London*, [1780?] fol. **G. 568.**

Come my boys let's sing a catch. *The Favorite Catch.* Sung at the Royalty Theatre, *etc.* *Printed for Birchall and Andrews: London*, [1790?] fol. **G. 806. a. (20.)**

Fifteen Country Dances, Two Cotillions & Two Minuets; with their proper Figures. For the Harpsichord, Piano Forte or Violin. Composed by Mr. Carter, and other eminent Masters. Book 1st, for the Year 1794. *Printed for G. Goulding: London*, [1794.] *obl.* 4°. **a. 9. b. (3.)**

The Days of Love in four Pastoral Songs, containing Solicitation, Hope, Consent, and Celebration;...Properly Adapted for the Voice, Harpsichord, Violin or German Flute. The Words by Mr. Oakman, *etc.* *Printed for S. A. & P. Thompson: London*, [1785?] *obl.* fol. **E. 271. (2.)**

Dear is my little Native Vale. [Song, words] from the "Pleasures of Memory" [by S. Rogers], *etc.* *W. Hodsoll: London* [1800.] fol. **G. 364. (19.)**

Did not Tyrant Custom. An Admir'd New Song. *John Lee: Dublin*, [1780?] fol. **H. 1601. a. (55.)**

CARTER (C. Thomas) The Fair American, a Comic Opera, [words by F. Pilon.] ...Opera x. *J. Preston : London*, [1782.] *obl.* fol. **D. 290. (1.)**

—— How serenely the Morning; a Favourite Song, *etc.* *J. Preston : London*, [1785?] fol. **G. 308. (105.)**

—— If you'll consent my lovely Dear. A Favourite Song, *etc.* *J. Preston : London*, [1785?] fol. **G. 383. h. (22.)**

—— "The Soldier's life is always sweet." A Favorite Song, *etc.* *J. Preston : London*, [1785?] fol. **G. 312. (242.)**

The Fair American. [For Songs, &c., published anonymously:] *See* Fair American.

Fugues and Full Pieces [for Organ]. Book the First. Opera 37. *Printed for A. Hamilton : London*, [1800?] fol. **h. 1480. j. (1.)**

Gramachree, My Lodging, Carillons de Dunquerque, Rondo in the Rival Candidates, Ma Belle, ma Toute, and the Finale in the Barbier de Seville, with Variations for the Harpsichord or Piano-Forte. *Printed for S. A. & P. Thompson : London*, [1785?] fol. **g. 272. a. (2.)**

How serenely the Morning. *See* supra: [*The Fair American.*]

If you'll consent my lovely Dear. *See* supra: [*The Fair American.*]

In full Cry. A favorite Hunting Song, sung by Mr. Incledon, at Vauxhall, *etc.* *Printed for the Author : London*, [1792?] fol. **G. 360. (13.)**

A New Invention, For One Performer, or Two Performers on the same Harpsichord or Piano Forte,—or may be sung by Two Voices—La Chanson de Mi Lord Malbroug ...with the proper French Words; and Translation into English, and some Variations, *etc.* *Printed for the Author : London*, [1785?] fol. **G. 806. r. (12.)**

Just in Time, a Comic Opera...The Poetry by...T. Hurlstone. *Longman & Broderip : London*, [1792.] *obl.* fol. **D. 290. (2.)**

[Another copy.] **D. 286. (5.)**

Lira Lira La. A Favorite Air sung by Mrs. Bland in the Surrender of Calais with Variations, *etc.* [P. F.] *J. Dale : London*, [1795?] *obl.* fol. **e. 104. (12.)**

The Loyal Tar. "His King he must prefer to Love." [Song.] Sung by Mr. Sedgwick at the Ad Libitum Club. *Lewis, Houston and Hyde : London*, [1796?] fol. **G. 364. (18.)**

La Lumière [la plus pure]. A favourite French Song with Variations for the Harpsichord or Piano Forte, also for the Violin, German Flute or Guittar. *Printed for C. & S. Thompson : London*, [1775?] fol. **g. 271. (21.)**

CARTER (C. Thomas) May the Beauties of England. A favorite Song, written by J. Gretton, *etc.* *Preston & Son : London*, [1792?] fol. **G. 360. (12.)**

The Milesian. A Comic-Opera...for the Voice, Harpsichord or Violin. [Words by J. Jackman.] *Printed for C. & S. Thompson : London*, [1777.] *obl.* fol. **D. 290. (3.)**

—— [When our Monarch commands.] *See* Milesian. Britannia's Conquest... [Song]...in the Melesian, *etc.* [Music by C. T. Carter.] [1778.] *s. sh.* fol. **G. 313. (194.)**

Neptune and Britannia. A Favorite Cantata...Wrote on seeing the French Fleet in the British Channel in the Year 1779. *Printed for G. Smart : London*, [1780?] fol. **G. 306. (158.)**

Oh Nanny wilt thou fly from me. A Particular favourite Song, *etc.* *Joshua Stokes : [Dublin*, 1780?] *s. sh.* fol. **H. 1601. a. (50.)**

Oh! Nanny, wilt thou fly from me. *See* Oh. [1773.] fol. **G. 296. (26.)**

Old England's Wooden Walls...Song, *etc.* *Preston & Son : London*, [1800?] fol. **H. 2815. c. (15.)**

[Poll of Plympton.] The Celebrated Song, "De Voman torn us rond about." Sung by Mr. Delpini in the Opera of Poll of Plympton. *Printed for the Composer : [London*, 1790?] fol. **G. 377. (10.)**

The Rival Candidates. A Comic Opera, *etc.* [Words by H. Bate Dudley.] *R. Bremner : London*, [1775.] *obl.* fol. **D. 291. (1.)**

The celebrated Song of the Rose. Sung ...in Selima and Azor [by T. Linley] with Variations for the Harpsichord or Piano Forte also for the German Flute and Violin, *etc.* *I. Duckworth : London*, [1780?] fol. **g. 271. (18.)**

The Sequel to Sweet Poll of Plymouth. [Song, begins: "In vain do I think with regret."] [*London*, 1795?] fol. **G. 808. e. (5.)**

Social Powers, with Variations. [P. F.] *Printed for G. Smart : London*, [1775?] fol. **g. 271. (22.)**

The Soldier's Farewell on the Eve of the Battle of Quebec. [Song.] *Printed for S. A. & P. Thompson : London*, [1788?] fol. **H. 1650. (6.)**

The Soldier's life is always sweet. *See* supra: [*The Fair American.*]

Twelve Familiar Sonatinas for the Harpsichord or Piano Forte...Opera vi. *G. Smart : London*, [1780?] *obl.* fol. **e. 5. c. (3.)**

CARTER (C. Thomas) The Sweet little Angel. [Song.] A Sequel to Poor Jack... written by Mr. Upton. *Longman and Broderip: London*, [1788?] fol. **H. 1650. o. (11.)**

The Tint on the Cheek of my Love. [Song.] Written by the Hon^ble^ C. J. Cary, *etc.* *J. Buckinger: London*, [1800?] fol. **G. 364. (15.)**

De Vomau torn us rond about.
See supra: [*Poll of Plympton.*]

What tho' a Swain of good Renown. A... New Song, *etc.* *J. McCalley: [Dublin*, 1785?] *s. sh.* fol. **H. 1601. b. (100.)**

The Celebrated Song, 'When Henry Monarch of my Heart,' and Rondo, 'Tell me flutt'ring Bosom'...The favorite Ballad, 'If tender Looks'... and Rondo, 'Say Louisa can you leave me,' sung by Master Gray, at Vauxhall Gardens...Op. 26. *T. Jones: London*, 1800. fol. **G. 383. j. (7.)**

When I was a little Baby.
See supra: [*A Bold Stroke for a Husband.*]

When we're married. A favourite Song sung at Lord Barrymore's Theatre, at Wargrave, also by Mrs. Bland in the Play of the Surrender of Calais, *etc.* *Printed for the Author: London*, [1792?] fol. **G. 360. (11.)**

When we are married... with Variations, *etc.* [P. F.] *J. Dale: London*, [1795?] *obl.* fol. **e. 104. (13.)**

When you tell me your Heart is another's. A Favorite Song, *etc.* *W. Hodsoll: London*, [1800?] fol. **G. 364. (17.)**

Where is my Love, ah whither flown. A Favorite Song, *etc.* *W. Hodsoll: London*, [1800?] fol. **G. 364. (16.)**

See Amintas. Amintas. An English Opera, *etc.* [Music by C. T. Carter, *etc.*] [1769?] *obl.* fol. **E. 899.**

See Feast of Apollo. The Feast of Apollo, containing... Lessons... and... Songs by...Carter, *etc.* [1788.] fol. **G. 351. (2.)**

See Haendel (G. F.) Handel's Water Piece arranged as a Duet, *etc.* (Adapted by T. Carter.) [1790?] fol. **g. 272. o. (8.)**

CARTER (Thomas) *See* Carter (C. T.)

CARTIER (Antoine) Vingt et Une Chansons nouuellement composées à trois parties... imprimées en trois volumes. Concordant. *Adrian le Roy, & Robert Balard: Paris*, 1557. *obl.* 16°. **K. 8. i. 4. (15.)**

CARTIER (Jean Baptiste) Trois Grands Duo Dialogués et Concertans pour deux Violons...Œuvre 14^me^ et 4^me^ Livre de Duo. [Separate Parts.] *Chez B. Viguerie: Paris*, [1800?] fol. **g. 922.**

CARVER ( ) *Miss.* Free from Bustle, Noise & Strife, a favorite Cantata, *etc.* *J. B. Pye: Liverpool*, [1790?] fol. **G. 377. (11.)**

Patty the Milk Maid. A Favourite Ballad, *etc.* *J. B. Pye: Liverpool*, [1790?] fol. **H. 1653. (26.)**

The Queen of Flowers, a favorite Song, *etc.* *J. B. Pye: Liverpool*, [1790?] fol. **G. 377. (12.)**

CASA (Girolamo dalla) Alto (Basso) Di Gieronimo da Udine... Il primo libro de Madrigali à Cinque & à Sei Voci, insieme vn Dialogo à Otto...Libro Primo. 2 pts. *Apresso li Figliuoli di Antonio Gardano: Venetia*, 1574. *obl.* 4°. **A. 201.**
The Dedication is signed 'Girolamo dalla Casa detto da Udine.'

CASATI (Gasparo) Sacri Concentus Duarum Vocum cum Basso Continuo, *etc.* Vox Prima. *Apud Alexandrum Vincentum: Venetiis*, 1654. 4°. **D. 41.**

CASE (John) Apologia Musices.
See Ca, Jo. 1588. 8°. **K. 1. e. 15.**

See Praise of Music. The Praise of Musicke, *etc.* [By J. Case.] 1586. 12°. **1042. a. 1.**

CASEGRANDI ( ) Se ti perdo amato oggetto. [Song. Full Score.] *G. Goulding: London*, [1799.] fol, **G. 811. (8*.)**
Periodical Italian Song, No. 4.

CASIMIR. *See* Du C... ( ) C'est un crime d'être belle. *Romance*... avec accompagnement de Guitare par Casimir. [1780?] 8°. **B. 362. b. (186.)**

See Voyage de Rosine. Parmi la soixantaine. *Ariette*...avec accompagnement de Guitare par Casimir. [1783.] 8°. **B. 362. (209.)**

CASINI (Giovanni Maria) Pensieri per l' Organo in Partitura...Divisi in due Tomi...Opera Terza. 2 tomes. *Nella Stamperia di S. A. R. Per F. Giuducci, e Santi Franchi: Firenze*, 1714. fol. **g. 58.**

CASSANDRE. Cassandre. Tragédie Lyrique. *See* Bouvard (F.) and Bertin de la Doué (T.)

CASSANDRE OCULISTE. J'aimons en dépit de ma mère. [Song.] *De Casandre Oculiste.* Air du Serin qui ta fait envie. [*Paris*, 1780.] 8°. **B. 362. h. (17.)**

CASSON (E.) *Miss.* The Pearl. A Favorite Glee for Three Voices...The Words by Cordelia Casson. *Printed for the Author: London*, [1795?] fol. **G. 809. (46.)**

CASSON (John) Eight Favorite Airs with Variations for the Piano-Forte or Harpsichord, *etc.* *Printed for the Author: London*, [1794?] fol. **g. 139. (7.)**

God save the King, with Favorite Variations for the Harpsichord or Piano Forte, *etc.* *Printed for the Author: London*, [1790?] fol. **g. 139. (8.)**

See Arne (T. A.) [*Alfred.*] Rule Britannia! ... With Variations for the Piano Forte... by J. Casson. [1795?] fol. **g. 139. (9.)**

See Pleyel (I. J.) [*Henry's Cottage Maid.*] The Cottage Maid...with Variations by Mr. Casson, *etc.* [1797?] fol. **g. 149. (17.)**

CASSON (Margaret) Attend ye Nymphs whilst I impart. A favorite Song Composed by Miss M. Casson in the Seventh Year of her Age, *etc.* *Longman and Broderip: London*, [1795?] fol. **G. 809. (45.)**

The Cuckoo, a favorite Song with an Accompanyment for the Piano Forte or Pedal Harp. Written & composed by Miss M. Casson. *Printed for G. Goulding: London*, [1790?] fol. **H. 1994. d. (12.)**

Noon. A Favorite Rondo. The Words by Mrs. Cobbold, *etc.* *London*, [1800?] fol. **G. 798. (15.)**

CAST. Cast, my Love, Thine Eyes around. *Damon & Florella.* [Song.] [*London*, 1775?] *s. sh.* fol. **G. 806. f. (20.)**

[Another edition.] Cast, my Love, thine Eyes around. *Damon and Florella.* [*London*, 1775?] *s. sh.* fol. **H. 1994. d. (13.)**

Cast my Love, thine Eyes around. [Song.] *See* Fire and Water. The much admir'd new Medley, *etc.* [1780?] *s. sh.* fol. **G. 307. (109.)**

CASTLE. Castle Berry. [Song.] *See* Dibdin (C.) [*The Metamorphoses.*]

CASTLE OF ANDALUSIA. Flow thou regal purple Stream, a Favorite Song, *etc.* [Music by S. Arnold.] *G. Walker:* [*London*, 1800?] fol. **G. 383. h. (24.)**

The Leaves so Green, [Song]...in the Castle of Andalusia. [By S. Arnold.] *J. Lee:* [*Dublin*, 1782?] *s. sh.* fol. **H. 1601. a. (119.)**

The Castle of Andalusia. Comic Opera. *See* Arnold (S.)

CASTLE OF SORRENTO. The Castle of Sorrento. Comic Opera. *See* Attwood (T.)

CASTLE SPECTRE. The Castle Spectre. [Musical Drama.] *See* Kelly (M.)

CASTLES IN THE AIR. Castles in the Air. Entertainment. *See* Dibdin (C.)

CASTOR ET POLLUX. Castor et Pollux. Tragédie. *See* Rameau (J. P.)

CASTRO (Jean de) Chansons, Madrigaux et Motetz à Trois Parties...Canzoni, Madrigali et Motetti...Cantiones, Madrigales et Motetta, *etc.* Superius. (Tenor.) (Bassus.) 3 pts. *Chez P. Phalese & chez I. Bellere: Anuers*, 1582. *obl.* 4°. **A. 57. b.**

Chansons, Stanses, Sonets, et Epigrammes à Deux Parties...Liure Second. Superius. *Chez P. Phalese, & chez I. Bellere: Anuers*, 1592. *obl.* 4°. **A. 57. d. (1.)**

Chansons, Sonets, Stanses et Epigrammes à Deux Parties...Liure Second. Tenor. *Ches les Hertiers de P. Phalese: Anueres*, 1634. *obl.* 4°. **A. 57. d. (2.)**

Liure de Chansons à Cinq Parties, conuenable tant a la Voix, comme à toutes Sortes d'instrumens: Auec vne Pastorelle à VII., *etc.* Contratenor, *Chez P. Phalese, & chez I. Bellere: Anuers*, 1586. *obl.* 4°. **A. 57. e.**

Livre de Chansons nouuellement composé a Troys Parties, *etc.* Superius. (Tenor.) (Bassus.) 3 pts. *Adrian le Roy & Robert Ballard: Paris*, 1575. *obl.* 4°. **A. 57. a.**

Sonets, auec vne Chanson, contenant Neuf Parties l'vne suiuant l'autre, le tout a Deux Parties, tant conuenables à la voix, comme aux Instrumens...Liure Premier. Superius. *Chez P. Phalese, & chez I. Bellere: Anuers*, 1592. *obl.* 4°. **A. 57. c. (1.)**

Sonets, Chansons à Deux Parties...Liure Premiere. Tenor. *Ches les Hertiers de P. Phalese: Anueres*, 1634. *obl.* 4°. **A. 57. c. (2.)**

Joannis a Castro...Triciniorum Sacrorum, omnis generis Instrumentis Musicis, et Vivae Voci accommodatorum, hactenus$_3$ non editorum. Liber Unus. Superius. (Tenor.) 2 pts. *Excudebat Petrus Phalesius, sibi & Ioanni Bellero: Lovanii*, 1574. *obl.* 4°. **A. 57.**

CASTRUCCI (Pietro) Concerti Grossi con due Violini e Violoncello obbligati di Concertino e con due altri Violini, Viola e Basso di Concerto grosso...Opera Terza. [Separate Parts.] *Printed for I. Walsh: London*, [1736.] fol. **g. 237. b.**

Damon's Goddess. A New Song. *L[ongman] L[ukey and Co.: London*, 1775?] *s. sh.* fol. **G. 311. (40.)**

XII. Solos for a Violin with a Thorough Bass for the Harpsicord or Bass Violin. [Op. I.] *Printed for I. Walsh...and Ino. & Ioseph Hare: London*, [1725?] fol. **g. 237. a.**

Sonate a Violino e Violone o Cembalo... Opera Prima. *Chez Jeanne Roger: Amsterdam*, [1730?] fol. **g. 237. d.**

CASTRUCCI (Pietro) Sonate a Violino e Violone o Cimbalo ... Opera Seconda. Parte Prima. *Printed for I. Walsh:* [*London*, 1734?] fol. **g. 237.**

CASTRUCCI (Prospero) Sonate a Violino solo e Basso, *etc.* *Londra*, 1739. fol. **g. 237. c.**

CASULANUS (Leonardus) F. Leonardi Casulani . . . Sacrarum Cantionum quæ Octo, Decem, Duodecim & Sexdecim Vocibus concinuntur. Liber Primus. Primus Chorus. Cantus (Altus) (Tenor) (Bassus) (Quintus). (Secundus Chorus. Bassus.) 6 pts. *Apud Angelum Gardanum: Venetiis*, 1599. 4°. **C. 172.**

CATALANI (Ottavio) Sacrarum Cantionum quæ binis, ternis, quaternis, quinis, senis, septenis, octonis vocibus concinuntur cum Basso ad Organum. . . Liber Primus. Cantus. (Altus.) (Tenor.) (Bassus.) (Quintus.) (Sextus.) (Bassus ad Organum.) 7 pts. *Apud Bartholomæum Zannettum: Romæ*, 1616. 4°. **D. 87.**

[Another copy. Liber Primus. Quintus.] **D. 87. a.**

CATALISANO (Gennaro) Grammatica-armonica fisico-matematica ragionata su i veri principj fondamentali teorico-pratici, *&c. Nella Stamperia di S. Michele a Ripa, per P. Giunchi: Roma*, 1781. 4°. **7896. g. 22.**

CATCH. Catch hold on to-day. [Song.] *See* As. As my Cow I was milking just now in the vale, *etc.* [1780?] *s. sh.* fol. **G. 306. (97.)**

CATCH (Jack) *Pseud.* [i.e. W. Bates.] Sir Hugh, the pitiful Fellow, or the three L[or]ds of the Adm[ira]lty who have conducted our Navy, or Knavish affairs; a Catch which requires Execution,—by Jack Catch [i.e. W. Bates]. [*Longman and Broderip: London*, 1778?] fol. **G. 311. (156.)**

CATCH CLUB. The Catch Club or Merry Companions being a Choice Collection of ... Catches for Three and Four Voices. Compos'd by the late Mr. H. Purcell Dr. Blow &c. 1st (2nd) part. 2 pts. *Printed for I. Walsh: London*, [1720?] *obl.* 4°. **B. 355.**

In this copy the words "the late Mr. H. Purcell," etc., have been substituted on the title-page of Part I. for "The most eminent masters of the age." The names of John and Joseph Hare have also been erased from the imprint. The composers named in this collection are: J. Blow, H. Purcell, H. Aldrich, R. Brown, M. Wise, H. Hall, J. Eccles, Dr. Cæsar, Dr. Turner, I. Church, I. Gillier, J. Lenton, I. Jackson, I. Reading, G. Day, J. Isum, B. Isaac, J. Clarke, S. Ackeroyd, Willis, Williams, Morgan and Tudway.

CATCH CLUB. The Catch Club, or Merry Companions. A Collection of Favourite Catches for Three and Four Voices by H. Purcell, Dr. Blow, and the most Eminent Authors. Book I. (II.) 2 pts. *Printed for I. Walsh: London*, [1760?] *obl.* fol. **E. 137. d.**

Imperfect, wanting the title-page to Book II. The pagination is continuous. The composers named in this collection are: H. Purcell, J. Isum, J. Blow, J. Hilton, J. Cobb, W. Lawes, E. Nelham, Lenton, Crauford, J. Eccles, C. F. Lampe, R. Brown, Willis, J. Church, Webb, W. Turner, T. Holmes, Stoner, T. Brewer, J. F. Lampe, Ives, J. Savile, M. Wise, H. Lawes, H. Carey, J. Miller, White, J. Jenkins, W. Ellis, J. Clarke, W. Child, J. Gillier, Creed, G. Day, E. Coleman, J. Cobb, W. Bird, Aldrich, J. Smith and H. Hall.

CATCH THAT CATCH CAN. Catch that Catch Can. Catches. *See* Hilton (J.)

CATCHES. [A Collection of Catches on single sheets without title-page.] [*London*, 1710?] fol. **H. 1604.**

Wanting fol. 4, 6, 13, 15 *and* 16. *The composers named in this collection are: H. Purcell, R. Brown, Morgan, Reading, J. Eccles and Dr. Blow.*

[Three Catches. 1. 'In a Cellar.' 2. 'Soldier, soldier.' 3. 'Sir Walter enjoying.'] [*London*, 1740?] *s. sh.* fol. **G. 316. e. (42.)**

[Four Catches for 3 voices. 1. Once in our Lives. 2. Some write in ye Praise of Tobacco. 3. The Good Fellow. 4. Once, twice, thrice. H. Purcell.] [*London*, 1740?] *s. sh.* fol. **G. 316. e. (109.)**

A Collection of Catches by . . . Dr. Arne, Dr. Hayes, Sigr Giardini, Sigr Marella, Mr. Savage, Mr. Battishill, Dr. Boyce, Dr. Nares, Mr. Baildon, Mr. Berg, Mr. Howard, Mr. Warren, &c. *Welcker: London*, [1764?] *obl.* 4°. **A. 756. a. (1.)**

Engraved by J. Caulfield.

A Second Collection of Catches by . . . Dr. Arne, Mr. Baildon, Mr. Battishill, Mr. Berg, Sigr Cocchi, Sigr Giardini, Mr. Lampe, Mr. Travers, Mr. Woodward & others. *Welcker: London*, [1766?] *obl.* 4°. **A. 756. a. (2.)**

Three Catches, *etc.* [By J. Baildon, C. King and J. Travers.] [*London*, 1775.] *s. sh.* 4°. **P.P. 5141.**

The Lady's Magazine, Oct., 1775.

CATCHES. A Collection of Catches, Canons, Glees, Duettos, &c. Selected from the Works of the most eminent Composers Antient & Modern. 4 vols.
Printed for J. Sibbald & Co.: Edinburgh, [1780.] *obl.* 4°. **B. 356.**
The composers named in this collection are: W. Bird, Warren, Hayes, Boyce, Lidarti, Dr. Arne, Jenkins, Baildon, H. Purcell, Harrington, C. King, Gregory, M. Wise, M. C. Festing, L. Atterbury, E. Nelham, Bates, Nares, F. Ireland, J. Hilton, S. Webbe, Aldrich, J. S. Smith, S. Ives, F. Giardini, Lord Mornington, J. Eccles, Dr. Cœsar, J. F. Lampe, Dr. Blow, I. Church, Dr. Cooke, T. Ford, Morgan, Sacchini, P. Valton, Cranford, J. Dyne, E. Nelham, W. Flackton, C. Jenner, Vento, W. Lawes, T. Aylward, White, W. Child, M. Este, Willis, J. Clarke, T. Brewer, T. Holmes, W. Turner, J. Travers, R. Brown, E. Coleman, S. Paxton, H. Carey, T. Weelkes, J. Wilbye, J. Scotland, O. Gibbons, J. Gillier, J. Battishill, H. Lawes, M. Cavendish, Dr. Wilson, G. Day, Goodgroome, T. Morley, J. Cobb, Dr. Arnold, R. Brown, J. Bennet, R. Hudson, S. Long, Dr. Alcock, G. Converso, G. Allegri, Dr. Rogers, T. Ravenscroft, W. Paxton, and J. Danby.

A Collection of Catches, Glees, &c. &c. Selected from the Works of the most Eminent Composers. *J. Bland: London*, [1785?] fol. **G. 424. g. (2.)**
The composers named in this collection are: T. Weelkes, Travers, Dr. Hayes, J. Baildon, Dr. Harrington and Dr. Arne.

Four Favourite Catches for 3 and 4 Voices.
Printed for R. Birchall: London, [1795?] fol. **G. 805. h. (14.)**
The composers of these catches are Marella, Atterbury, Dr. Hayes and Dr. Harrington.

CATCHPOLE (Robert) A Choice Collection of Church Music . . . containing Twenty Psalm-Tunes, and Fifteen Anthems, most of them Compos'd by the best Masters...to which is added a Compleat Introduction to Psalmody, *etc.*
W. Green, for the Author: Bury, 1761. *obl.* 8°. **C. 116.**

CATEL (Charles Simon) Chantons, peuple Français. *Stances pour l'Anniversaire du 9 Thermidor.* Paroles de F. Pillet.
Du Magazin de Musique à l'usage des fêtes Nationales: [*Paris*, 1795.] 8°.
E. 1717. b. (13.)

Égalité douce et touchante. *Hymne à l'Égalité*, par M. J. Chénier.
[*Paris*, 1791.] *s. sh.* 8°. **E. 1717. b. (1.)**

CATEL (Charles Simon) Jeunes Guerriers, troupe immortelle. *L'Hymne du* 10 *Août*, par M. J. Chénier.
Du Magazin de Musique à l'usage des fêtes Nationales: [*Paris*, 1795.] 8°.
E. 1717. b. (18.)

Jour immortel où la victoire. *Chant pour l'Anniversaire de la Fondation de la République Française*, par Amalric.
Du Magazin de Musique à l'usage des fêtes Nationales: [*Paris*, 1796.] 8°.
E. 1717. b. (25.)

O jour d'éternelle mémoire. *Chant du Banquet Républicain* pour la Fête de la Victoire. Par Le Brun, *etc. Au Magasin de Musique à l'usage des fêtes Nationales:* [*Paris*, 1796.] 8°. **E. 1717. b. (40.)**

Salut! époque solemnelle. *Hymne à la Souveraineté du Peuple*, par V. Boisjoslin.
Au Magasin de Musique à l'usage des Fêtes Nationales: [*Paris*, 1799.] 8°.
E. 1717. b. (52.)

See Agus (H.) Solféges pour servir à l'étude dans le Conservatoire de Musique à Paris par...Agus, Catel, *etc.*
[1795?] fol. **H. 2851.**

CATENA D'ADONE. La Catena d'Adone. [Opera.] *See* Mazzocchi (D.)

CATERER. The Caterer. [Song.] *See* Dibdin (C.) [*Will of the Wisp.*]

CATHALA (Jean) Missa Quatuor Vocibus, ad Imitationem Moduli, Non recuso laborem, *etc. Ex Officina Christophori Ballard: Parisiis*, 1680. fol.
K. 10. b. 1. (13.)

Missa Quinque Vocibus, ad Imitationem Moduli, Nigra sum, sed formosa, *etc.*
Ex Officina Christophori Ballard: Parisiis, 1678. fol. **K. 10. b. 1 (14.)**

CATHEDRAL MAGAZINE. The Cathedral Magazine, or Divine Harmony, being A Collection of...Anthems in Score. Several of which are Selected, from the Works of the most Eminent Authors... the whole.. carefully revised, by Able Masters. 3 vol. *Printed for J. French: London*, [1775?] 4°. **E. 400.**
The composers named in this collection are: P. Humphrys, Dr. Blow, Dr. Croft, W. Raylton, Tucker, J. Clark, T. Brown, Handel, M. Lock, H. Purcell, R. Taylor, M. Wise, M. Greene, Creighton, C. Stroude, J. Veldon, Farrant, Aldrich, Hudson, Greene, J. Bishop, Charles, C.I.S., Kent, Blake, J. Olive and King.

CATHOLIC. The Catholick Ballad: or an Invitation to Popery, *etc.*
See Since. Since Pop'ry of late, *etc.*
1674. fol. **1871. e. 9. (56.)**
[Another copy.] **Rox. I. 26.**

CATHOLIC. The Catholick Ballad, *etc.* *See* SINCE. Since Pop'ry of late, *etc.* 1675. fol. **C. 20. f. 5. (106.)**

The Catholick Ballad, *etc.* *See* SINCE. Since Pop'ry of late, *etc.* 1678. fol. **1872. a. 1. (149.)**

The Catholick Brother. Song. *See* DEAR. Dear Catholick Brother, *&c.* [1710?] *s. sh.* fol. **H. 1601. (134.)**

CATIN (J. B.) Le Dieu de la Tonne. *Chanson, etc.* [*Paris,*] 1736. *s. sh.* 4°. **297. b. 16.**

Mercure de France, Nov., 1736.

Quoy! toujours des chansons! [Song.] [*Paris,*] 1736. *s. sh.* 4°. **297. b. 12.**

Mercure de France, Feb., 1736.

CATINA. Catina belina graziosa vu sè. *La Stracavata.* Canzonetta Veneziana. [With Harp or Piano and Tambourine accompaniments. By J. S. Mayer.] *Printed for T. Monzani: London,* [1800?] fol. **G. 811. a (11.)**

No. 14 *of* '*A Collection of Periodical Italian Songs, etc.*'

CATLEY (ANNE) Cease gay Seducers. *A favorite Air in Love in a Village,* composed and sung by Miss Catley. [*London,* 1770?] *s. sh.* fol. *L*[*ongman*] *L*[*ukey & Co. and*] *J*[*ohn*] *J*[*ohnston: London,* 1775?] *s. sh.* fol. **H. 1994. (9.)**

CATO. Cato's Advice. [Song.] *See* CAREY (H.)

CATTANEI (GIUSEPPE) VI Sonate a Violino e Basso...Opera Prima. *Printed for the Author: London,* [1765?] fol. **h. 210. i. (2.)**

VI Sonate a Violino e Basso...Opera Seconda. *Printed for the Author: London,* [1770?] fol. **h. 210. a. (3.)**

CAUCIELLO (PROSPERO) Sei Duetti per Due Flauti Traversieri, *etc.* [Separate Parts.] *Chez M. Garnier, etc.: Paris,* [1780?] *obl.* fol. **e. 201. b. (4.)**

CAULERY (JEHAN) *See* JARDIN MUSICAL. Iardin Musical, contenant plusieurs belles Fleurs de Chansons spirituelles...composées par Maistre Iehan Caulery, *etc.* (1556.) *obl.* 4°. **A. 431. (2.)**

CAUS (SALOMON DE) [Institution Harmonique, divisée en deux parties: en la premiere sont monstrées les Proportions des Intervalles Harmoniques, et en la deuxième les Compositions d'icelles, *&c.*] MS. NOTES. [*Jan Norton: Francfort,* 1615.] fol. **558. f. 21.**

Imperfect: wanting the title-page.

CAUTION. The Caution. [Song, begins: "Philira's charms."] *See* ARNE (T. A.)

The Caution. [Song, begins: "The Sun was hastening."] *See* CORFE (J.)

CAUTION. The Caution. [Song, begins: "Those moments of rapture."] *See* HUDSON (R.)

CAVACCIO (GIOVANNI) Sudori Musicali ...accomodati in Partitura & diuisi in tre parti. Nella Prima si contengono, Quatro Toccate graui à 4. nella Seconda alcuni Ricercari à, 3. & à 4. nella Terza, molte Canzon Francese à 4, & nel fine vn' altra, à 8, *&c.* *Stampa del Gardano. Appresso B. Magni: Venetia,* 1626. fol. **K. 4. i. 4.**

[Another copy.] **K. 4. i. 5.**

CAVALARI (FRANCESCO) Six Solos for a German Flute or Violin with a Thorough Bass for the Harpsicord or Violoncello. *Printed for I. Walsh: London,* [1750?] fol. **g. 270. l. (2.)**

[Another edition.] Three [or rather Six] Sonatas for a German Flute. With an Accompaniment for a Violoncello. *Printed for Harrison & Co.: London,* [1785?] *obl.* 4°. **b. 480.**

This work is the same as that printed by Walsh as '*Six Solos.*'

CAVAZZONI (MARCO ANTONIO) *See* MARCO ANTONIO [Cavazzoni], *of Bologna.*

CAVEAUX (P.) *See* GAVEAUX.

CAVENDISH (GEORGIANA) *Duchess of Devonshire.* [I have a silent Sorrow here. *The Favorite Song in the Stranger*...the Melody by the Duchess of Devonshire, adapted by Mr. Shaw. The Words by R. B. Sheridan. Full Score.] *Longman and Broderip: London,* [1798.] fol. **G. 249. (39.)**

The title is in manuscript.

CAVERNE. La Caverne. Drame Lyrique. *See* LESUEUR (J. F.)

CAVEVIAC (JEAN NOVI DE) Lettre d'un Visigoth à M. Freron, sur sa dispute harmonique avec M. Rousseau. 1754. 8°. *See* VISIGOTH. **1103. b. 22. (2.)**

CAZARTORYSKA (DE) *Princess.* *See* CZARTORYSKA.

CAZOTTE (JACQUES) La Guerre de l'Opera. Lettre écrite à une Dame en Provence, par quelqu'un qui n'est ni d'un Coin ni de l'autre [i.e. J. Cazotte?]. [1753.] 8°. *See* GUERRE. **1103. b. 21. (15.)**

Observations sur la Lettre de J. J. Rousseau, au sujet de la Musique Françoise. [By J. Cazotte.] 1753. 12°. *See* ROUSSEAU (J. J.) **640. e. 22. (4.)**

CAZZATI (MAURITIO) Antifone, Letanie, e Tedeum a Otto voci, con Organo, e senza ...Opera XIX. Organo. *Per Gioseffo Micheletti: Venetia & Bologna,* 1686. 4°. **E. 9.**

CAZZATI (Mauritio) Messe Brevi a Otto Voci con vna Concerta'a a 4. e suoi Ripieni a beneplacito, & vna à otto da Capella . . . Opera Vigesima Ottaua, *etc.* Canto (Alto) (Tenore) (Basso) (Organo) Primo Choro. (Canto (Alto) (Tenore) (Basso) (Organo) Secondo Choro.) 10 pts. *Per Antonio Pisarri : Bologna*, 1662. 4°. **C. 41. b.**

Il Quarto Libro de Motetti a Voce Sola... Opera XXV. *Per Antonio Pisarri : Bologna*, [1661.] *obl.* 4°. **A. 140.**

Motteti a Voce Sola, con Due Violini... Opera LI. Parte che canta. (Violino Primo (Secondo).) (Organo.) 4 pts. *Apud Viduam Lucæ de Potter : Antuerpiæ*, 1682. 4°. **C. 41.**

Motetti a otto voci, con il suo Basso continuo à beneplacito...Opera XXXXXII. Canto (Alto) (Basso) Primo Choro. (Canto (Alto) (Basso) Secondo Choro.) (Basso Continuo.) 7 pts. *Bologna*, 1669. 4°. **C. 41. e.**

Risposta alle Oppositioni fatte dal Signor Giulio Cesare Arresti nella Lettera al Lettore posta nell' Opera sua Musicale. *Per gli HH. del Dozza : Bologna*, 1663. 4°. **557.* c. 26.**

The title-page bears the autograph of J. C. Pepusch.

Salmi da Capella per Tutto l' Anno a quattro voci, col suo Basso continuo à beneplacito ... Opera XXXIII. Canto. (Alto.) (Tenore.) (Basso.) 4 pts. *Per gli Heredi di Euangelista Dozza : Bologna*, 1663. 4°. **C. 41. d.**

Salmi di Terza con le tre Sequenze Correnti dell' Anno...Opera XXXXXIII. Canto (Alto) (Tenore) (Basso) Primo Choro. (Canto (Alto) (Tenore) (Basso) Secondo Choro.) (Basso Continuo.) 9 pts. *Bologna*, 1669. 4°. **C. 41. c.**

Salmi per Tutto l' Anno a Otto Voci Breui, e commodi per cantare con vno ò due Organi, e senza ancora se piace...Opera Vigessima Prima. Alto (Tenore) (Basso) Primo Choro. (Canto (Alto) (Tenore) Secondo Choro.) (Organo Primo (Secondo).) 8 pts. *Per Giacomo Monti : Bologna*, 1680. 4°. **C. 41. a.**

CE. C'en est fait, désormais je ne redoute. Air. *See* Brice ( )

C'en est fait, je me marie. Rondeau. *See* Devienne (F.)

C'en est fait pour jamais. Air. *See* Therin ( )

C'est à mes mains. [Song.] *See* Heureuse Décade.

C'est à vos genoux mon Père. *La Confession Inutile.* [Song.] Air : Ce mouchoir, belle Raimonde. [*Paris*, 1780?] 8°. **B. 362. j. (20.)**

CE. C'est dans cette fête civique. Hymne. *See* Lélu ( )

C'est dans tes yeux, belle Zémire. *Romance Nouvelle* avec Accomp^{t} de Guitare. *Chez le S^{r} de Lafosse : Paris*, [1780?] 8°. **B. 362. g. (22.)**

C'est en vain qu'on veut se défendre. Ariette. *See* Guédon de Presles ( ) M^{lle}.

C'est en vain que le nord enfante. Chant. *See* Lélu ( )

C'est en vain que les amoureux. Rondeau. *See* Gaveaux (P.) [*Le Traité Nul.*]

C'est en vain que parmy les pots. Air. *See* Bouvard (F.)

C'est Geneviève dont le nom. *Chanson Nouvelle.* [*Paris*, 1785?] 8°. **B. 362. e. (29.)**

C'est l'amour, c'est l'allegresse. A Favorite Duet, with French and English Words. *Longman and Broderip : London*, [1795?] fol. **H. 1250. (44.)**

C'est l'Amour, c'est l'Allegresse. *A Favourite French Air. See* Son. Son innamorato. *A...Duett & a...French Air.* [1780?] *s. sh.* fol. **H. 1601. a. (38.)**

C'est la Brune la plus gentille. *Romance.* [*Paris*, 1790?] 8°. **B. 362. e. (33.)**

C'est la fille à Simonette. *Les Œufs Cassés, etc.* [Song.] [*Paris*, 1790?] 8°. **B. 362. e. (120.)**

[Another copy.] **B. 362. b. (99.)**

C'est la marmotte en vie. *La Marmotte en Vie.* [Song.] [*Paris*, 1790?] 8°. **B. 362. (139.)**

C'est la triste monotonie. Ariette. *See* Caravane du Caire.

C'est le verre à la main. Ariette. *See* Perin et Lucette.

C'est notre oncle qui l'ordonne. [Song.] *See* Faux Lord.

C'est Paris qui des ris est l'Asile. *Les Agrémens de Paris.* [Song.] [*Paris*, 1780?] 8°. **B. 362. a. (79.)**

C'est pour l'indolente richesse. *Couplets Choisis.* Air : Avec les jeux dans le Village, *etc.* [From 'Les Amours d'été.'] [*Paris*, 1782?] 8°. **B. 362. (177.)**

[Another copy.] **B. 362. e. (71.)**

C'est pour Lisette. [Song.] *See* Amour et la Folie.

C'est pour toi que je les arrange. Ariette. *See* Dezède (N.) [*Blaise et Babet.*]

C'est si tôt fait. [Song.] *See* Soir. Un Soir Lison au village, *etc.* [1785?] 8°. **B. 362. c. (31.)**

CE. C'est sur la pointe d'une eguille. *La Pointe de l'Eguille.* [Song.] Air: Lise chantoit. [From 'Blaise et Babet,' by N. Dezèdes.] [*Paris*, 1790?] 8°.
B. 362. e. (102.)

C'est trop longtems, nobles rivaux. *Ode sur la Paix.* [*Paris*, 1783.] 8°.
B. 362. a. (70.)

C'est un crime d'être belle. Romance.
See Du C . . . ( )

C'est un état bien pénible. Air.
See Grétry (A. E. M.) [*La Fausse Magie.*]

C'est un père qui vous prie. Ariette.
See Chimène.

C'est vôtre bonté que j'implore. Air.
See Chimène.

C'n'est pas mon sabiau. [Vaudeville.]
See Veillée Villageoise.

Ce fût au temps de la moisson. *La Moisson, ou le Court Jupon.* Ariette Nouvelle. [*Paris*, 1780?] 8°.
B. 362. b. 103.

Ce fut par la faute du sort. [Song.]
See Au Retour.

Ce fut par la faute du sort. Romance.
See Florine.

Ce mouchoir belle Raimonde. *Romance.* [*Paris*, 1785?] 8°. **B. 362. g. (78.)**

[Another copy.] **B. 362. (231.)**

Ce n'est point à la Trompette. Musette.
See Campra (A.)

Ce n'est qu'au retour des beaux jours. Air.
See Des Fontaines (J.)

Ce n'est que pour Madelon. [Song.]
See Deux Tuteurs.

Ce petit Dieu, qu'on nomme amour. *La Bergère Éclairée.* Suite et même air de l'Amour est un enfant trompeur. [By G. Martini.] Avec Accomp[t] de Guittare. *Chez Imbault: Paris*, [1790?] 8°.
B. 362. g. (57.)

[Another copy.] **B. 362. b. (192.)**

Ce qu'on n'ose souvent dire. Air.
See Dutartre (Jean Baptiste)

Ce secret qui fait tant de bien. [Song.]
See Docteurs Modernes.

Ce soir en votre honneur. Air.
See Droit du Seigneur.

CEASE. Cease a while ye Winds. [Rondo, by J. C. Bach.] *R. Falkener: London*, [1770?] fol. **H. 1994. a. (126.)**

Cease a while ye Winds to blow. Rondo.
See Bach (J. C.)

Cease, cease, heart-easing tears. Air.
See Arnold (S.) [*Fatal Curiosity.*]

Cease, cease, you pert Asses. *A Song.* [*London*, 1715?] *s. sh.* fol.
H. 1601. (100.)

Cease, cruel Love. Glee.
See Wennington (W.)

CEASE. Cease, Damon, cease. [Song.] The Words by Mr. Meldrum.
P. H[odgson: London, 1780?] *s. sh.* fol.
G. 307. (107.)

Cease Damon to pursue me. *The Constant Shepherdess.* A new Song. [*London*, 1755.] 8°. **157. l. 17.**
The London Magazine, 1755, *p.* 180.

Cease gay Seducers. Air.
See Catley (A.)

Cease, gay Seducers. Air [by A. Catley].
See Love in a Village.

Cease gentle Swain. Song.
See Purcell (D.) [*Macbeth.*]

Cease injurious Maid, to blame. [Song.]
See Doctor Faustus.

Cease, Leonora, cease to mourn. A Favorite Duett adapted with a Bass by the Author of the Pleasures of Spring [J. Mathews]. *I. Mathews: Bath*, [1800?] fol. **G. 354. (48.)**

Cease, my Cloe, to grieve your Lover. *A Song by an Eminent Master.* [*London*, 1730?] *s. sh.* fol. **G. 303. (2.)**

Cease Myra to suspect my love. Song.
See Stubley (S.)

Cease O cease. [Song.]
See Seybold (S. P.)

Cease O Judah cease thy Mourning. [Song.] *See* Haendel (G. F.)

Cease, rude Boreas. *The Storm: or, the Dangers of the Sea, etc.* [Song.]
R. Falkener: London, [1770?] *s. sh.* fol.
H. 1994. a. (202.)

[Another edition.] Cease rude Boreas. *The Storm, etc.* *J. J[ohnston: London*, 1770?] *s. sh.* fol. **G. 316. (29.)**

[Another edition.] Cease, rude Boreas. *The Storm, etc.* [*London*, 1771.] 8°.
P.P. 5438 z.
The Universal Magazine, Vol. XLIX., p. 208.

[Another edition.] Cease rude Boreas. *The Storm, etc.* [Song.]
L[ongman], L[ukey and] B[roderip: London, 1777?] *s. sh.* fol.
H. 1601. a. (103.)

[Another edition.] Cease rude Boreas. *The Storm.* [Song.] Sung by Mr. Dodd.
W[illiam] N[apier: London, 1780?] *s. sh.* fol. **H. 1994. b. (10.)**

Cease thy Carols. Song.
See Skeats (H.)

Cease to blame my melancholy. Song.
See Rauzzini (V.)

Cease vainglorious Swain. [Song.]
See Boyce (W.)

Cease ye Rovers. [Duet.]
See Purcell (D.) [*The Island Princess.*]

Cease your dull pathetic mournful glees. Glee. *See* Dillon (*Sir* J.)

CECCHINO (Tomaso) Madrigali et Canzonette a Tre Voci con il suo Basso Continuo per Sonare...Libro Primo. Opera Duodecima. Canto Secondo, o Tenore.
Appresso Giacomo Vincenti: Venetia, 1617. 4°. **C. 199.**

Otto Messe brevi, facili, et ariose, appropriate per cantare nell' organo. A Quattro voci pari, composte sopra li otto toni della Musica con il Basso Continuo, et nel fine le Letanie della Beata Vergine Maria, concertate con due Bassi, & due Soprani o Tenori . . . Opera Undecima. Nuouamente composta, & data in luce. Canto. (Alto.) (Tenore.) (Basso.) 4 pts.
Appresso Giacomo Vincenti: Venetia, 1617. 4°. **K. 3. l. 2.**

CECERE (Carlo) Twenty Four Duets for Two German Flutes or Violins, *etc.* [Separate Parts.] *Printed for I. Walsh: London*, [1770?] fol. **g. 280. (5.)**

CECI ( ) *See* Pagin (A. N.) Six Solos...for a Violin...by...Ceci, *etc.* [1750?] fol. **g. 422. g. (3.)**

CÉCILE. On le savoit, dans le Village. *Ariette de Cécile.* [Words by Mabille, music by N. Dezèdes.] [*Paris*, 1780?] 8°. **B. 362. h. 3*.**

Passant l'au. *Ariette de Cécile.* [Words by Mabille, music by N. Dezèdes.] [*Paris*, 1730?] 8°. **B. 362. h. (3.)**

CÉCILE ET JULIEN. L'Amour, dans le cœur d'un Français. [Song.] *De Cécile et Julien, ou le Siège de Lille.* [Words by Joigny, music by A. E. Trial.] *Chez le Citoyen Imbault: Paris*, [1792.] 8°. **B. 362. a. (55.)**

De la France, les ennemis comptaient. [Song, adapted to "La Carmagnole."] *De Cécile et Julien, ou le Siège de Lille.* [Words by Joigny.]
Chez le Citoyen Imbault: Paris, [1792.] 8°. **B. 362. a. (17.)**

Pour que l'hymen m'engage. [Song.] *De Cécile et Julien ou le Siège de Lille.* [Words by Joigny, music by A. E. Trial.] *Chez Imbault: Paris*, [1792.] 8°. **B. 362. d. (8.)**

Cécile et Julien, ou le Siège de Lille. [For songs published under the second title only:] *See* Siège de Lille.

CECILIA. Cecilia. [Song], begins: 'Cecilia on the organ play'd.'] *See* Hook (J.)

Cecilia. Song. *See* O. O Love thou Tyrant o'er the mind. [1780?] fol. **G. 310. (246.)**

Cecilia volgi un sguardo. Cantata. *See* Haendel (G. F.)

CELADON. Celadon and Amelia. Cantata. *See* Billington (T.)

Celadon's Iugg. [Song.] *See* Greene (M.)

CELEBRATE. Celebrate this festival. [Song.] *See* Purcell (H.) [*Ode for Queen Mary's Birthday*, 1693.]

CÉLÉBREZ. Célébrez, charmante Musette. *Muscette.* [*Paris*,] 1723. *s. sh.* 4°. **297. a. 3.**
Le Mercure, July, 1723.

CELEMENE. Celemene pray tell me. Dialogue. *See* Purcell (H.) [*The Conquest of Granada.*]

CELESTIAL. The Celestial Bed. [Song.] *See* Ye. Ye strangers and natives, to our Exhibition. [1780?] *s. sh.* fol. **G. 314. (85.)**

Celestial charming graces. *A Song by an Eminent Master.* [*London*, 1730?] *s. sh.* fol. **G. 303. (82.)**

Cœlestial Corinna. Song. *See* Arsace [*Se sol la mia morte.*]

Cœlestial Harmony is in her tongue. Song. *See* Purcell (D.)

CELESTINE. Celestine. Comédie Lyrique. *See* Bruni (A. B.)

CELESTINO (Eligio) Six Duettos, Three for a Violin & Violoncello, and Three for Two Violins, *etc.* [Separate Parts.] *Printed for the Author: London*, [1775?] fol. **g. 387.**

Six Solos for the Violin and a Bass for the Harpsicord or Violoncello...Op. 2da. *Welcker: London*, [1775?] fol. **g. 422. e. (6.)**

CELIA. Celia. [Song, begins: "Celia's an angel."]
See Dibdin (C.) [*The Wags.*]

Cœlia. Song. *See* When. When Cœlia chants the rural Lay, *etc.* [1772.] 8°. **P.P. 5438. z.**

Celia. Song. *See* Where. Where shall Celia fly for shelter, *etc.* [1765?] fol. **H. 2818. (28.)**

Cælia and Damon. [Song.] *See* infra: Cælia when in her Bloom adorn'd, *etc.* [1750?] *s. sh.* fol. **G. 316. c. (13.)**

Celia and Strephon. Song. *See* Young. Young Celia once the blithest maid. [1763.] 8°. **P.P. 5140.**

Celia and Strephon. Song. *See* Young. Young Celia once the blithest maid, *etc.* [1763.] 8°. **P.P. 5441.**

Cælia, behold this ripen'd Peach. *A New Song.* [*London*, 1750?] *s. sh.* fol. **G. 316. c. (14.)**

Celia has a thousand charms. Song. *See* Purcell (H.) [*The Rival Sisters.*]

Celia in a Jessamine Bower. [Song.] *See* Chloe. Chloe, or the Musical Magazine, *etc.* No. 70. [1760?] fol. **G. 433.**

CELIA. Cælia in Mourning. Song. *See* WHEN. When in unbounded Glory bright, *etc.* [1751.] 8°. **P.P. 5438. z.**

Celia is soft. Song. *See* CLARKE (J.)

Celia, my heart has often rang'd. Song. *See* WELDON (J.) [*She would and she would not.*]

Cœlia or the Death of the Lark. [Song.] *See* WHEN. When Cœlia chants the rural lay, *etc.* [1770?] *s. sh.* fol. **I. 530. (173.)**

Celia's bright Beautys all other's transcend. Song. *See* KEEN (E.)

Cælia's Complaint. [Song.] *See* VANBRUGHE (G.)

Celia's fond; too long I've lov'd her. Song. *See* PURCELL (H.)

Celia's Invitation. Song. *See* EARTH. The Earth is cloath'd in chearful green, *etc.* [By—Holmes.] [1760.] 8°. **P.P. 5438. z.**

Celia's Invitation. [Song.] *See* HOLMES ( )

Celia's with all the sence endow'd. *The Choice.* [Song.] Within the Compass of the Flute. [*London?* 1740?] *s. sh.* fol. **G. 316. h. (24.)**

Celia tell me why my Sute. [Song.] [*London*, 1730?] *s. sh.* fol. **I. 600. (134.)**

Celia the Fair. Song. *See* MY. My Goddess Celia Heavenly Fair. [1730?] *s. sh.* fol. **G. 310. (90.)**

Celia to Colin. [Song.] *See* BURGES ( )

Cælia when in her Bloom adorn'd. *Cælia and Damon, Or no Joy like Love.* [Song.] [*London*, 1750?] *s. sh.* fol. **G. 316. c. (13.)**

Celia, why wou'd you now leave me. *The Female Rover.* A Song sung by Mrs. Redding. [*London*, 1725?] *s. sh.* fol. **G. 307. (25.)**

Celia you in vain deceive me. Song. *See* WELDON (J.)

CELINDA. Celinda. Song. *See* BARRETT (J.) *Organist.*

Celinda. Two Part Song. *See* JAMES (J.)

Celinda when I view that face. A song. *See* ALCOCK (J.)

CELLA (FRANZ LUDWIG) Veränderung fürs Forte-Piano, oder Clavichord... Thema Finale aus der Dittersdorfischen Operette, Der Schiffspatron, *etc.* [*Vienna?* 1795?] fol. **g. 271. (23.)**

CELLADON. Celladon when Spring came on. *A Song.* Sung by Mr. Leveridge [in the Old Mode and the New, adapted to a tune by H. Purcell]. The Words by Mr. Durfey. [*London*, 1709.] *s. sh.* fol. **G. 307. (3.)**

Celladon when Spring came on. Song. *See* PURCELL (H.)

CELONIATT (CHARLES) Six Sonatas for two Violins and a Bass Composed by C. Celoniatt and other Eminent Masters. [Separate Parts.] *W. Napier: London*, [1775.] fol. **g. 684.**

CELTIS (CHUNRADUS) *See* TRITONIUS (P.) Melopoiæ sive Harmoniæ tetracenticæ super XXII. genera carminum...regulate ductu Chunradi Celtis fœliciter im presse, *etc.* 1507. fol. **K. 1. d. 15.**

CENDRILLON. Cendrillon, Opéra-Comique de Mr. Anseaume; ... avec la Musique [by J. L. Laruette]. *Chez N. B. Duchesne: Paris*, 1759. 8°. **11738. b. 13. (4.)**

CENTENAIRE DE MOLIÈRE. La Centenaire de Molière, Comédie en un Acte, en Vers et en Prose; suivie d'un Divertissement . . . [Written] Par M. Artaud, *etc.* [With the music of the Vaudeville.] *Chez la Veuve Duchesne: Paris*, 1773. 8°. **11738. a. 30. (5.)**

La Centenaire de Molière, Comédie en un Acte, en Vers et en Prose; suivie d'un Divertissement...par Mr. Artaud...avec la Musique [of the concluding Vaudeville]. 1773. *See* RECUEIL. Recueil général des Opéra Bouffons, *etc.* Tom. 8. 1777. 8°. **11735. b. 2.**

CEPHALE. Cephale et Procris. Romance. *See* VOUS. Vous qui d'un Dieu, *etc.* 1752. *s. sh.* 4°. **298. c. 10.**

CEPHALE ET PROCRIS. Cephale et Procris, comédie; représentée pour la première fois, le 27 Octobre 1711. [By F. C Dancourt, with music.] [*Paris*, 1760.] 12°. **241. c. 11.**

Part of 'Les Œuvres de Théatre de M. D'Ancourt,' etc. Tom. 11.

CEPHALUS AND PROCRIS. Cephalus and Procris. Entertainment. *See* CAREY (H.)

CEPHALUS UND AURORE. Cephalus und Aurore. Cantate. *See* BENDA (G.)

CEPHALUS UND PROKRIS. Cephalus und Prokris. Melodrama. *See* REICHARDT (J. F.)

Cephalus und Prokris. Singspiel. *See* VEICHTNER (F. A.)

CERCLE. Le Cercle, ou La Soirée à la Mode, Comédie épisodique en un Acte & en Prose. Par M. Poinsinet...avec la Musique. *Chez Duchesne: Paris*, 1764. 8°. **11738. n. 16. (2.)**

CERESINI (GIOVANNI) Il Primo Libro de Motetti a Vna, Due, Tre, Quattro Cinque & sei voci, Con il Basso continuo per l' Organo, *etc.* Canto. (Alto.) (Tenore.) (Basso.) (Basso per l' Organo.) 5 pts. *Appresso Giacomo Vincenti: Venetia*, 1617. 4°. **D. 974.**

CERONE (Pedro) El Melopeo y Maestro. Tractado de Musica Theorica y Pratica: en que se pone por extenso, lo que vno para hazerse perfecto Musico ha menester saber.. repartido en xxii. Libros, *etc.*
Por Iuan Bautista Gargano, y Lucrecio Nucci: Napoles. 1613. fol. **K. 8. e. 5.**

CERRETO (Scipione) Scipione Cerreto ...Della Prattica Musica Vocale, et Strumentale . . . con le Postille poste dall' Autore à maggior dichiaratione d' alcune cose occorrenti ne' discorsi. *Appresso G. I. Carlino: Napoli*, 1601. 4°.
1042. k. 2.

CERTAIN. A Certain Cure for Jealousy. [Song.] *See* H., C.

CERTON (Pierre) *See* Ronsard (P. de) [Les Amours de P. de Ronsard ... with musical settings by P. Certon, *etc.*]
1552. 8°. **C. 57. a. 31. (1.)**

CERUTI (Giacinto) *See* Bonanni (F.) Descrizione degl' Istromenti Armonici... Seconda Edizione, riveduta...dall' Abbate G. Ceruti, *etc.* 1776. 4°. **557*. f. 5.**

CERVETTO (Giacobbe) *the Elder.* Six Lessons or Divertiments for Two Violoncellos...Opera quarta. *Printed for J. Johnson: London*, [1760?] fol.
g. 502. (4.)

[Another copy.] **g. 24. a. (4.)**
Wanting the title-page.

Eight Solos for a German Flute with a Thorough Bass for the Harpsichord . . . Opera Terza. *Printed for J. Johnson: London*, [1750?] *obl.* fol. **e. 202.**

Twelve Solos for a Violoncello. With a Thorough Bass for the Harpsicord, *etc.* [Op. 2.] *Printed for the Author: London*, [1750?] *obl.* fol. **e. 278.**

[Another edition.] Twelve Solos...Opera Seconda. *Printed for I. Walsh: London*, [1750?] *obl.* fol. **e. 278. a.**

Six Solos for a Violoncello with a Thorough Bass for the Harpsichord...Opera Terza. [Nos. 1–6.] *Printed for J. Johnson: London*, [1750?] *obl.* fol. **e. 222.**

Six Solos for a German Flute, with a Thorough Bass for the Harpsichord. [Op. 3. Nos. 1–6.] *Printed for Harrison and Co.: London*, [1785?] *obl.* 8°.
b. 170. a. (2.)

Six Sonatas or Trios for three Violoncellos or two Violins and a Bass...Compos'd by G. Basevi detto Cervetto. [Separate Parts.] *Printed for I. Walsh: London*, [1745?] fol. **g. 274. d. (2.)**

VI. Trios for two Violins, Violoncello or Harpsicord. [1740?] fol. *See* C., G. B.
g. 678.

CERVETTO (James) *the Younger.* Twelve Divertiments in an Easy Stile for Two Violoncellos . . . Opera 2da. [Separate Parts.] *Printed for the Author: London*, [1775?] fol. **g. 512. (2.)**

Six Duetts for two Violoncellos or a Violin and Violoncello...Op. 5. [Separate Parts.] *Printed by R. Birchall: London*, [1795?] fol. **h. 219. (6.)**

Three Duetts for Two Violoncellos or a Violin and Violoncello. Op. 6. [Separate Parts.] 2 Books. *Printed for R. Birchall: London*, [1795?] fol. **h. 219. (7.)**

[Another copy.] **h. 204. a. (4.)**

[Another copy.] **g. 421. k. (6.)**

Six Solos for the Violoncello with a thorough Bass for the Harpsicord... Opera I. *Printed for the Author: London*, [1775?] fol. **h. 204. i. (1.)**

[Another edition.] Six Solos for the Violoncello with a thorough Bass for the Harpsicord. [Op. 1.]
Printed for R. Bremner: London, [1775?] fol. **h. 1861.**

Six Solos for the Violoncello and a Bass ...Opera Terza. *Printed for the Author: London*, [1779?] fol. **g. 511. (1.)**

Twelve Sonatinas for a Violoncello and a Bass...Op. 4ta. *The Author: London*, [1780?] fol. **g. 24. c. (2.)**

CES. Ces beaux galans, ces jeunes gens. Couplets. *See* Gaveaux (P.) [*Le Trompeur Trompé.*]

Ces braves Insulaires. *Chanson sur la Prise du Port Mahon.* [Words] Par M. Collé. [*Paris,*] 1756. *s. sh.* 8°.
297. d. 3.
Mercure de France, Sept., 1756.

Ces grands yeux noirs et langoureux. *L'Accident.* [Song.] Air: Phillis démande son Portrait. *Chez Jouve:* [*Paris*, 1790?] 8°. **B. 362. e. (10.)**

Ces Messieurs ont cet avantage. Air. *See* Della Maria (D.) [*L'Opéra Comique.*]

Ces vallons et ces prairies. [Song.] *See* Sodi (C.)

CÉSAR. César, vous m'évitez. Air. *See* Méhul (E. N.)

CÉSAR (Pierre Antoine) J'ai perdu tout en disant je vous aime. [Song.] *Chez Le Duc: Paris*, [1785?] *obl.* fol.
E. 600. y. (4.)

CESARE IN FARMACUSA. Cesare in Farmacusa. Dramma eroicomico. *See* Salieri (A.)

CESARINI (Carlo Francesco) Two Concertos or Lessons for the Harpsichord. Composed in a pleasant easy Taste. *Printed for H. Thorowgood and R. Duke: London*, [1760?] *obl.* fol. **e. 282. c. (2.)**

CESARINI (Carlo Francesco) *See* Love's Triumph. Songs in the ... Opera, call'd Love's Triumph, *etc.* [Music by C. F. Cesarini, *etc.*] [1708.] fol. **H. 227.**

CESIS (Sulpitia) Motetti Spirituali della ...Madre Suor Sulpitia Cesis, Monaca di Sant' Agostino. Altus (Bassus) Primus Chorus. 2 pts. *Appresso Giulian Cassiani : Modona*, 1619. 4°. **F. 6.**

CESPUGLIO. Cespuglio di Varii Fiori. *See* Abbatessa (G. B.)

CESSEZ. Cessez, charmante Iris. Air. *See* Le R*** ( ) *M^lle.*

Cessez de vous flatter Glicère. *La Politesse.* [Song.] Air de Tarare [by A. Salieri]. *Chez les Frères Savigny :* [*Paris*, 1790?] 8°. **B. 362. (161.)**

Cessez, Printemps, votre parure. Air. *See* D***, J. B.

CESTUS. The Cestus. Serenata. *See* Dibdin (C.)

CETTE. Cette Épée, Ami Lavaleur. [Vaudeville.] *See* Prise de la Grenade.

Cette fleur n'est plus dangereuse. Romance. *See* Isabelle et Rosalvo.

CEUX. Ceux que trahit une infidèle. Ariette. *See* Fausse Magie.

CHABANON (Michel Paul Guy de) De la Musique considérée en elle-même et dans ses rapports avec la parole, les langues, la poésie, et le théâtre. *Chez Pissot : Paris*, 1785. 8°. **1042. k. 24.**

[Another copy.] **1042. k. 25.**

[Another copy.] **7896. aaa. 30.**

See C***, *M. de.*

CHABOUD (Pierre) Solos for a German Flute Hoboy or Violin with a Thorough Bass for the Harpsicord or Bass Violin... being all Choice pieces by y^e^ greatest Authors and fitted to the German Flute by Sig^r^ P. Chaboud, *etc.* 2 pts. *Printed for I. Walsh...and In. & Ioseph Hare : London*, [1725?] fol. **g. 422. j. (3.)**

CHABRAN (Charles) Six Solos for a Violin, with a Thorough-Bass for the Harpsichord. *Printed for Peter Welcker : London*, [1755?] fol. **g. 422. d. (4.)**

[Six Solos. Nos. 1–3.] *See* Campioni (C. A.) and Chabran (C.) Six Favourite Solos for a Violin . . . by Sig^r^ Campioni & Sig^r^ Chabran. [1760?] fol. **g. 273. b.**

CHABRAN (Francesco) Compleat Instructions for the Spanish Guitar ... To which is added a Collection of favorite Songs, Rondos, Dances, Airs, Minuets, Allemands, &c. *Printed for Culliford, Rolfe & Barron : London*, [1795?] *obl.* 4°. **b. 124.**

CHABRAN (Francesco) The Favorite Opera Dances for the Year 1790 . . . Selected and adapted for the Piano-Forte, Flute or Violin by F. Chabran. 4 Books. *Printed for R. Birchall : London*, [1790]. *obl.* 4°. **b. 124. a.**

Two Solos for the Violoncello and Bass, *etc.* *J. Bland : London*, [1785?] fol. **g. 24. c. (3.)**

CHACE. The Chace. [Song.] *See* Flackton (W.)

The Chace is begun. Song. *See* Rouse. Rouse, rouse, jolly sportsmen, *etc.* [1770.] 8°. **P.P. 5438. z.**

CHACUN. Chacun avec moi l'avouera. Air. *See* Philippe et Georgette.

Chacun pour la Lotterie. *Le Gros Lot.* [Song, words] Par M. Roulland. Air : Vaudeville du Mariage de Figaro. *Chez les freres Savigny :* [*Paris*, 1785?] 8°. **B. 362. (202.)**

Chacun suit les plaisirs. *Air.* [*Paris,*] 1725. *s. sh.* 4°. **297. a. 14.** *Mercure de France, June*, 1725.

CHAIN. The Chain of Love. Song. *See* Harwood (E.)

CHAIR MENDER. The Chair Mender. [Song.] *See* Romer ( ) *Vocalist.* [*Modern Eccentricities.*]

CHAISE. The Chaise Marine. [Song.] *See* My. My dearest life were thou my Wife. [1765?] *s. sh.* fol. **G. 305. (76.)**

CHAIX ( ) Quand un Cœur tendre. Air et Accomp^t^ de Mr. Chaix. *Chez Baillon : Paris*, 1784. 8°. **B. 362. g. (94.)**

CHALLONER (Neville Butler) Lady Caroline Lee's Waltz, arranged as a Rondo for the Piano Forte, *etc.* *Preston : London*, [1800?] fol. **g. 543. u. (2.)**

CHALON (Jan) *See* Symphonies. Sei Sinfonie a Otto Stromenti ... Composta d' Alcuni Famosi Maestri, cioè di Graun ...Chalon, *etc.* [1770?] fol. **g. 973.**

CHALON (John) Air ["Vous l'ordonnez"] in the Barbier de Seville [by P. A. Monsigny?]...With Variations for the Harpsichord, Piano Forte, and Violin. *Printed for the Author : London*, [1795?] fol. **g. 271. (24.)**

La Folie d'Espagne. A Spanish Air with Variations, *etc.* [P. F.] *Longman and Broderip : London*, [1795?] fol. **g. 139. (10.)**

Six Sonatines for the Harpsichord . . . Opera Terza. *A. Hummel, for the Author: London*, [1770?] fol. **g. 443. b. (6.)**

CHAMBER-MAID. The Chamber-Maid. A Ballad Opera, *etc.* [Written by E. Phillips.] *Printed for J. Watts: London*, 1730. 8°. **161. d. 64.**
Containing the voice-part only of the songs.

The Chambermaid. [Song.] *See* NOT. Not far from Town, a Country Squire. [1775?] *s. sh.* fol. **G. 310. (146.)**

CHAMBONNIÈRES (JACQUES **CHAMPION DE**) Les Pièces de Clauessin de Monsieur de Chambonnières . . . Liure Premier. [*Paris*, 1670.] *obl.* 4°. **K. 4. b. 1.**

CHAMPAGNAC ET SUZETTE. Champagnac et Suzette. Com[é]die-Vaudeville en un acte. Par Chazet et C[ramayel]...avec la musique. *Chez le Libraire rue des Prêtres St. Germain: Paris*, An VIII. [1799]. 8°. **11738. c. 1. (1.)**
The music includes two songs by Doche.

CHAMPEIN (STANISLAS) Le Baiser, ou la Bonne Fée. Comédie en trois Actes et en Vers . . . Gravée par G. Magnian. [Full score.] *Au Bureau du S^r Lavalle: Paris*, 1781. fol. **H. 504. a.**

Ça n'devoit pas finir par là.
See infra: [*Le Poëte Supposé.*]

Le Canonier Convalescent. Fait historique, *etc.* [With music to two songs by F. Guichard and S. Champein.] [1794.] 8°. **11738. m. 4. (7.)**
See CANONIER CONVALESCENT.

Les Dettes. Comédie Lyrique en deux Actes, *etc.* [Full score.] *Chez Des Lauriers: Paris*, 1787. fol. **H. 504.**

—— On doit soixante mille francs.
See HEUREUSE DÉCADE. Pour terrasser nos ennemis. *Vaudeville*...Air: On doit soixante [mille francs, by S. Champein]. [1794.] 8°. **B. 362. (154.)**

—— On doit soixante mille francs.
See SCÉLÉRATS. Scélérats, traitres, assassins. *Couplets* . . . Air: c'est ce qui me console [i.e. "On doit soixante mille francs," by S. Champein.] [1793.] 8°. **B. 362. (155.)**

—— [For songs, *etc.*, published anonymously:] *See* DETTES.

Isabelle et Fernand, ou l'Alcade de Zamora. [For editions and extracts published anonymously:]
See ISABELLE ET FERNAND.

Laissons à la gaîté.
See infra: [*Le Poëte Supposé.*]

Lanval et Viviane. [For songs, &c., published anonymously:]
See LANVAL ET VIVIANE.

CHAMPEIN (STANISLAS) [Le Manteau.] Nos bons parens parlent sans cesse. *Ariette* . . . Accomp^t de Guittare par M. La Haye. [*Paris*, 1790?] 8°. **B. 362. h. (6.)**

La Mélomanie. Opéra Comique en un Acte en Vers mêlé d'Ariettes [words by Grenier], *etc.* [Full score.] *Chez Des Lauriers: Paris*, [1785?] fol. **H. 504. c.**

—— [For songs, &c., published anonymously:]
See MÉLOMANIE.

Le Nouveau Don Quichotte. Opéra en deux Actes, representé sur le Théatre des Thuilleries le Mai 1789 . . . Paroles du C^en Boissel. [Full score.] *Chez l'Auteur: Paris*, [1795?] fol. **H. 504. d.**

Nos bons parens parlent sans cesse.
See supra: [*Le Manteau.*]

On doit soixante mille francs.
See supra: [*Les Dettes.*]

[Le Poëte Supposé.] Ça n'devoit pas finir par là. *Chanson, etc.* [Words by Lanjon.] [*Paris*, 1785?] fol. **G. 554. a. (6.)**

—— Laissons à la gaîté. Vaudeville, *etc.*
See POËTE SUPPOSÉ. Laisson laisson à la gaîté, *etc.* [Music by S. Champein.] [1782.] 8°. **B. 362. c. (107.)**

CHAMPENOIS. Le Champenois, le Bourguignon. Air. *See* BOUVARD (F.)

CHAMPION (THOMAS) called *Mithou.* Premier Liure contenant Soixante Pseaumes de Dauid, mis en Musique par T. Champion, dit Mithou, *etc.* Superius. (Tenor.) (Bassus.) 3 pts. *Chez François Trepeau: Paris*, 1561. *obl.* 12°. **K. 1. a. 4.**
The Tenor is imperfect, wanting pages 37–40. *The arms of Charles IX. are stamped in gold and blue on the covers.*

CHAMPION DE CHAMBONNIÈRES (JACQUES) *See* CHAMBONNIÈRES.

CHANGE. Change for a Guinea. [Song.] *See* DIBDIN (C.) [*King and Queen.*]

CHANGE ALLEY. Change Alley's so thin. *The South Sea Ballad.* [Set by a Lady.] [*London*, 1720?] *s. sh.* fol. **H. 1601. (92.)**

CHANGRAN (DE) Manuel du Chasseur, ou Traité complet . . . de Vénerie, de Fauconnerie, &c....avec des fanfares mises en musique pour les Chasseurs. *Chez Sangrain & Lamy: Paris*, 1780. 12°. **785. d. 37.**

CHANSON. Chanson de Bêche. [Song.] *See* QUE. Qu'il est heureux notre ami Bêche. [1780?] 8°. **B. 362. b. (114.)**

CHANSON. Chanson de la Gamelle. [Song.]
See SAVEZ. Savez vous pourquoi, mes amis, *etc.* [1793 ?] 8°.
B. 362. d. (41.)

Chanson de la Loterie Royalle. [Song.]
See DU. Du Jeu de la Loterie, *etc.* [1789 ?] 8°. **B. 362. (200.)**

CHANSONNETTES. XII. Recueil de Chansonnettes de Differents Autheurs à deux & trois Parties. *Par C. Ballard: Paris*, 1686. 8°. **A. 322.**

CHANSONNIER. Chansonnier plaisant quoique sage. *Le Vis-à-Vis*, Parodie du Phaëton . . . Air: L'homme est une marionette. [Words] Par M. Lamy de Blonval. *Chez les frères Savigny: Paris*, [1785 ?] 8°. **B. 362. f. (24.)**

[Another copy.] **B. 362. (240.)**

CHANSONS.

ARRANGEMENT.

1. Attaignant's Collections.
2. Le Roy and Ballard's Collections.
3. Phalèse's Collections.
4. Tylman Susato's Collections.
5. Other Collections (arranged chronologically).

1. ATTAIGNANT'S COLLECTIONS.

[Septiesme liure cõtenant XXX. Chansons Nouuelles a Quatre Parties, en vng Volume & en deux, *etc.*]
[*Pierre Attaingnant & Hubert Jullet: Paris*, 1540.] *obl.* 4°.
K. 8. b. 5. (5.)
Imperfect, wanting all but fol. xii.–xvi. of the Contratenor and Bassus part. According to Eitner the composers of this collection are: Berchem, Cadeac, Certon, Claudin, Coste, Le Hugier, Lupi, Maillard, Maille, Mittantier, Morpain, Patinge, Sandrin and Villiers.

Huitiesme liure contenant XIX. Chansõs Nouuelles a Quatre Parties de la facture et composition de maistre Clement Iennequin en deux uolumes, *etc.* Contratenor & Bassus.
Pierre Attaingnant: Paris, 1540. *obl.* 4°.
K. 8. b. 5. (1.)

Neufiesme liure cõtenãt XXVIII. Chãsons Nouuelles a Quatre Parties, en vng Volume & en deux, *etc.* Contratenor & Bassus. *Pierre Attaingnant & Hubert Iullet: Paris*, 1542. *obl.* 4°.
K. 8. b. 5. (2.)
The composers of this collection are: Lhuyllier, Maillard, Maille, Boutciller, Sohier, Mittantier, Certon, Villiers, Lupi, De porta, Mornable and Le Nugier.

CHANSONS. Unziesme liure cõtenant XXXIIJ. Chãsons Nouuelles a Quatre Parties, en deux Volumes, *etc.* Contratenor & Bassus. *Pierre Attaingnant: Paris*, 1542. *obl.* 4°. **K. 8. b. 5. (3.)**
The composers of this collection are: Maillard, Certon, Gentian, Vuauquel, Claudin, Lupus, Mornable, Garnier, Harchadelt, Mittantier, Maille and Sohier.

Quinziesme liure cõtenant XXX. Chãsons Nouuelles à Quatre Parties, en deux Volumes, *etc.* Contratenor & Bassus. *Pierre Attaingnant: Paris*, 1544. *obl.* 4°.
K. 8. b. 5. (4.)
The composers of this collection are: Certon, Claudin, Maille, Gardane, Poilhiot, Ebran, Iannequin, Boyuin, Godard, De Marle, Mornable, Dauxerre, Meigret, Romain, Belin and Lhuyllier.

2. LE ROY AND BALLARD'S COLLECTIONS.

Premier Recueil de Chansons, composées à quatre parties par bons & excellents musiciens, Imprimées en quatre volumes. Contra Tenor. (Bassus.) 2 pts.
Adrian le Roy & Robert Balard: Paris, 1554. *obl.* 16°.
K. 2. b. 4* (1.) and **K. 8. i. 4. (1.)**
The composers named in this collection are: Gombert, Maillard, Certon, Boyvin, Sandrin, Claudin, De Viliers, De Bussy, Cadeac, Arcadet, Lupy, De La Font, and Const. Festa.

Second Receuil de Chansons composées à quatre parties, par bons & excellents Musiciens, Imprimées en quatre volumes. Contra Tenor. (Bassus.) 2 pts.
Adrian le Roy & Robert Balard: Paris, 1555. *obl.* 16°.
K. 2. b. 4* (2.) and **K. 8. i. 4. (1.)**
The composers named in this collection are: Iacquet, Richafort, Maillard, Vassal, Gosse, Sandrin, Claudin, Certon, Villiers, Passereau and Iacotin.

Tiers Liure de Chansons nouuellement composées en Musique à trois & à quatre parties, par plusieurs Autheurs, imprimées en quatre volumes. Contra-Tenor.
Adrian le Roy & Robert Balard: Paris, 1557. *obl.* 16°. **K. 2. b. 4.* (3.)**
The composers named in this collection are: Arcadet, Entraigues, De Bussy and Leschenet.

Quart Liure de Chausons, composées à quatre parties par bons & excellents musiciens, Imprimées en quatre volumes. Contra Tenor. *Adrian le Roy & Robert Balard: Paris*, 1553. *obl.* 16°.
K. 2. b. 4.* (4.)
The composers named in this collection are: Certon, Mornable, De Bussy, G. Ie. Ciron, Pagnier, Beaulieu, Godard, Arcadet, De Vilers and Herissant.

CHANSONS. Cinqiesme Liure de Chausons, nouuellement composées en Musique, à quatre parties, par plusieurs autheurs, Imprimé en quatre volumes. Contra-Tenor. *Adrian le Roy & Robert Balard: Paris*, 1556. *obl.* 16°.
K. 2. b. 4*. (5.)
The composers named in this collection are: Santerre, Ant. de Villers, Herissant, Grouzi, Certon and Iannequin.

Sixiesme Liure de Chansons nouuellement composées en Musique à trois, & quatre, parties, par plusieurs autheurs, imprimées en quatre volumes. Contra-Tenor. *Adrian le Roy & Robert Ballard: Paris*, 1559. *obl.* 16°. **K. 2. b. 4*. (6.)**
The composers named in this collection are: Arcadet, Certon, Maillard, Moullu, Sandrin, Grouzi, Ianequin, Iacotin and Nicolas.

Septiesme Liure de Chansons nouuellement composées en Musique à quatre parties par bons & excellens Musiciens, imprimé en quatre volumes. Contra-Tenor. *Adrian le Roy & Robert Balard: Paris*, 1557. *obl.* 16°. **K. 2. b. 4*. (7.)**
The composers named in this collection are: Santerre, Ianequin, Touteau, Certon, Entraigues, Arcadet and A. le Roy.

Neufiesme Liure de Chansons nouuellement composées en Musique à quatre, cinq, & six parties, par plusieurs Autheurs, imprimé en quatre volumes. Contra-Tenor. *Adrian le Roy & Robert Ballard: Paris*, 1559. *obl.* 16°. **K. 2. b. 4*. (9.)**
The composers named in this collection are: Arcadet, Goudimel, Millot, Besancourt, Du Buisson, Certon, Vulfran, Godard and Fourmentin.

Dixiesme Liure de Chansons tant Françoises, qu'Italiennes, nouuellement composées à quatre parties par M. Pierre Cler'eau. Imprimées en quatre volumes. Contra-Tenor. *Adrian le Roy & Robert Ballard: Paris*, 1559. *obl.* 16°.
K. 2. b. 4*. (10.)

Unziesme Liure de Chansons nouuellement cõposées en Musique à 4. & 5. parties par plusieurs Autheurs, Contenant la Guerre Marine, la bataille de Renty, le vol de la Perdrix, auec vn quarrillon de cloches, & plusieurs autres chãsons. Imprimé en 4. vol. Contra-Tenor. *Adrian le Roy & Robert Ballard: Paris*, 1559. *obl.* 16°.
K. 2. b. 4*. (11.)
The composers named in this collection are: Fourmentin, Ianequin, Desbordes, Delafont, Nicolas, Herissant, Certon and Costelay.

Douziesme Liure de Chansons nouuellement composées en Musique à trois, quatre, & cinq parties, par plusieurs autheurs, imprimées en quatre volumes. Contra-Tenor. *Adrian le Roy & Robert Ballard: Paris*, 1559. *obl.* 16°.
K. 2. b. 4*. (12.)
The composers named in this collection are: Nicolas, Orlande de Lassus, Arcadet, Du Tertre, Goudimel and Entraigues.

Treziesme Liure de Chansons nouuellement composées en Musique à quatre parties, par plusieurs autheurs, imprimées en quatre volumes. Contra-Tenor. *Adrian le Roy & Robert Ballard: Paris*, 1559. *obl.* 16°. **K. 2. b. 4*. (13.)**
The composers named in this collection are: De Bussi, Roussel, Goudimel, Millot and Abran.

Second Liure de Chansons composé à quatre parties de plusieurs autheurs. Imprimé en quatre volumes. Tenor. *Adrian le Roy & Robert Ballard: Paris*, 1569. *obl.* 16°. **K. 2. b. 4. (1.)**
The composers' names are Certon, Nicolas [Gombert] and Ad. le Roy. Bound up at the beginning of this book are the last four leaves (containing the table and printer's device) of one of the later books of Chansons, probably one of the 21st–25th books.

Tiers liure de Chansons nouuellement composé à quatre parties, par M. Arcadet & autres autheurs. Imprimé en quatre volumes. Tenor. *Adrian le Roy & Robert Ballard: Paris*, 1567. *obl.* 16°.
K. 2. b. 4. (2.)
The composers' names are Arcadet, De Bussy and Maillard.

Quatrieme Liure de Chansons nouuellement composé à quatre parties, par M. Arcadet & autres autheurs. Imprimé en quatre volumes. Tenor. *Adrian le Roy & Robert Ballard: Paris*, 1567. *obl.* 16°.
K. 2. b. 4. (3.)
The composers' names are Arcadet, De Bussy, Certon, Godard, Maillard and Mornable.

Cinqieme Liure de Chansons nouuellement composé à quatre parties, par M. Arcadet & autres autheurs. Imprimé en quatre volumes. Tenor. *Adrian le Roy & Robert Ballard: Paris*, 1567. *obl.* 16°.
K. 2. b. 4. (4.)
The composers' names are: Arcadet, De Bussy, Certon and Maillard.

Sisieme Liure de Chansons à quatre & cinq parties, de I. Arcadet, & autres. Imprimé en quatre volumes. Tenor. (Contra.) 2 pts. *Adrian le Roy & Robert Ballard: Paris*, 1569. *obl.* 16°. **K. 2. b. 4. (5.)**
The composers' names are: Arcadet, Certon, Du Buisson (p. 14, in the index attributed to Arcadet), Entraigues, Goudimel, Iacotin, Ianequin, Maillard and Moullu.

CHANSONS. Setieme Liure de Chansons à quatre parties par plusieurs autheurs. Imprimé en quatre volumes. Tenor.
Adrian le Roy & Robert Ballard : Paris, 1565. *obl.* 16°. **K. 2. b. 4. (6.)**
The composers' names are : Arcadet, Goudimel, Grouzy, Ianequin, Mithou, Nicolas [Gombert] and Touteau.

Huitiesme Liure de Chansons nouuellement composées en Musique à quatre parties, par plusieurs autheurs, imprimées en quatre volumes. Tenor. (Contra-Tenor.) 2 pts. *Adrian le Roy & Robert Ballard : Paris*, 1559. *obl.* 16°.
K. 2. b. 4. (7.) & **K. 2. b. 4.* (8.)**
The composers' names are : Arcadet, Certon, Du Tertre, Goudimel, Ianequin, Leschenet, Hilaire Penet and Cyprian Rore.

Neufieme Liure de Chansons à quatre cinq & six parties de I. Areadet & autres. Imprimé en quatre volumes. Tenor.
Adrian le Roy & Robert Ballard : Paris, 1569. *obl.* 16°. **K. 2. b. 4. (8.)**
The composers' names are Arcadet, Certon, Crequillon, Formentin (or Fourmentin), Godard, Goudimel and Millot.

Disieme Liure de Chansons à quatre parties, d'Orlande de Lassus & autres. Imprimé en quatre volumes. Tenor. (Contra.) 2 pts. *Adrian le Roy & Robert Ballard : Paris*, 1570. *obl.* 16°.
K. 2. b. 4. (9.)
The composers' names are : Castro, Clereau, Orlande [di Lasso], Maillard, L. Meldaert, Millot and P. de Monte.

Unsieme Liure de Chansons à quatre & cinq parties, par plusieurs autheurs. Imprimé en quatre volumes. Tenor. *Adrian le Roy, & Robert Ballard : Paris*, 1567. *obl.* 16°. **K. 2. b. 4. (10.)**
The names of the composers are : Certon, Costeley, Delafont, Desbordes, Formentin, Goudimel, Nicolas [Gombert] and Touteau.

[Another edition.] Onzieme Liure de Chansons à quatre & cinq parties, de plusieurs autheurs, *etc.* Contra.
Adrian le Roy & Robert Ballard : Paris, 1573. *obl.* 16°. **K. 2. h. 9. (2.)**
This edition differs from that of 1567 *in the substitution of a Chanson by Jannequin for one by Goudimel.*

Dousieme Liure de Chansons à quatre & cinq parties, d'Orlande de Lassus & autres autheurs. Imprimé en quatre volumes. Tenor. *Adrian le Roy & Robert Ballard : Paris*, 1569. *obl.* 16°.
K. 2. b. 4. (11.)
Besides Orlando di Lasso the following composers contributed to this collection : Arcadet, Entraigues, Goudimel and Nicolas [Gombert].

CHANSONS. Dousieme Liure de Chansons, *etc.* [Another edition.] Dousieme Liure de Chansons à quatre & cinq parties, d'Orlande de Lassus & autres, *etc.* Contratenor. *Adrian Le Roy & Robert Ballard : Paris*, 1572. *obl.* 16°.
K. 2. h. 9. (3.)

Tresieme Liure de Chansons à quatre parties, d'Orlande de Lassus, & autres. Imprimé en quatre volumes. Tenor. (Contra.) 2 pts. *Adrian le Roy & Robert Ballard : Paris*, 1570. *obl.* 16°.
K. 2. b. 4. (12.)
In addition to that of Orlando di Lasso, the following composers' names occur : Bertrand, De Bussi, Millot and Roussel.

Quatorsieme Liure de Chansons, à quatre & ciuq parties, d'Orlande de lassus, & autres. Imprimé en quatre volumes. Tenor. (Contratenor.) 2 pts. *Adrian le Roy, & Robert Ballard : Paris*, 1571. *obl.* 16°. **K. 2. b. 4. (13.)**
This collection also contains compositions by Arcadet and Nicolas [Gombert].

Quinzieme Liure de Chansons, à quatre, cinq, & six parties, d'Orlande de lassus, & autres. Imprimé en quatre volumes. Tenor. (Contra.) 2 pts. *Adrian le Roy & Robert Ballard : Paris*, 1571. *obl.* 16°.
K. 2. b. 4. (14.)
This collection also contains songs by Abran, Arcadet, Grouzy, Nicolas [Gombert] and Rovince.

Sesieme Liure de Chansons à quatre & cinq parties, d'Orlande de lassus & autres. Imprimé en quatre volumes. [Tenor.] Contra. 2 pts. *Adrian le Roy & Robert Ballard : Paris*, 1573. *obl.* 16°.
K. 2. b. 4. (15.)
Imperfect, wanting leaves 1–4 *of the Tenor. This collection also contains songs by Arcadet, Costeley and Ciprian Rore.*

Dixsetieme Liure de Chansons à quatre & cinq parties, d'Orlande de lassus. Imprimé en quatre volumes. Tenor. (Contra.) 2 pts. *Adrian le Roy & Robert Ballard : Paris*, 1570. *obl.* 16°.
K. 2. b. 4. (16.)
This collection also contains songs by Certon and Costeley.

Dixhuictieme Liure de Chansons à quatre & cinq parties, d'Orlande de lassus. Imprimé en quatre volumes. Tenor.
Adrian le Roy & Robert Ballard : Paris, 1570. *obl.* 16°. **K. 2. b. 4. (17.)**
Imperfect, wanting leaves 5 *and* 6.

[Another edition.] Dixhuictieme Liure de Chansons à quatre & cinq parties, d'Orlande de lassus *etc.* Contra.
Adrian le Roy & Robert Ballard : Paris, 1573. *obl.* 16°. **K. 2. h. 9. (4.)**

CHANSONS. Dixneufieme Liure de Chansons à quatre & cinq parties, d'Orlande de lassus, & autres. Imprimé en quatre volumes. Tenor. *Adrian le Roy & Robert Ballard: Paris*, 1570. *obl.* 16°.

K. 2. b. 4. (18.)

Imperfect, wanting the last leaf. This collection contains songs by Chevalier, Costeley, Certon, Grouzy, Marchandy, Millot, P. de Monte and Orlando di Lasso.

[Another edition.] Dixneufieme Liure de Chansons à quatre & cinq parties, d'Orlande de lassus, & autres, *etc.* Contra. *Adrian le Roy & Robert Ballard: Paris*, 1573. *obl.* 16°.

K. 2. h. 9. (1.)

Vingtieme Liure de Chansons, à quatre, cinq, & six parties, d'Orlande de lassus, & autres. Imprimé en quatre volumes. Tenor. (Contra.) 2 pts. *Adrian le Roy, & Robert Ballard: Paris*, 1571. *obl.* 16°.

K. 2. b. 4. (19.)

Imperfect, wanting the last leaf of the contra-tenor. This collection contains songs by Berçoy, Briault, Costeley, N. la Grotte, Petit Jehan, Millot and Orlando di Lasso.

Premier Recueil des Recueils composé à quatre parties de plusieurs autheurs. Imprimé en quatre volumes. Tenor. *Adrian le Roy, & Robert Ballard: Paris*, 1567. *obl.* 16°.

K. 2. b. 4. (20.)

Containing songs by Areadet, Boyuin, De Bussy, Cadeac, Certon, Crequillon, Const. festa, Gombert, Hesdin, Jacotin, Maillard, Roger and Sandrin.

Second Recueil des Recueils, de Chansons, composé à quatre parties de plusieurs autheurs. Tenor. *Adrian le Roy & Robert Ballard: Paris*, 1571. *obl.* 16°.

K. 2. b. 4. (21.)

Containing songs by Certon, Claudin, Jacotin, Jaquet, Gosse, Maillard, De Marle, Passereau, Richafort, Vassal and Villiers.

Recueil de Differens Livres de Chansons pour Boire et pour Danser. 7 Bks. *Chez Christophe Ballard: Paris*, 1699. 8°.

A. 428.

This work consists of the following collections, each with separate pagination & title-page: 1. *Chansons pour Danser, L. Mollier* (1640). 2. *II. Liure des Chansons, J. Boyer* (1642). 3. *Recueil des Chansons, D. Macé* (1643). 4. *Alphabet de Chansons, Rosiers de Beaulieu* (1646). 5. *Chansons, pour Danser, De la Marre* (1650). 6. *Chansons pour Danser, Guyot* (1654). 7. *Premier Livre de Chansons, [Pinart]* (1694).

CHANSONS.

3. Phalèse's Collections.

Premier (Secund) Liure des Chansons à cincq et six parties. Nouuellement composez & mises en Musicque, conuenables tant aux instrumentz comme à la Voix. Tenor. 2 Bks. *Piere Phalese: Louain*, 1553. *obl.* 4°. **Add. MSS. 31,438.**

The composers' names are: Book I.; Clemens non Papa, Castillain or Chastelain, Holland or Hollandre, N. Rogier, Crequillon, Crespel, Josquin Baston, Gheerkin, Canis, Galli, Larchier, Petit Jan and Vuaelrant. Book II.; Manchicourt, Crequillon, Clemens non Papa, Josquin Baston, Hollandre, Gerard le cocq, Canis, Jan loys, Crespel, Cor. de Milan, Tubal, Martin peu dargent, Bachis, Denis and Vuismes.

Premier Livre des Chansons a Cincq et Six Parties nouellement composez et mises en Musicque, conuenables tant aux instrumentz comme à la Voix. Superius. (Contratenor.) (Tenor.) (Bassus.) (Quinta Pars.) 5 pts. *Piere Phalese: Louain*, 1556. *obl.* 4°. **K. 3. a. 16.**

The composers' names are: Josquin Baston, Canis, Chastellain, Clemens non Papa, Crespel, Crecquillon, Galli, Gheerkin, Hollandre, Petit Ian, Larchier, Nicol, Rogier and Waelrant.

Premier (Second) Liure des Chansons a Quatre Parties nouuellement composez et mises en Musicque, conuenables tant aux instrumentz comme à la Voix. Superius. (Contratenor.) (Tenor. (Bassus.) 2 Bks., 4 pts. *Pierre Phalese: Louain*, 1558–9. *obl.* 4°. **K. 3. a. 14.**

The composers' names are: Book I.; Baston, Buys, Clemens non Papa, Crecquillon, Crespel, Gallus, Petit Ian de Latre, Ian Loys, Clemens Morel, Rogier, Iaques Vaet and Waelrant. On the verso of fol. A, of the Superius is a 'Trias in Monode ad sex vocum deductionem Iodoci Pratansis: hic in epidiapent. ille in subdiatessa.' Book II.: Baston, Clemens non Papa, Le Cocq, Crecquillon, Crespel, Gallus, Ian Geraert, Claudin le Ieune, Geraert Hobrecht, Rogier, Waelrant and N. Vuismes.

Tiers (Quatriesme) (Cincquiesme) Liure des Chansons a Quatre Parties Nouuellement composez & mises en Musicque conuenables tant aux instrumentz comme a la Voix. (Sixiesme Liure des Chansons ...mises en Musicque par Maistre Iehan de Latre, *etc.*) Superius. (Contratenor.) (Tenor.) (Bassus.) 4 Bks. 4 pts. *Louain: Pierre Phalese*, 1554–5. *obl.* 4°.

K. 3. a. 15.

Book III. contains compositions by

Baston, Caulerius, Clemens non Papa, Crecquillon, Petrus Heylanus, Petit Ian, C. Iannequin, Claudin le Ieune, Lupi, C. de Rore and Waelrant; Book IV. by Baston, Caulery, Clemens non Papa, Crecquillon, Crespel, Ian Louys, Manchicourt and Waelrant; Book V. by Baston, Buys, Cabeliau, Simon Cardon, Clemens non Papa, Crecquillon, Crespel, Ant. Galli, Ian Gerard, M. Iacob and N. de Vuismes.

Liure Septieme des Chansons Vulgaires, de Diuerses Auteurs à Quatre Parties, *etc.* Superius. *Chez Pierre Phalese: Anuers*, 1601. *obl.* 4°. **A. 315. c. (1.)**

Imperfect, wanting all but the title-page of the Superius part.

Liure Septiem[e des] Chansons Vul[gaires de] Diuerses Autheurs à [Quatre Parties] *etc.* Tenor. *Chez Pierre Phalese: Anue[rs]*, 1605. *obl.* 4°. **A. 315. a.**

The title-page is mutilated. The composers named in this collection are: Clemens non Papa, Costeley, G. Berchem, Sandrin, Cricquillon, H. Waelrant, Rogier, Petit Jean, B. Donato, Baston, Godart, Gomaert and Benedictus.

Liure Septieme des Chansons Vulgaires, de Diuerses Auteurs a Quatre Parties... A la requeste d'aucuns amateurs avons adjousté certaines chansons, comme de Maistre I. P. Swellinck...Maistre I. Vredeman,...& Maistre G. I. Schagen, *etc.* Tenor. [Bassus.] 2 pts. *Chez Cornille Claessen: Amsterdam*, 1608. *obl.* 4°. **A. 315. b.**

Imperfect, wanting fol. 2, 3 *of the Tenor and all but fol.* 29–35 *of the Bassus. The composers named in this collection are: G. Berchem, Sandrin, Cricquillon, H. Waelrant, Clemens non Papa, Rogier, Petit Jean, B. Donato, Baston, Godart, Gomaert, Gombert, Benedictus, Cadeac, J. P. Swellinck, J. Vredeman and G. I. Schagen.*

Liure Septieme des Chansons Vulgaires, de Diuerses Autheurs a Quatre Parties, conuenables et utiles a la Ieunesse, toutes mises en ordre selon leurs tons. Auec vne Brieue & facile Instruction pour bien apprendre la Musicque. [Superius.] [Contratenor.] Tenor. [Bassus.] 4 pts. *Pierre Phalese: Anuers*, 1613. *obl.* 4°. **A. 315.**

Imperfect, wanting the title-page of all parts except the Tenor, and fol. 9 *of the Superius. Containing compositions by Baston, G. Berchem, Cadeac, Clemens non Papa, Costeley, Crecquillon, B. Donato, Noé Faignent, Gombert, Petit Jan, A. Pevernage, Benedictus, Rogier, Sandrin and H. Waelrant. The index in the Tenor part belongs to a different edition.*

CHANSONS. Liure Septieme des Chansons Vulgaires, de Diuerses Autheurs à Quatre Parties, *etc.* Contratenor. *Pierre Phalese: Anuers*, 1622. *obl.* 4°. **A. 315. c. (2.)**

Imperfect, wanting all but the title-page.

Liure Septieme des Chansons Vulgaires, de diuers Autheurs à Quatre parties, *etc.* Superius. *Chez Jean Jansonius: Amsterdam*, 1632. *obl.* 4°. **A. 315. c. (3.)**

Imperfect, wanting all but the title-page and fol. 28.

4. Tylman Susato's Collections.

La Fleur de Chansons et premier Lieure a quatre parties, contenant xxxi nouuelles Chansons, propices a tous Instrumẽtz Musicaulx, composées—la plus part—par Maistre Thomas Crecquillon & aultres bons Maistres musiciens, *etc.* Bassus. *Tielman Susato: Anuers*, [1550?] *obl.* 16°. **K. 8. i. 4. (7.)**

The composers named in this collection are Thomas Crecquillon, Clemens non Papa, Tielman Susato, Jacques le Roy, Joannes Castileti and Nicolas Payen.

La Fleur de Chansons et second Liure a quatre parties, cõtenãt xxxiij nouuelles Chansons, propices à tous Instrumentz Musicaulx, composées par plusieurs bons maistres musiciens, *etc.* Bassus. *Tielman Susato: Anuers*, [1550?] *obl.* 16°. **K. 8. i. 4. (8.)**

The composers named in this collection are: Nicolas Gombert, Thomas Crecquillon, Io. Crespel, Tielman Susato, Fricasse, Clemens non Papa, Io. Baston, Io. Buys, Joannes Castileti and Petit Jan de Latere.

Tiers Liure contenant xxx nouuelles Chansons à deux ou à trois parties, cõvenables tant aux instrumentz comme à la voix, Composées & Imprimées par Tielman Susato, *etc.* Bassus. *Tielman Susato: [Antwerp*, 1550?] *obl.* 16°. **K. 8. i. 4. (9.)**

La Fleur de Chansons et quatriesme Liure à quatre parties, cõtenãt xxvij nouuelles Chansons, propices a tous Instrumentz Musicaulx, composées par plusieurs bon maistres musiciens, *etc.* Bassus. *Tijlman Susato: Anuers*, [1550?] *obl.* 16°. **K. 8. i. 4. (10.)**

The composers named in this collection are: Adrianus Williart, Io. Crespel, Nicolas Gombert, Benedictus, Io. de Hollandre, Petrus Millet, Thomas Crecquillon, Io. Castileti, Philippe de Wildre, Clemens non Papa, Iacques le Roy, Rogier, Petit Ian and Cornelius Canis.

CHANSONS. La Fleur de Chansons et cinquiesme Liure à troix parties, cõtenãt xxvi nouuelles Chansons, propices a tous Instrumentz Musicaulx, composées par plusieurs bons maistres musiciens, *etc.* Bassus. *Tijlman Susato: Anuers*, 1552. *obl.* 16°. **K. 8. i. 4. (11.)**

The composers named in this collection are: Tho. Crecquillon, Clement Iannequin, N. Gombert and Io. Baston.

La Fleur de Chansons et sixiesme Liure á troix parties, cõtenãt xxiij nouvelles Chansons, propices a tous Instrumentz Musicaulx, composées par plusieurs bons maistres musiciens, *etc.* Bassus. **K. 8. i. 4. (12.)**

Tijlman Susato: Anuers, [1552 ?] *obl.* 16°.

The composers named in this collection are: Benedictus, Cornelius, Canis, Cabillau, Io. Crespel, Goesse Ionckers, Clement Iannequin and Ni. Gombert.

Premier Liure des Chãsõs a quatre parties au quel sõt contenues Trente et Une Nouuelles Chansõs, conuenable Tant a la Voix comme aux instrumentz, *etc.* [Superius.] (Contra Tenor.) (Tenor.) (Bassus.) 4 pts. *Tylman Susato: Anuers*, 1543. *obl.* 4°. **K. 3. a. 1.**

The title-page of the Superius is wanting.

The composers named in this collection are: N. Gombert, T. Susato, T. Crecquillon, I. Baston, C. Canis, L. Pieton, I. Lupi, de Rocourt, M. Rogier and I. de Hollande.

Le Second Liure des Chãsõs a Quatre Parties au quel sõt contenues Trente et Une Chamsons, *etc.* Superius. (Contra Tenor.) (Tenor.) (Bassus.) *Tylman Susato: Anuers*, 1544. *obl.* 4°. **K. 3. a. 2.**

The composers named in this collection are: P. Manchicourt, C. Canis, I. le Cocq, N. Gombert, T. Susato, Sandryn, T. Crecquillon, I. Gallus, I. Lupi and N. Payen.

Le Tiers Liure de Chãsons a Quatre Parties (composees par Maistre Thomas Crecquillon...) Contenant xxxvij Chansons musicales, *etc.* Superius. (Contra Tenor.) (Tenor.) (Bassus.) 4 pts. *Tylman Susato: Anuers*, [1544]. *obl.* 4°. **K. 3. a. 3.**

This collection also contains a composition by I. Le Cocq.

Le Quatriesme Liure Des chansons a Quatre Parties au quel sont contenues Trente & quatre Chansons nouuelles, *etc.* Contra Tenor. (Tenor.) (Bassus.) 3 pts. *Tylman Susato: Anuers*, 1544. *obl.* 4°. **K. 3. a. 4.**

The composers named in this collection are: N. Gombert, P. Lescornet, C. Canis, P. de Vuildre, Goddart, I. Gallus, A. Barbe, T. Cricquillon, P. Certon, I. le Cocq, I. Baston, T. Susato, A. Vuillart, P. Manchicourt, Gerardus, Claudin and Benedictus.

Le Cincquiesme Liure Contenãt Trente et deux Chansons a Cincq et a Six Parties. Composées par Maistre Nicolas Gõbert & aultres excellens Autheurs Conuenables & propices a jouer de tous Instrumentz, *etc.* Superius. (Contra Tenor.) (Tenor.) (Bassus.) (Quinta Pars.) 5 pts. *Tylmã Susato: Anuers*, 1544. *obl.* 4°. **K. 3. a. 5.**

The composers named in this collection are: N. Gombert, I. Lupi, Larchier, I. de Pres, Richafort, C. Canis, A. Vuillart, I. Gallus, I. Baston and Benedictus.

Le Sixiesme Liure Contenant Trente & une Chansons Nouuelles a Cincq et a Six Parties, Conuenables & propices a iouer de tous Instrumentz, *etc.* Superius. (Contra Tenor.) (Tenor.) (Bassus.) (La Cincquiesme et Sixiesme Partie du Sixiesme Liure, *etc.*) 5 pts. *Tylmã Susato: Anuers*, 1545. *obl.* 4°. **K. 2. a. 6.**

The composers named in this collection are: A. Vuillart, T. Cricquillon, Larchier, N. Gombert, P. Manchicourt, N. Bauldunyn, I. le Cocq, I. Mouton, Benedictus, T. Susato, I. Courtois and P. de Vuildre.

Le Septiesme Liure contenant Vingt & quatre chansons a Cincq et a Six Parties, Composees par feu ... Iosquin des pres, auecq troix Epitaphes dudict Iosquin, Composez par Diuers Aucteurs, *etc.* Superius. (Contra Tenor.) (Tenor.) (Bassus.) (Quinta & Sexta Pars.) 5 pts. *Tylman Susato: Anuers*, 1545. *obl.* 4°. **K. 3. a. 7.**

The composers of this collection are: Josquin des Prés, I. Le Brung, I. Vinders, Benedictus and N. Gombert.

Le Huitiesme Liure des Chãsons a quatre parties auquel sont Contenues Trente et Deux Chansons couuenables Tant a la Voix comme aux Instrumentz, *etc.* Superius. (Contra Tenor.) (Tenor.) (Bassus.) 4 pts. *Tylman Susato: Anuers*, 1545. *obl.* 4°. **K. 3. a. 8.**

The composers named in this collection are: D. Havericq, Clemens non Papa, C. Canis, T. Cricquillon, I. Richafort, I. Baston and C. de Rore.

Le Neufiesme Liure Des Chãsons a quatre parties, auquel sont contenues Vingt et Neuf Chansons nouuelles, conuenables tant a la Voix comme aux Instrumẽtz. Composées par Maistre Pier de Manchicourt, *etc.* Superius. (Contra Tenor.) (Tenor.) (Bassus.) 4 pts. *Tilman Susato: Anuers*, 1545. *obl.* 4°. **K. 3. a. 9.**

CHANSONS. Le Dixiesme Liure Contenant la Bataille a Quatre de Clement Iannequin, auecq la Cinquiesme partie de Phili. Verdelot Si placet, Et deux Chasses de Lieure a quatre parties, & le Chant des oyseaux a troix, *etc.* Superius. (Contra Tenor.) (Tenor.) (Bassus.) 4 pts.
Tylman Susato: Anuers, 1545. *obl.* 4°.
K. 3. a. 10.

The composers named in this collection are: C. Iannequin, P. Verdelot and N. Gombert.

L'Unziesme Liure Contenant Vingt & neuf Chãsons Amoureuses a Quatre Parties, propices a tous Instrumentz Musicaulx, auec deux Prieres ou oraisons qui se peuuent Chanter deuant & apres le Repas. Nouuellemẽt cõposees (la plus part) par Maistre Thomas Crecquillon & Maistre Ia. Clemẽs nõ papa & par aultres bõs Musiciẽs, *etc.* Superius. (Contra Tenor.) (Tenor.) (Bassus.) 4 pts. *Thielmã Susato: Anuers*, 1549. *obl.* 4°.
K. 3. a. 11.

The composers named in this collection are: T. Susato, I. Clemens non Papa, T. Crecquillon, I. Castileti alias Guyot, I. Baston, Chrispel, Christianus de Hollandre, Rocourt, I. de Pres and C. Morel.

Le Douziesme Liure Contenãt Trente Chãsõs amoureuses a Cincq Parties. Propices a tous Instrumẽtz Musicaulx Nouuellemẽt Composees Par diuers autheurs, *etc.* Superius. (Contra Tenor.) (Tenor.) (Bassus.) (Quinta Pars.) 5 pts.
Thielman Susato: Anuers, 1550. *obl.* 4°.
K. 3. a. 12.

The composers named in this collection are: I. Clemens non Papa, I. le Roy, N. Gombert, I. Gallus. I. de Hollande, E. Barbion, Hanache, I. Baston, C. Canis, T. Crecquillon and Gerardus.

Le Quatoirsiesme Liure a quatre parties contenant Dix Huyct Chansons Italiennes, Six chansons francoises, & Six Motetz, faictz (a la Nouuelle composition d'aucuns d'Italie) par Rolando di Lassus, *etc.* Superius. (Contra Tenor.) (Tenor.) (Bassus.) 4 pts. *Tylmã Susato: Anuers*, 1555. *obl.* 4°. **K. 3. a. 13.**

5. Other Collections (arranged chronologically).

Le Parangon des Chansons. Contenant plusieurs nouuelles & delectables Chansons que oncques ne furent imprimees au singulier prouffit & delectation des Musicieus, *etc.* 9 Books. *Jaques Moderne: Lyon*, 1538–41. *obl.* 4°. **K. 10. a. 9.**

Livre I. has no printer's name or place of imprint. Livre II. is "reimprimé and recorrigé," dated 1540. *Livre III., dated* 1538. *Livre IV., dated* 1539, *is in two parts, each with separate title-page and pagination, but continuous register and signatures. Part I. contains "xxxii. chansons a deux et a troys parties;" Part II., "xvi. chansons a troys parties." Register. Sig. C II. is printed instead of D II. Livre V. has no date. Livre VI., dated* 1540. *Livre VII., dated* 1540. *Livre VIII., dated* 1541. *Livre IX., dated* 1541. *Each book consists of* 32 *leaves, with separate registers.*

The composers named are as follows: Liv. I.: P. Sandrin, G. de la Mœuille, E. de Beaulieu, P. de Villiers, A. Cauillon, A. Mornable, F. Layolle, Gosse, Gombert and Cadeac. Liv. II.: Claudin, Layolle, Cadeac, N. Gombert, I. Lupus, P. de Villiers, Archadelt, Certon, Manchicourt, Passereau, I. Mouton, Cassasolla, E. de Beaulieu, Hesdin, G. de la Mœuille, G. Coste, Richafort, A. Cauillon, P. Sandrin and Iennequin. Liv. III.: H. Fresneau, Archadelt, Claudin, Certon, G. Coste, P. de Villiers, Benoist, Cadeac, R. Patie, Iennequin, I. Buus, F. de Layolle, I. Maillard and Passereau. Liv. IV.: Layolle, A. Gardane, Claudin, Heurteur, Pelletier, Certon, Pignard, A. Vuillart, I. Mouton, Gosse and Cosson. Liv. V.: F. de Layolle, Valentin sohi, P. de Villiers, H. Fresneau, P. Clereau, G. Campis, L. Bourgeoys, F. de Lys, G. Coste, Iennequin, P. Sandrin, Maillart, Heurteur, Belin and Certon. Liv. VI.: Abel, P. de Villiers, A. Franeon, C. Cordeilles, H. Fresneau, F. de Lys, G. Coste, Lupi, G. de la Mœulle, I. Buus, De porta, I. Berchem, Bourguignon, Certon, Maillart and Iennequin. Liv. VII.: G. de la Mœulle, I. Berchem, Cadeac, Certon, Artins, Iennequin, Rogier, Sandrin, Passereau, Mitantier, Claudin, H. Fresneau, Maille, P. Sandrin, G. Coste, Maillard, C. Cordeilles, Le Hugier, Patinge, Tetart and A. Barbe. Liv. VIII.: P. de Villiers, Maillard, G. de la Mœulle, G. Coste, Forestier, P. Sandrin, A. Mornable, I. Berchem, De Lattre, Mittantier, Certon, Maille, Le Hugier, Lupi, V. Sohier, Godart and P. Messins. Liv. IX.: P. de Villiers, G. Coste, Sandrin, N. Gombert, F. de Lys, Maillard, Certon, I. Buus, Claudin, Iannequin, Maille, Carpentras, Lupi, I. Lhirctier and Mostiers.

[Another copy.] Le Parangon des Chansons. Quart liure, *etc.*
Jaques Moderne: Lyon, 1539. *obl.* 4°.
K. 4. d. 3.

CHANSONS. Premier Trophée de Musique, composé des plus harmonieuses et excellentes Chansons choisies entre la fleur & composition des plus fameux & excellens Musiciens, tant anciens que modernes, le tout à quatre parties, en quatre Volumes. Bassus.
Robert Granjon : Lyon, 1554. *obl.* 4°.
K. 8. i. 4. (5.)
Printed in Caractères de Civilité. The composers of this collection are Maillard, Goudeau, P. Jambe de Fer, Certon, Arcadelt, Sandrin, Mornable, Lupus, Cadeac, Viliere, Lupi second, Gentian and Godard.
Premier (Second) Liure de Chansons, nouuellement mises en Musique par bons & scauantz Musiciens à quatre parties, en quatre volumes. Bassus. 2 Bks.
Michel Fezandat : Paris, 1556. *obl.* 16°.
K. 8. i. 4. (2.)
This collection contains compositions by I. Cosson, Le Gendre, Du Tertre, M. Blancher, G. Pelletier, Goudimel, S. Agathe, Iennequin, P. Durand, N. Millot, Jo. Debillon and I. Sevain.
Premier (Second) Liure de Chansons nouuellement mises en Musique, par bons, & excellents Autheurs. Bassus. 2 Bks.
Nicolas du Chemin : Paris, 1557. *obl.* 16°. **K. 8. i. 4. (3.)**
This collection includes compositions by Goudimel, M. de Menehou, A. Cartier, Bracquet, Besancourt, Janequin, Sohier, Hasard, Du Buysson, Le Rat, Du Tertre, Al. Jehan, Gombert, Orlando di Lassus, Crequillon, Bonnefont, Clemens Morel, Clemens non Papa and Cornelius Canis.
Nouveau Recueil de Chansons Choisies. Tome Premier (-Quatrième). Seconde Edition. (Nouveau Recueil de Chansons . . . Tome Cinquième (-Huitième).) 8 Tom. *Chez J. Neaulme* (*P. Gosse & J. Neaulme*) : *La Haye*, 1726 (—1743). 12°.
A. 430.
Tom. I. is dated 1726, *Tom. II. & III.*—1731, *Tom. IV., V. and VI.*—1732, *Tom. VII.*—1736 *and Tom. VIII.*—1743. *The composers named are : Orry, Bachelier, Thevenard, Le Maire, Bouvan, Renier, Corette, Aubert, de Blamont, Mouret, Alarius, Rameau, Le Peintre, Bernier, Destouches, Debousset, Guillon, de Molan, Reffier, Gillier, de la Serre. Bertin, de la Coste, Geminiani, Clérambault and Guillin.*
Recueil de Chansons, Vers, Discours & Reglemens, qui concernent les Loges des Francs-Maçons & la Maçonnerie.
Chez la Veuve J. F. Jolly : Amsterdam, 1758. 8°. **11475. ccc. 26.**
Recueil des Chansons, accompagnées du Clavecin. *Chez Joachim Pauli : Berlin*, 1762. *obl.* fol. **E. 601. h. (6.)**

CHANSONS. Premier (Deuxième) Recueil de Chansons avec Accompagnement de Harpe, de Violon, de Clavessin. Gravé par M^lle^ Vendome chez M. Moria. 2 pts.
Chez M. Moria : Paris, 1763, 64. fol.
I. 297.
Chansons Joyeuses, mises au jour par un Ane-onyme, onissime [C. Collé]. Nouvelle Édition, . . . augmentée, *etc.* 2 pts. *A Paris; à Londres et à Ispahan, etc.* : VXL. CCD. M. [1765.] 8°. **1081. m. 5.**
Part 1 *is a duplicate of the "Chansons Joyeuses" published as a supplement to J. Monnet's "Anthologie Françoise."*
Recueil de Chansons. Avec un Accompagnement de Violon et la Basse Continue. (Deuxième (-Sixième) Recueil, *etc.*) [By J. B. de Laborde.] 6 Books. *Gravée par M^lle^ Vendôme chez Mr. Moria : Paris*, [1775 ?] *obl.* fol. **E. 879.**
Chansons Choisies, avec les Airs notés. 4 Tom. *Genève*, 1782. 12°.
1080. b. 33–36.
Chansons Choisies, avec les Airs Notés. 4 Tom. (Air Notés des quatre Volumes des Chansons Choisies. [Supplement. 2 Tom.]) 7 Tom. *Londres*, [*Paris* printed ?] 1783–5. 12° and 4°. **11483. aa. 12.**
The vol. containing the airs is in 4° *and has an engraved title-page by Cazin.*
Nouveau Recueil de Chansons Choisies avec les Airs Notés. 4 Tom.
Genève, 1785. 12°. **11482. a. 2.**

CHANSONS. Chansons que la table a vû naître. *Air.* [Words by] Lainez.
[*Paris,*] 1727. *s. sh.* 4°. **297. a. 25.**
Mercure de France, Feb., 1727.

CHANT. Chant d'une Esclave affranchie sur le Berceau de son fils. [Song.] *See* AU.
Au jour plus pur qui t'éclaire. [1794 ?] 8°.
B. 362. d. (37.)
Le Chant du Départ. Hymne de Guerre.
See MÉHUL (E. N.)

CHANTEZ. Chantés, dansés, amusés vous. Vaudeville.
See ROSIÈRE DE SALENCI.
Chantés petits oyseaux. Duo.
See ALBANESE ( )
Chantez petits oyseaux. Chanson.
See CORNEILLE ( )
Chantés petits oiseaux. [Song.]
See GRESSET (J. B. L.)

CHANTONS. Chantons, célébrons ce bon ménage. [Chorus.]
See RICHARD CŒUR DE LION.
Chantons, chantons le beau nom de Nanette. Rondeau.
See PERRIER ( )
Chantons deux époux. Ronde.
See LUCILE.
Chantons l'amour et ses plaisirs. Air.
See SOIRÉE ORAGEUSE.

CHANTONS. Chantons l'himen. Chœur. *See* DEZÉDE (N.) [*Blaise et Babet.*]

Chantons la noble avanture. *Le Maréchal des Logis.* [Song, written] Par Mr. Déduit. Air: de Figaro. *Chez les Frères Savigny:* [*Paris*, 1785?] 8°. **B. 362. f. 40.**

Chantons les matines de Cythère. *Les Matines de Cythère.* [Song.] [*Paris*, 1780?] 8°. **B. 362. a. (122.)**

Chantons, peuple Français. Stances. *See* CATEL (C. S.)

Chantons tretous en travaillant. [Song.] *See* VEILLÉE VILLAGEOISE.

CHANTS. Fifty Double and Single Chants, being the most Favorite as Perform'd at S[t] Paul's Westminster and most of the Cathedrals, *etc.* MS. NOTES. *Printed for C. and S. Thompson: London*, [1765?] 8°. **E. 487.**

The composers named in this collection are: T. Sharp, Finch, Gregory, Lee, Flintott, Henley, Knight, Nelson, Battishill, J. Alcock Jr., Preston, Boyce, H. Purcell, T. Purcell, Blow, W. Tucker, Porter, Turner, Aldrich, Kelway, Tomlinson, Drake, Humphries, Fitzherbert, Tudway, E. Purcell and T. Dean.

Sixty Chants, Single & Double, also Twelve Sanctus's in Score, compos'd by the Choristers of St. Paul's Cathedral. *Messrs. Thomson: London*, 1795. *obl.* 4°. **A. 619.**

The composers of this collection are: G. Williams, W. Stikeman, W. Heather, W. Wilson, J. Clifton, C. Stokes, I. Suett and J. Stikeman.

CHAPELLE (PIERRE DAVID AUGUSTIN) [Le Bailly Bienfaisant.] Messieurs sur votre reconnaissance. Vaudeville. [1786.] 8°. *See* BAILLY BIENFAISANT. **B. 362. e. (15.)**

[L'Heureux Dépit.] Pourriez vous bien douter encore. [Song.] [1786?] 8°. **B. 362. c. (97.)**

—— Pourriez vous bien douter. *See* HEUREUSE DÉCADE. Le Sol fortuné de la France . . . Air: Pourriez vous bien douter. [1794.] 8°. **B. 362. d. (10.)**

Le Manchon. [Song.] Paroles du C. Barré...Accompagnement de Piano ou Harpe par le C. Valbrun. *Chez Chapelle: Paris*, [1800?] fol. **G. 546. (45.)**

Toute ma Vie. Romance, paroles de Després, *etc.* *Chez B. Viguerie: Paris*, [1800?] fol. **G. 548. (19.)**

CHAPITRE SECOND. Le Chapitre Second. Opéra Comique. *See* SOLIÉ (J. P.)

CHAPLET. The Ass. A new Song in the Chaplet. [Begins: 'Push about the brisk Bowl.'] [*London*, 1755?] *s. sh.* fol. **G. 316. a. (11.)**

This is not Boyce's setting.

[Another edition.] The Ass, *etc.* [*London*, 1760?] *s. sh.* fol. **H. 1994. b. (67.)**

This is not Boyce's setting.

Contented all day. *A new Song in the Chaplet.* [By W. Boyce.] [*London*, 1750.] 8°. **249. c. 20.**

The Gentleman's Magazine, Vol. XX., p. 179.

Contented all day. *A Favourite New Song* from the Chaplet, *etc.* [By W. Boyce.] [*London*, 1750.] 8°. **157. l. 12.**

The London Magazine, 1750, *p.* 181.

Contented all Day. *A New Song in the Chaplet.* [By W. Boyce.] [*London?* 1750?] *s. sh.* fol. **G. 316. h. (15.)**

In vain I try my ev'ry art. *A Favourite New Song* from the Chaplet, *etc.* [By W. Boyce.] [*London*, 1750.] 8°. **157. l. 12.**

The London Magazine, 1750, *p.* 232.

Push about the brisk bowl. *A new Song in the Chaplet* [by W. Boyce], sung by Mr. Beard. [*London*, 1750.] 8°. **249. c. 20.**

The Gentleman's Magazine, Vol. XX., p. 132.

Vain is ev'ry fond endeavour. *A Favourite New Song* from the Chaplet, *etc.* [By W. Boyce.] [*London*, 1750.] 8°. **157. l. 12.**

The London Magazine, 1750, *p.* 87.

What med'cine can soften the bosom's keen smart? *A Favourite New Song*, from the Chaplet, *etc.* [By W. Boyce.] [*London*, 1750.] 8°. **157. l. 12.**

The London Magazine, 1750, *p.* 136.

The Chaplet. Entertainment. *See* BOYCE (W.)

CHAPLYN (R.) Marriage. A Song for One or Two Voices. *L[ongman] L[ukey and Co.: London*, 1775?] *s. sh.* fol. **G. 309. (150.)**

CHAPMAN (RICHARD) The Overture & Favorite Airs, selected from the popular Entertainments of the Bastile, and Naval Review, *etc.* *H. Andrews: London*, [1789.] fol. **H. 129. (11.)**

The Naval Review. *See* supra: the Overture and Airs...from...the Bastile, and Naval Review, *etc.*

Six Favorite New Songs with an Accompaniment for the Piano-Forte or Harpsichord...Opera 2. *Printed for the Author: Paddington*, [1795?] *obl.* fol. **D. 392. (3.)**

See FEAST OF APOLLO. The Feast of Apollo, containing ... Songs by...Chapman, *etc.* [1788.] fol. **G. 351. (2.)**

CHAPMAN (Thomas) The Organist's Universal Companion: or Church-Music Reformed. Containing, A New...Collection of...Psalm-Tunes... fitted for the Voice & Figured for the Organ, *etc.* 2 pts. *Straight & Skillern: London,* 1775. *obl.* 8°. **B. 580. i. (2.)**

The composers named in this work are: D. Wilson, Dr. Parsons, Dr. Croft, G. F. Handel, J. Leach, B. Milgrove, I. Smith, Dr. Randall, Combs, Ravenscroft, Courtville, Dr. Heighington, Dr. Arnold, Kollman, Haydn, A. Williams, M. Luther, Pleyel, J. Thorley, G. Green, W. Billings, J. Darwell, F. Giardini, Moreton, R. Harrison, J. Scott, Dr. Callcott and Dr. Nares.

The Young Gentlemen and Ladies Musical Companion; or Sunday's Amusement: for the Organ, Harpsichord, Piano Forte, Ger. Flute, and Violin . . . Containing a large . . . Variety of Divine Hymns . . . To which is added, a Short . . . Introduction to Music, *etc.* 2 vols. *Straight and Skillern: London,* 1772–74. 4°. **E. 832.**

Wanting pp. III, IV, 45 and 46. The composers named in this work are: H. Purcell, J. Ravenscroft, D. Purcell, Dr. Green, T. Smart, T. Gates, T. Tremain, H. Carey, G. Kirshaw, T. Stokes, J. Clark, J. Banks, J. Hardy, Worgan, Handel, J. S. Smith, C. Froud, T. Costellow, W. Crouch, T. Chapman, Dr. Croft, J. Alcock Junr., P. Weldon, J. Turner, W. Warell, W. Champness, Lampe, T. Gray, Scott, E. Gilding, W. Markham, Pepusch, Dr. Arne, Monro, J. Drinkwater, Dr. Howard, Dr. Randall, Dr. Nares, Baildon, H. T. Bridgeman, C. Le Jeune, Redding, Avison, Prelleur, A. Williams, Dowland, W. Smethergell and J. Olive.

CHAPPELL (William) *See* Bates (W.) [*The Jovial Crew.*] The Airs in the Jovial Crew...MS. Notes [by W. Chappell]. [1760.] fol. **H. 239.**

See Dancing-Master. The Dancing Master...The 7th Edition, *etc.* MS. Notes [by W. Chappell]. 1686 [–1689.] *obl.* 12°. **K. 1. a. 14.**

See Dancing-Master. The Dancing-Master...The Eighth Edition, *etc.* MS. Note [by W. Chappell]. 1690. *obl.* 12°. **K. 1. a. 15.**

See Dancing-Master. The Dancing-Master:...the Twelfth Edition, etc. MS. Notes by W. Chappell. 1703. *obl.* 12°. **K. 1. b. 2.**

See Dancing-Master. The Dancing-Master...Sixteenth Edition, *etc.* MS. Notes [by W. Chappell.] 1716. *obl.* 12°. **K. 1. b. 4.**

CHAPPELL (William) *See* Dancing-Master. The Dancing-Master. Vol. the Second... The Third Edition, *etc.* MS. Notes [by W. Chappell.] 1718. *obl.* 12°. **K. 1. b. 5.**

See P., H. Wit and Mirth: or, Pills to Purge Melancholy, *etc.* MS. Notes [by W. Chappell]. 1709, 1707. 12°. **1346. a. 28–31.**

CHAPTER. The Chapter of Kings. Song. *See* Romans. The Romans in England they once did sway, *etc.* [1795?] fol. **G. 360. (14.)**

CHARACTER. The Character of a Young Lady. [Song.] *See* Ne'er. Ne'er till now did I behold, *etc.* [1750?] *s. sh.* fol. **G. 316. e. (91.)**

CHARD (George William) [Pizarro.] Yes, yes, be merciless. The Favorite Song in Pizarro, as originally design'd for Mrs. Jordan...The Words by R. B. Sheridan. *Goulding, Phipps & D'Almaine, for the Author: London,* [1799.] fol. **G. 249. (53.)**

Six Favorite Songs...dedicated...to the Hon. Lady Gage, *etc.* *Printed for the Author: London,* [1795?] *obl.* fol. **D. 392. (4.)**

The Suwarrow Waltz...for the Piano Forte and Tambourine. *Goulding & Co.: London,* [1800?] fol. **h. 1480. w. (6.)**

CHARDINI (Louis Armand) *See* Chardiny.

CHARDINY (Louis Armand) Le Petit Sacristain, Comédie...avec la musique [of two Songs by L. A. Chardiny]. [1792.] 8°. **11738. bbb. 8. (11.)**

See Petit Sacristain.

Le Pouvoir de la Nature, ou la Suite de la Ruse d'Amour, Comédie, en deux Actes, et en vers, mêlée d'ariettes, par M. Maillé de Marencour, *etc.* *Chez Bélin: Paris,* 1787. 8°. **11738. i. 1. (6.)**

This edition only contains the voice-part of one song.

[La Ruse d'Amour.] Ouverture. *See* Andermann ( ) Ouverture...pour le Clavecin, *&c.* [1786?] *obl.* fol. **e. 284. a. (1.)**

CHARIMUNDA. Charimunda, oder Beneideter Liebes-Sieg. Schau-Spiel. *See* Stolle (P.)

CHARITY. Charity. [Song.] *See* Fair. Fair Kate I lov'd. [1770?] *s. sh.* fol. **H. 1994. a. (84.)**

CHARITY-BOY. The Charity-Boy. Ballad. *See* Mild. Mild as the op'ning Dawn, *etc.* [1795?] fol. **G. 365. (45.)**

CHARIVARI. Le Charivari, Comédie; représentée pour la première fois le 19 Septembre 1697. [By F. C. Dancourt, with music by J. C. Gillier.]
[*Paris*, 1760.] 12°. **241. c. 6.**
Part of "Les Œuvres de Théatre de M. D'Ancourt," etc. tom. 6.

CHARKE (Richard) [The Humours of Oxford.] Come, come let us drink. *A Song in y^e^ humours of Oxford, etc.* Written by J. Miller.] *Cross : London*, [1730?] *s. sh.* fol. **I. 530. (25.)**

—— [Another edition.] A Song, *etc.* [*London*, 1730?] *s. sh.* fol. **G. 305. (188.)**

—— [Another copy.] **G. 313. (113.)**

—— The Provident Damsel, [Song,] sung by Miss Raftor in the Comedy call'd the Humours of Oxford [written by J. Miller], *etc.* [*London*, 1730?] *s. sh.* fol. **G. 303. (28.)**

—— [Another copy.] **G. 305. (49.)**

Sweet Linnets on every Spray. *Duet... Set for y^e^ German Flute.* [*London*, 1735?] *s. sh.* fol. **G. 316. e. (142.)**

See Arne (T. A.) Six Medley or Comic Overtures in Seven Parts,...by Dr. Arne ...Charke, &c. [1760?] fol. **g. 100. c.**

CHARLES ( ) Aimable Nanette. *Menuet de la Tendresse.*—Le Son de ce Tambour. *Menuet de la Guerre.* [*Paris*,] 1734. *s. sh.* 4°. **297. b. 5.**
Mercure de France, Sept., 1734.

Ciel! quel affreux débordement. *Air à Boire, etc.* [Words by] M. Girardeau. [*Paris*,] 1741. *s. sh.* 4°. **298. b. 9.**
Mercure de France, Jan., 1741.

Les Combattans. Air Paisan, *etc.* [*Paris*,] 1735. *s. sh.* 4°. **297. b. 8.**
Mercure de France, May., 1735.

Depuis que l'eau vient dans ma cave. *Duo Bacchique, etc.* [*Paris*,] 1741. *s. sh.* 4°. **298. b. 11.**
Mercure de France, June, 1741.

Twelve Duettos for two French Horns, or two German Flutes, *etc.* [*London?* 1750?] 8°. **D. 379. a. (2.)**

Ne cherchons qu'à rire et boire. *Gavotte Bacchique, etc.* [*Paris*,] 1741. *s. sh.* 4°. **298. b. 12.**
Mercure de France, August, 1741.

Ne cherchons qu'a rire. *Gavotte Bacchique, etc.* [*Paris*,] 1743. *s. sh.* 4°. **298. b. 23.**
Mercure de France, Dec., 1743.

Un Philosophe téméraire. *Vaudeville, etc.* [Words] Par M. de S. R. [*Paris*,] 1737. *s. sh.* 4°. **297. b. 17.**
Mercure de France, Jan., 1737.

CHARLES ( ) Règne Amour. *Canon à Trois, etc.* [*Paris*,] 1741. *s. sh.* 4°. **298. b. 12.**
Mercure de France, Oct., 1741.

CHARLOTTE. Charlotte at the Tomb of Werter. Ballad. *See* Urbani (P.)

Charlotte's Lamentation. [Song.] *See* Callcott (J. W.)

CHARMANT. Le Charman Curé. [Song.] *See* Curé. Le Curé d'un certain village, *etc.* [1785?] 8°. **B. 362. e. (65.)**

CHARMANTE. Charmante et paisible retraite. Air. *See* Bouvard (F.)

Charmante Gabrielle. *L'Éloge de Gabrielle.* [Song.] [*Paris*, 1780?] 8°. **B. 362. a. (114.)**

Charmante Iris, lorsque je boi. Chanson. *See* Antheaume ( ).

CHARMANTES. Charmantes fleurs, quittés les prés de Flore. *Chanson Nouvelle.* [By Albanese.] [*Paris*, 1780?] 8°. **B. 362. b. (24.)**

Charmantes fleurs, quittes les prés de Flore. *Ariette Françoise.* [By Albanese.] *Printed for Birchall & Andrews : London*, [1785?] fol. **G. 807. d. (13.)**

Charmantes fleurs quittez les prés de Flore. Air. *See* Albanese ( ).

Charmantes prairies. Musette. *See* Du Buisson.

CHARMANTS. Charmans Oiseaux de ces rians boccages. Romance. *See* Doisy-Lintant (C.)

CHARME. Le Charme de la Liberté. [Song.] *See* Quand. Quand un cœur sort de l'esclavage. [1780?] 8°. **B. 362. b. (66.)**

Un charme vainqueur m'enchante. *Romance Nouvelle. Imprimé par Recoquillée :* [*Paris*,] 1766. *s. sh.* 8°. **298. d. 31.**
Mercure de France, Jan., 1766.

CHARMER. The Charmer. [Song.] *See* Stella. Stella darling of the Muses, *etc.* [1740?] *s. sh.* fol. **G. 316. f. (13.)**

Charmer permit me to make a Surrender. *The Lover's Address.* [Song, music by J. F. Lampe.] [*London*, 1730?] *s. sh.* fol. **G. 307. (47.)**

[Another copy.] **G. 303. (32.)**

CHARMES. Les Charmes de Colin. Chanson. *See* Colin. Colin. Colin a des yeux charmants, *etc.* [1780?] 8°. **B. 362. g. (21.)**

Les Charmes de la Nuit. Romance. *See* Ah. Ah! combien la nuit à de charmes. [1790?] 8°. **B. 362. b. (170.)**

Les Charmes de la voix d'Œglé. [Song.] *See* Dary ( )

CHARMING. Charming beauty. Song. *See* HAENDEL (G. F.) [*The Triumph of Time and Truth.*]

Charming Billy. Song.
See WHEN. When the Hills and lofty Mountains. [1725?] *s. sh.* fol.
H. 1601. (523.)

Charming Cloe. Song.
See WHAT. What e'er I do, where e'er I go, *etc.* [1720?] *s. sh.* fol.
H. 1601. (494.)

Charming Clorinda. Ballad.
See SHIELD (W.) [*Robin Hood.*]

Charming Delia. [Song, begins: 'Pearly Tear by Nature shed.'] *See* BOWMAN (T.)

Charming Delia. Song.
See COME. Come Delia come let's shun the Heat, *etc.* [By W. Popely.]
[1720?] *s. sh.* fol. **G. 307. (49.)**

The Charming Fellow. [Song.]
See AGREEABLE SURPRISE.

Charming is your Shape, and Air. *The Polish Minuet* or Miss Kitty Grevil's Delight. [Song.] [*London*, 1720?] *s. sh.* fol. **H. 1601. (91.)**

[Another copy.] **G. 315. (103.)**

[Another edition.] Charming is your Shape, and Air. *The Polish Minuet*... A Song sung by Mr. Ray at the Theatre Royal. [*London*, 1725?] *s. sh.* fol.
G. 303. (72.)

[Another copy.] **G. 307. (27.)**

[Another edition.] Charming is your shape, and Air. [Song.] *The Polish Minuet, etc.* [*London?* 1730?] *s. sh.* fol.
G. 316. h. (16.)

Charming Kitty. Song. *See* DAVY (J.)

Charming Nancy. [Song.]
See WHEN. When Nancy fair my Bosom warms. [1750?] *s. sh.* fol.
G. 313. (151.)

Charming Nelly. [Song.]
See SWEET. Sweet Nelly, my heart's delight. [1720?] *s. sh.* fol.
G. 316. f. (12.)

The Charming Object of my Care. *The Norwich Toast.* A New Song [by T. A. Arne]. [*London*, 1764.] 8°.
P.P. 5438. z.

The Universal Magazine, Vol. XXXV., p. 262.

Charming Phillis. [Song.]
See SUCH. Such Charms has Phillis, *etc.* [1720?] *s. sh.* fol. **H. 1601. (385.)**

Charming Phillis. *The Passionate Lover.* [Song, begins: "Charming Phillis, clear as Lillies." [*London*, 1735?] *s. sh.* fol.
G. 316. (30.)

[Another edition.] Charming Phillis. *The Passionate Lover. Printed for J. Simpson:* [*London*, 1735?] *s. sh.* fol.
H. 1994. b. (12.)

CHARMING. Charming Sally. Song, [Begins: "When I and my Sally."]
See ABINGTON (L.)

Charming Sally. A New Song [begins: "The Sun thro' low'ring clouds," music by L. Abington], *etc.* *See* CHLOE. Chloe, or the Musical Magazine, *etc.* No. 39. [1760?] fol. **G. 433.**

The Charming Sailor. Ballad.
See CAREY (H.)

The Charming Silvia. Song [begins: "The Charming Silvia ever is kind"].
See GRAVES (J.).

Charming Silvia. Song [begins: "The Nymph that undoes me"].
See GREENE (M.).

Charming Sue. Song.
See ARROWSMITH (D.).

CHARMS. The Charms of a Camp. [Song.] *See* CARTER (C. T.).

The Charms of Beauty. [Song.]
See WHICHELLO (A.).

The Charms of Beauty and Wine. [Song.]
See BRISK. Brisk Wine makes us gay, *etc.* [1760?] *s. sh.* fol. **G. 316. d. (61.)**

The charms of bright Beauty. Song.
See COURTIVILLE (R.)

The Charms of Kitty Fell. [Song.]
See WHILST. Whilst am'rous Bards in raptures sing. [1759.] *s. sh.* 8°.
P.P. 5439. ab.

The Charms of lovely Kate. [Song.]
See HUDSON (R.)

The Charms of Lovely Peggy. [Song.]
See OSWALD (J.)

The Charms of Polly Willis. [Song.]
See COX (J. G.)

The Charms of Silvia. [Song.]
See BATTISHILL (J.)

The Charms of the Bottle. [Song.]
See LET. Let's be jolly, *etc.*
[1720?] *s. sh.* fol. **H. 1601. (281.)**

The Charms of the Bottle. [Song.]
See YE. Ye Mortals whom trouble and Sorrow attend, *etc.* [1765?] *s. sh.* fol.
G. 314. (44.)

The Charms of Wine. [Song.]
See MONRO (G.).

The Charms which blooming Beauty shews. *A Song* [words by the Rev. T. Fitzgerald] set by an Eminent Master. [J. Kilburn?] *London*, 1740? *s. sh.* fol.
G. 305. (113.)

This song is ascribed to Kilburn in a MS. note by Dr. Burney.

CHARPENTIER. (JEAN JACQUES **BEAUVARLET**) Six Fugues pour l'Orgue ou le Clavecin. Œuvre VI^e^. *Chez Le Duc: Paris*, [1775?] *obl.* fol. **d. 63.**

CHARPENTIER (Jean Jacques **BEAUVARLET**) Journal d'Orgue... No. 2. Contenant Six Fugues. À l'usage des Paroisses et Communautés Réligieuses. *Chez Le Duc : Paris*, [1785?] *obl.* fol. **e. 161. (2.)**

Journal d'Orgue...No. 11. Contenant Deux Magnificats...où l'on trouvera des Noëls variés. *Chez Le Duc : Paris*, [1785?] *obl.* fol. **e. 161. (1.)**

Douze Noels variés pour l'Orgue, avec un Carillon des Morts...Oeuvre XIII^e^. *Chez Le Duc : Paris*, [1785?] *obl.* fol. **e. 161. (3.)**

Six Sonates pour le Clavecin ou Forté Piano avec Accompagnement de Violon obligé, dont Deux dans le Gout de Simphonie Concertante...Œuvre III. *Chez M. Cousineau, etc. : Paris*, [1770?] *obl.* fol. **e. 5. l. (1.)**

The Violin part only.

CHARPENTIER (Marc Antoine) Ah! qu'on est malheureux d'avoir eu des desirs, *Air Nouveau.* [*Paris*, 1678.] *s. sh. obl.* 4°. **P.P. 4482.**

Nouveau Mercure Galant, Nov., 1678, *p.* 176.

Médée. Tragédie [written by T. Corneille. Full Score]. *C. Ballard : Paris*, 1694. fol. **I. 319.**

Quoy, rien ne peut vous arrester? *Air Nouveau.* [*Paris*, 1678.] *s. sh. obl.* 4°. **P.P. 4482.**

Nouveau Mercure Galant, Jan., 1678, *p.* 123.

CHARRIERE ( ) Aux Dieux les plus charmans. *Vaudeville de Table.* [*Paris*,] 1755. *s. sh.* 8°. **298. c. 23.**

Mercure de France, March, 1755.

CHARTRAIN (N.) La beauté la plus sévère. Air. (Paroles de Quinault.) [*Paris*,] 1781. 8°. **298. f. 13.**

Mercure de France, March, 1781, *p.* 98.

Six Trio pour deux Violons et Alto concertans...I^er^ Œuvre de Trio pour Violon et Alto. [Separate Parts.] *Chez Le Duc : Paris*, [1785?] fol. **g. 420. f. (7.)**

CHASE. The Chase is begun. [Song.] *See* Rouse. Rouse, rouse, jolly Sportsmen. [1770?] *s. sh.* fol. **H. 1994. a. (192.)**

The Chace is o'er, and on the Plain. [Song.] *See* Howard (S.)

The Chase of the Hare. [Song.] *See* Selby (W.)

CHASSE. La Chasse au Lapin. [Song.] *See* Pierrot. Pierrot revenant du Moulin. [1780?] 8°. **B. 362. b. (121.)**

La chasse de l'Ennui. Chanson. *See* Du Vigneau ( )

La Chasse du Hérisson. Chanson. *See* Colin. Colin à la Chasse, auprès d'un Buisson. [1780?] 8°. **B. 362. b. (122.)**

CHASSE DU CERF. La Chasse du Cerf. Divertissement. *See* Morin (J. B.)

CHASSÉ (Claude Louis Dominique de) Adonis expira dans les bras de Vénus. *Air à Boire, etc.* [*Paris*,] 1744. *s. sh.* 4°. **298. b. 29.**

Mercure de France, Nov., 1744.

CHASTE. Chaste Lucretia, when you left me. *Chaste Lucretia.* [Song, words by Lady Withens, music by J. Sheeles.] [*London*, 1720?] *s. sh.* fol. **G. 307. (28.)**

[Another edition.] Chaste Lucretia. [Music by J. Sheeles.] [*London?* 1725?] *s. sh.* fol. **G. 316. d. (68.)**

CHASTELLUX (François Jean de) *Marquis.* Observations sur un ouvrage nouveau [by L. Garcin] intitulée: Traité du Melo-Drame, *etc.* [By François Jean, Marquis de Chastellux.] 1771. 8°. *See* Observations. **839. d. 10.**

CHÂTEAU DE MONTÉNÉRO. Le Château de Monténéro. Comédie. *See* Dalayrac (N.)

CHATEAUNEUF (de) *Abbé.* *See* Dialogue. Dialogue sur la Musique des Anciens. [By the Abbé de Chateauneuf.] 1725. 12°. **1042. f. 9.**

CHATELAIN ( ) *Abbé.* Quittez, doux Rossignol. *Chanson, etc.* [Words] Par M. J.... N.... [*Paris*,] 1739. *s. sh.* 4°. **297. b. 27.**

Mercure de France, Feb., 1739.

CHATELAINE. La Chatelaine de St. Gilles. Romance. *See* Seigneur. Un Seigneur pauvre avoit pour fille. 1788. 8°. **298. g. 17.**

CHATIG * * ( ) On doit changer. [Song.] *Paroles de M. Sim* * * * *. Musique de M. Chatig * *. [*Paris*,] 1773. *s. sh.* 8°. **298. e. 23.**

Mercure de France, Sept., 1773.

CHAUDET ( ) *See* Baudron (A. L.) [*Épiménide à Paris. J'ai toujours vendu des chansons.*] Air...Accomp^t^ de Guittare par M. Chaudet. [1790?] 8°. **B. 362. h. (36.)**

See Lanval et Viviane. Souvent une erreur passagère...[music by S. Champein.] Avec Accompagnement de Guittare par M. Chaudet, *etc.* [1718.] 8°. **B. 362. c. (66.)**

CHAULIEU A FONTENAY. Chaulieu à Fontenay. Comédie en un Acte, en prose, mêlée de Vaudevilles, par les CC. Philipon-la-Madelaine et Ségur jeune ...avec des Airs notés. *Chez le Libraire au Théâtre du Vaudeville, etc.; Paris*, An viii [1800]. 8°. **11738. n. 18. (4.)**

The composers named are Gerard, Ségur jeune and Langeon.

[Another copy.] **11738. l. 7. (8.)**

CHAUSSURE. La Chaussure à la mode. [Song.] *See* ADMIREZ. Admirez donc ma vigilance. [1785?] 8°.
B. 362. a. (177.)

CHAUVET (C. R.) À Laure.
See infra: [*Premier Recueil de Trois Chansons.* No. 1.]

[Premier Recueil de Trois Chausons. No. 1.] À Laure. Romance. Paroles de Marchena. Musique et Accompagnement de Piano par C. R. Chauvet jeune.
Au Magazin de Musique dirigé par... Cherubini, etc.: Paris, [1800?] fol.
G. 548. (62.)

Premier Recueil de Trois Romances, avec Accompagnement de Forte Piano ou Harpe, *etc.* *Au Magasin de Musique dirigé par . . . Cherubini, etc.: Paris*, [1800?] fol. **G. 555. (31.)**

CHAUVIGNY (DE) La Maladie de Monseigneur le Dauphin. Romance, [Words] Par Mr. Meslé. [*Paris,*] 1752. *s. sh.* 4°. **298. c. 10.**
Mercure de France, Oct., 1752.

La Visite du Jour de l'An. Vaudeville. Les paroles sont de Mr. Meslé, *etc.* [*Paris,*] 1752. *s. sh.* 4°. **298. c. 7.**
Mercure de France, Jan., 1752.

CHE. Ch' io lasci mai d' amare. *Ch' io lasci* in English and Italian. [Song, from Handel's "Amadigi," the English words by P. A. Motteux.] [*London*, 1720?] fol.
G. 310. (12.)

Che a parte mi vuoi crudele. Song.
See PAISIELLO (G.) [*Elfrida.*]

Che bel spassetto. Air.
See MAZZINGHI (J.)

Che dirò che far deggio. Quartetto.
See MOZART (W. A.) [*La Villanella Rapita. Dite almeno.*]

Che gioja che contento. Polacca.
See VIOTTI (G. B.)

Che mai feci amici Dei. Cavatina.
See USURPATOR INNOCENTE.

CHEDEVILLE (ESPRIT PHILIPPE) Duo Galants pour Deux Musettes, Vieles et autres Instruments...Cinquième Œuvre. Gravée par De Gland, *etc.* *Chez l'Auteur: Paris*, [1740?] fol. **g. 537. (3.)**
[Another copy.] **K. 7. f. 16. (5.)**

Sonates pour la Musette avec la Basse continüe. Qui conviennent aux Vielles, Flûtes, Hautbois, et autres Instruments ...Œuvre IV^e^...Gravés par de Gland.
Chez l'auteur: Paris, [1740?] fol.
g. 537. (2.)

Sonatilles Galantes pour les Musettes ou Vieles et autres Instruments, avec la Basse Continuë...Sixième Œuvre. Gravées par De Gland, *etc.* *Chez l'Auteur: Paris*, [1745?] fol. **g. 537. (4.)**

CHEDEVILLE (ESPRIT PHILIPPE) Symphonies pour la Musette, qui conviennent aux Vielles, Fluttes à Bec, Fluttes Traversieres, et Hautbois...Gravées par M^lle^ L. Roussel...Livre Premier.
Chez l'auteur: Paris, [1735?] fol.
g. 537. (1.)

Simphonies pour la Musette ... Gravées par M^me^ Leclair...II^e^ Livre. *Chez l'auteur: Paris*, [1740?] fol.
g. 537. (1*.)

CHEDEVILLE (NICHOLAS) Amusements Champêtres. Contenants Trois Suittes à deux Muzettes ou Vielles et Trois avec la Basse Continue...Livre Premier. (Amusements Champêtres. Suittes pour la Muzette, Vielle, Flûte Traversiere et Hautbois ...Livre Deuxieme.) (Troisieme Livre d'Amusements Champetres. Contenant Six Sonates pour la Muzette, Viele, Flûte Traversiere, Hautbois et Violon, avec la Basse Continue, *etc.*) 3 pts.
Gravés par M^lle^ L. Roussel (M^me^ Le clair).
Chez l'auteur: Paris, [1730?] fol.
K. 7. f. 15. (1.)
The first page of each book contains the composer's autograph.

Amusemens de Bellone, ou Les Plaisirs de Mars; Pieces pour la Musette, Vielle, Flute et Hautbois...Œuvre VI.
Chez l'Auteur: [Paris,] 1735, fol.
K. 7. f. 15. (4.)
The first page bears the composer's autograph.

Les Danses Amuzantes Mellées de Vaudeville pour la Muzette, Vielle, Flûte Traversiere Hautbois et Violon...Œuvre I^re^.
Chez l'auteur: Paris, [1730?] fol.
K. 7. f. 15. (2.)
The first page contains the composer's autograph.

Nouveaux Menuets Champêtres pour les Musettes, Vieles, Violons, Flûtes et Hautbois avec la Basse Continue, *etc.* *Gravées par J. L. Renou. Chez l'Auteur: Paris*, [1740?] fol. **K. 7. f. 15. (7.)**

VII. Œuvre de Mr. Chedeville le Cadet, contenant Six Sonates pour la Flûte-traversiere, Hautbois ou Violon, avec la Basse. *Chez l'Auteur: Paris*, [1740?] fol.
K. 7. f. 15. (5.)
The first page bears the composer's autograph.

Sonates Amusantes pour les Muzettes Vielles Flûtes Traversiere, Hautbois, et Violons...Œuvre Cinquième. *Gravées par M^me^ Leclair. Chez l'auteur: Paris*, [1730?] fol. **K. 7. f. 15. (3.)**
The first page contains the composer's autograph.

CHEER. Chear up my noble Hearts of Gold. *British Revenge.* A new Song. [*London*, 1756.] 8°. **158. l. 1.**
The London Magazine, 1756, *p.* 556.

CHEER. Cheer up my soul. Hymn.
See E., H.

CHEERFUL. The chearful moon beams o'er the Hills. Song.
See MOULDS (J.)

The Chearfull Old Maid. Song.
See As. As you meet my good friends, *etc.* [1780?] fol. **G. 306. (163.)**

The Cheerful Spring. [Song.]
See GARDINER (P.)

The Chearful Spring begins to-day. [Song.]
See BOYCE (W.) [*Solomon.*]

Chearfulness. Canzonetta.
See HUTTENES (J.)

CHEERLY. Cheerly my Hearts of Courage True. [Song.]
See LINLEY (T.) *the Elder.*

CHEESE (GRIFFITH JAMES) Teach me O Lord. *Anthem for the use of Sunday Schools,* as Performed...in the Collegiate Church Manchester...The Words selected & set to Music by J. Cheese...Op. Primo. [Separate Parts.] *Printed for the Author:* [*Manchester?* 1785?] fol. **H. 2832. g. (15.)**

The Vet'ran Soldier. [Song.] Words by Miss Knipe, *etc.* *J. B. Pye: Liverpool,* [1790?] fol. **G. 377. (13.)**

CHEIN (LOUIS) Missa Quatuor Vocum, ad Imitationem Moduli, Pulchra ut Luna ...Nova Editio. *Typis Joannis Baptistæ Christophori Ballard: Lutetiæ Parisiorum,* 1729. fol. **K. 10. b. 1. (5.)**

CHELSEA. Chelsea Quarters. Ballad.
See SCHROEDER (H. B.)

CHÊNE. Le chêne brave l'orage. *Ariette* pour la convalescence de Monseigneur le Comte d'Artois. [Words] Par M. L. B. de W. [*Paris,*] 1776. 8°. **297. f. 8.**
Mercure de France, Sept., 1776.

CHER. Cher Amant, pour pleurer en ton absence. Air. *See* BOUVARD (F.)

Cher Amant, sois constant. Air.
See ROSANIE.

Cher ami, dis moi sans façon. *Recit de Basse.* [*Paris,*] 1747. *s. sh.* 4°. **297. c. 11.**
Mercure de France, May, 1747.

Cher aux amours. Hymne Funèbre.
See CHERUBINI (M. L. C. Z. S.)

Cher Daphnis, dans nos champs. *Stances sur les plaisirs de la campagne.* Les paroles sont de Mr. Portetance. [*Paris,*] 1751. *s. sh.* 4°. **298. c. 4.**
Mercure de France, July, 1751.

Cher Emidor si tu veux être sage. *Alison Vaincue.* Suite d'Emidor et Alison, [Song, written] par Mr. Le Pelletier. Air: Viens dans mes bras mon aimable Créole. [*Paris,* 1780?] 8°. **B. 362. b. (156.)**

CHER. Cher Lucas, c'en est fait. Air.
See RICHER (A.)

Cher Paloe, de la plus tendre amante. *Ariette.* [*Paris,* 1785?] 8°. **B. 362. b. (56.)**

[Another copy.] **B. 362. e. (38.)**

Cher Philène. Musette.
See MARIN ( ) *the Elder.*

Cher Tircis. Musette. *See* DARD ( )

Cher voisin, voulés vous me croire. Vaudeville. *See* MOURET (J. J.)

CHERCHEUSE D'ESPRIT. La Chercheuse d'Esprit, Opéra Comique. De Monsieur Favart...Avec...les Airs notés. *Chez la Veuve Alloüel: Paris,* 1741. 8°. **164. d. 22.**

CHÈRE. Chère Alison, tu sais que je t'adore. *Emidor et Alison.* Dialogue [written] par Mr. Le Pelletier. Air: Viens dans mes bras mon aimable Créole. [*Paris,* 1780?] 8°. **B. 362. b. (155.)**

Chère Cloris, que je vous aime. Air.
See FRÉVAL DES LOGES (de)

Chère et tendre amour de ma vie. *L'Inconstance Justifiée.* [Song.] Air: Lise chantoit. [From N. Dezède's "Blaise et Babet." Words] Par B. R. [*Paris,* 1785?] 8°. **B. 362. f. (31.)**

CHERICI (SEBASTIANO) Harmonia di Devoti Concerti a due, e trè voci, con Violini, e senza...Opera Seconda. Organo. *Per Giacomo Monti: Bologna,* 1681. 4°. **C. 175.**

Inni Sacri a due, trè, quattro, e cinque Voci con Violini, e senza...Opera Prima. Canto Primo. (Canto Secondo.) (Alto.) (Tenore.) (Basso.) (Violino Primo.) (Violino Secondo.) (Violetta.) (Organo.) 9 pts. *Per Giacomo Monti: Bologna,* 1672. 4°. **C. 175. a.**

Motetti Sagri a due, è trè voci, con Violini, è senza...Opera Quarta. Canto. (Alto.) (Basso.) (Violino Primo.) (Violino Secundo.) (Basetto.) (Organo.) 7 pts. *Per Henrico Aertssens: Anversa,* 1689. 4°. **B. 71.**

CHEROKEE. Fal lal la, the favorite... Welch Air sung by Mrs. Bland in the Cherokee. [Words by J. Cobb, music arranged & composed by S. Storace.] *Printed for A. Hoffmann: London,* [1794.] fol. **G. 295. (16.)**

The Cherokee. [Opera.]
See STORACE (S.)

CHERRY. Cherry and Merry. [Song.]
See MY. My Dog and my Mistress, *etc.* [1775?] *s. sh.* fol. **G. 316. j. (15.)**

CHERUBINI (MARIA LUIGI CARLO ZENOBIO SALVATORE.) A voi torno sponde amate. *See* infra: [*Ifigenia in Aulide.*]

CHERUBINI (Maria Luigi Carlo Zenobia Salvatore) Cher aux amours. *Hymne Funèbre sur la mort du Général Joubert*, par Chaussard. *Au Magasin de Musique à l'usage des Fêtes Nationales:* [*Paris*, 1799.] 8°. **E. 1717. b. (46.)**

Démophoon. Tragédie lyrique en Trois Actes...Les Paroles sont de M. Marmontel ... Gravée par Huguet, *etc.* [Full Score.] *Chez le Suisse de l'Hotel de Noailles: Paris*, [1788.] fol. **G. 270. b.**

The title-page bears the composer's autograph signature.

—— Ouverture...arrangée pour Clavecin ou Piano avec Violon ad libitum par Mr. Mezger. *Chez Mr. Boyer: Paris*, [1788?] fol. **g. 81. (6.)**

Les Deux Journées. Opéra en Trois Actes par le C^en^ Bouilly, *etc.* [Full Score.] *Les Frères Gaveaux: Paris*, [1800.] fol. **H. 430. b.**

Du haut de la voûte éternelle. *Hymne Funèbre* Sur la mort du Général Hoche; par M. J. Chénier. *Au Magasin de Musique à l'usage des fêtes Nationales:* [*Paris*, 1797.] fol. **H. 1797. (2.)**

Eliza, ou le Voyage aux Glaciers du Mont St. Bernard. Opéra en deux actes par St. Cyr...Gravé par la Cit^ne^ Le Roy. [Full Score.] *À l'Imprimerie du Conservatoire: Paris*, [1795.] fol. **H. 430. c.**

Elise, oder die Reise auf den S. Bernardsberg. Ein Singspiel in drey Akten...Im Klavierauszuge von G. B. Bierey. *Bey Breitkopf und Härtel: Leipzig*, [1795?] *obl.* fol. **F. 56. g.**

Fille terrible de la Guerre. *Hymne à la Victoire*, par Flins. [*Paris*, 1796.] 8°. **E. 1717. b. (36.)**

[L'Hôtellerie Portugaise.] Ouverture und Gesänge aus der Oper:—Der Portugiesische Gasthof...Klavierauszug. *Bei Breitkopf und Härtel: Leipzig*, [1798?] 8°. **F. 56. c.**

[Ifigenia in Aulide.] A voi torno sponde amate, *etc.* [Song. Full Score.] *Longman and Broderip: London*, [1789.] fol. **G. 196. (18.)**

La Libertà a Nice. Canzonetta di Metastasio messa in Musica per due voci, con accompagnamento di Piano Forte o Harpa ...Book 1st. *R. Birchall: London*, [1800?] fol. **H. 1665. (33.)**

Lodoïska. Comédie Héroïque en Trois Actes par le C^en^ Fillette-Loraux...Gravée par Huguet, *etc.* [Full Score.] *Chez H. Nadermann: Paris*, [1791.] fol. **G. 270.**

—— Voyez la belle besogne. *Air*...avec Accompagnement de Guittare. *Chez Imbault: Paris*, [1791.] 8°. **B. 362. c. (70.)**

CHERUBINI (Maria Luigi Carlo Zenobio Salvatore) Médée. Opéra en III. Actes. Paroles d'Hoffmann...Gravé par Huguet. [Full Score.] *Chez Imbault: Paris*, [1797.] fol. **H. 430. g.**

Nous avons chanté la Victoire. *Hymne à la Fraternité*, par T. Desorgues. *Du Magasin de Musique à l'usage des Fêtes Nationales:* [*Paris*, 1794.] 8°. **E. 1717. b. (8.)**

Romance d'Essex à Elizabeth Paroles de M. A. Tilly . . . Avec Accomp^t^ de Guittare. *Chez Imbault: Paris*, [1790?] 8°. **B. 362. a. (108.)**

S'il en est qui veuillent un maître. *Ode pour l'Anniversaire du* 10 *Août*, 1792, par Lebrun, *etc.* [*Paris*, 1795.] 8°. **E. 1717. b. (44.)**

S'il en est qui veulent un maître. *Le Chant Républican du X. Aoust*, par Lebrun. *Du Magazin de Musique à l'usage des fêtes Nationales:* [*Paris*, 1795.] 8°. **E. 1717. b. (16.)**

Sei sonate per Cimbalo dedicate al... Sig^r^ Antonio Corsi, *etc.* *Longman and Broderip: London*, [1792?] *obl.* fol. **e. 105. (2.)**

Voyez la belle besogne.

See supra: [*Lodoiska.*]

See Agus (H.) Solféges pour servir à l'étude dans le Conservatoire de Musique à Paris par...Agus...Chérubini, *etc.* [1795?] fol. **H. 2851.**

CHETHAM (John) A Book of Psalmody, containing Variety of Tunes for all the Common Metres of the Psalms...And Fifteen Anthems, all set in Four Parts, *etc.* *William Pearson for Joseph Turner: London*, 1718. 8°. **B. 611. f.**

Imperfect, wanting pp. 79 *and* 80.

A Book of Psalmody, containing Tunes for Venite Exultemus, and the Reading Psalms, Te Deum, and other Hymns, set Tunes for Jubilate, and Nunc Dimittis. With Select Anthems and Psalm-Tunes ...The Third Edition, *etc.* *William Pearson for William Dyson: London*, 1724. 8°. **B. 611.**

A Book of Psalmody, containing Variety of Tunes for all the Common Metres of the Psalms...Thirteen Anthems, all set in Four Parts...The Fourth Edition, with large additions. *W. Pearson, for Joseph Lord: London*, 1731. 8°. **B. 611. a.**

A Book of Psalmody...The Fifth Edition, Corrected by the Author. *A. Pearson, for Joseph Lord: London*, 1736. 8°. **B. 611. b.**

A Book of Psalmody . . . The Seventh Edition, with large Additions, and Corrected. *Robert Brown: London*, 1745. 8°. **B. 611. g.**

CHETHAM (John) A Book of Psalmody ...The Eighth Edition, with large Additions, *etc.* *Printed for Joseph Lord: London*, 1752. 8°. **B. 611. c.**

A Book of Psalmody . . . The Ninth Edition, with large Additions, *etc.* *Griffith Wright: London*, 1767. 8°. **B. 611. d.**

A Book of Psalmody ... The Eleventh Edition, with large Additions and Corrections. *Thomas Wright: Leeds*, 1787. 8°. **B. 611. e.**

CHEVALIER. Le Chevalier et la Fille du Berger. Romance. *See* Lusse (C. de).

CHEVALIER À LA MODE. Le Chevalier à la Mode, Comédie; représentée pour la première fois au moi d'Octobre 1687. [By F. C. Dancourt, with music.] [*Paris*, 1760.] 12°. **241. c. 1.**

Part of '*Les Œuvres de Theatre de M. D'Ancourt*,' *etc. Tom.* 1.

CHI. Chi la man nel colpo arresta. Trio. *See* Bianchi (F.) [*Merope.*]

Chi mi mostra. [Song.] *See* Paisiello (G.) [*Gli Schiavi per Amore.*]

CHIABRANO (Gaetano) and **PIANTANIDA** (Francesco de) Six Solos for a Violoncello with a Thorough Bass for the Harpsichord. *R. Bremner: London*, [1780 ?] fol. **h. 2910. (7.)**

[Another copy.] **g. 24. a. 5.**

CHICKA. Chicka Ching. Ballad. *See* Reeve (W.) [*Harlequin and Quixotte.*]

CHIEF. The Chief of Dairy Maids, or the Green Gown. [Song.] *See* Of. Of all the maidens fair, *etc.* [1720 ?] *s. sh.* fol. **I. 530. (115.)**

Chief of the windy Morven. Glee. *See* Callcott (J. W.)

CHIEN. Le Chien perdu. [Song.] *See* Mon. Mon Toutou, *&c.* [1870 ?] 8°. **B. 362. b. (131.)**

CHIESA (Melchior) Sei Trio per due Violini e Basso, *etc.* [With a dedication by P. Ricci. Separate Parts.] *Printed for Welcker: London*, [1775 ?] fol. **g. 274. d. (3.)**

CHIGI-ZONDADARI (Ilario). *See* Euchero, *Pastore Arcade, pseud.* **557. c. 15. (4.)**

CHILCOT (Thomas) Come live with me and be my Love.

See infra: [12 *English Songs. No.* 7.]

Come thou Monarch of the Vine. *See* infra: [12 *English Songs. No.* 2.]

Six Concertos for the Harpsichord, accompanied with Four Violins, Viola, Violoncello, and Basso-Ripieno, *etc.* [Compressed Score for Harpsichord.] *Printed for J. Johnson: London*, 1756. fol. **g. 926.**

CHILCOT (Thomas) On a Day, alack the Day.

See infra: [12 *English Songs. No.* 4.]

Twelve English Songs with their Symphonies. The Words by Shakespeare, and other Celebrated Poets, *etc.* [Full Score.] *J. Johnson: London*, [1750 ?] fol. **G. 333.**

—— [No. 2.] Come thou Monarch of y^e^ Vine. *A New Song, etc.* [*London*, 1750 ?] *s. sh.* fol. **G. 307. (79.)**

—— [No. 4.] On a Day, alack the Day. [Song.] *The Words by Shakspear, etc.* [*London*, 1750 ?] *s. sh.* fol. **G. 310. (252.)**

—— [No. 7.] Come live with me & be my Love. [Song, words by C. Marlowe.] [*London*, 1750 ?] *s. sh.* fol. **I. 530. (26.)**

Six Suites of Lessons for the Harpsicord or Spinet. *W. Smith: London*, [1734 ?] *obl.* fol. **e. 118.**

CHILD. Child of the summer, charming rose. *The Rose.* [Song, the words translated from the Lyrics of Casimir, by J. Hervey.] *P. H[odgson: London*, 1775 ?] *s. sh.* fol. **G. 307. (108.)**

Child of the Summer, charming rose. [Song.] *See* Palma (F.)

Child of Zephyr, Child of May. *The Slight.* [Song.] The Words by Mr. Rolt. [Music by J. Dunn.] [*J. Oswald: London*, 1755 ?] *s. sh.* fol. **G. 316. (31.)**

Page 2 *of Dunn's* '*Six English Songs.*'

CHILD (William) Choise Musick to the Psalmes of Dauid for Three voices with a continuall Base either for the Organ or Theorbo, *etc.* (Cantus Primus.) (Cantus Secund^a^.) (Bassus.) (Basso Continuo.) 4 pts. *Printed for John Playford: London*, 1656. *obl.* 12°. **K. 8. a. 11.**

[Another copy. Cantus Secundus.] **K. 2. a. 12.**

The First Set of Psalmes of III. Voyces. Fitt for private Chappells or other private meetings with a continuall Base either for the Organ or Theorbo newly composed after the Italian way, *etc.* *James Reave: London*, 1639. *obl.* 12°. **K. 2. a. 11.**

Imperfect: the two first pages of a single part only.

CHILDREN IN THE WOOD. The Children in the Wood. Comic Opera. *See* Arnold (S.)

The Children in the Wood. [Cantata.] *See* Billington (T.)

CHILING. Chiling o Guiry. [Air with variations.] [*London*, 1770 ?] *s. sh.* fol. **H. 1994. a. (187.)**

CHIMÈNE. Bannis un cruel désespoir. [Air.] *De Chimène.* [By A. M. G. Sacchini.] [*Paris*, 1785?] 8°. **B. 362. i. (10.)**

C'est un père qui vous prie. *Ariette, de Chimène.* [By A. M. G. Sacchini.] [*Paris*, 1785?] 8°. **B. 362. i. (12.)**

C'est vôtre bonté que j'implore. *Air de Chimène.* [By A. M. G. Sacchini.] [*Paris*, 1785?] 8°. **B. 362. i. (3.)**

Cruel veux tu que ton Amante. *Air, de Chimène.* [By A. M. G. Sacchini.] [*Paris*, 1785?] 8°. **B. 362. i. (1.)**

D'un juste combat qui m'honnore. *Ariette, de Chimène.* [By A. M. G. Sacchini.] [*Paris*, 1785?] 8°. **B. 362. i. (13.)**

D'un si brillant succès. [Air] *De Chimène.* [By A. M. G. Sacchini.] [*Paris*, 1785?] 8°. **B. 362. i. (7.)**

Je vois dans mon Amant. *Air, de Chimène.* [By A. M. G. Sacchini.] [*Paris*, 1785?] 8°. **B. 362. i. (2.)**

Jusqu'à nos ennemis. *Ariette de Chimène.* [By A. M. G. Sacchini.] [*Paris*, 1785?] 8°. **B. 362. i. (11.)**

Non, non, sans t'offencer. *Air de Chimène.* [By A. M. G. Sacchini.] [*Paris*, 1785?] 8°. **B. 362. i. (4.)**

On dira qu'épris de Chimène. [Air.] *De Chimène.* [By A. M. G. Sacchini.] [*Paris;* 1785?] 8°. **B. 362. i. (6.)**

Pardonne à ses laches combats. *Air de Chimène.* [By A. M. G. Sacchini.] [*Paris*, 1785?] 8°. **B. 362. i. (5.)**

Pardonnez, mon cœur vous offence. *Ariette de Chimène.* [By A. M. G. Sacchini.] [*Paris*, 1785?] 8°. **B. 362. i. (8.)**

Tout ce qui dut me rendre heureux. *Ariette de Chimène.* [By A. M. G. Sacchini.] [*Paris*, 1785?] 8°. **B. 362. i. (9.)**

Chimène. Tragédie Lyrique.
See SACCHINI (A. M. G.)

CHIMNEY. The Chimney Sweeper. [Song.] *See* I. I'm Chimney Sweeper to my Trade. [1720?] *s. sh.* fol. **H. 1601. (217.)**

The Chimney Sweeper. [Song.]
See IN. In various shapes I've oft been known, *etc.* [1770?] *s. sh.* fol. **H. 1994. (37.)**

CHIMNEY-SWEEPERS. The Chimney-Sweepers. Glee.
See BECKWITH (J. C.)

CHINELLI (GIOVANNI BATTISTA) Il Primo Libro de Madrigali Concertati a Due, Tre, e Quattro Voci Con alcune Canzone poste nel fine Concertate con doi Violini...Opera Quarta. Basso. (Basso Continuo.) 2 pts. *Appresso Alessandro Vincenti: Venetia*, 1637. 4°. **D. 174.**

CHINELLI (GIOVANNI BATTISTA) Il Secondo Libro delle Messe Concertate à 3. 4. e 5. Voci, con duoi Violini, à beneplacito. Opera Ottaua. Nouamente Stampata, *etc.* Canto Secondo. (Alto.) (Tenore.) (Basso.) (Violino Primo.) (Violino Secondo.) (Basso Continuo per l'Organo.) 7 pts. *Appresso Alessandro Vincenti: Venetia*, 1648. 4°. **D. 174. a.**
The Violino Secondo part is imperfect, wanting the last two leaves.

CHINELLUS (MICHAEL ANGELUS) Suaviss. Concentus Multiplices ex Secretioribus Musicæ penetralibus deprompti, *etc.* *Apud Ioannem Mariã de Verdis: Mutinæ*, 1601. 4°. **7898. i. 25.**

CHINOIS POLI EN FRANCE. Le Chinois poli en France, Parodie du Chinois de Retour, Intermède Italien. En un Acte...Par M. Anseaume...avec la Musique. *Chez Duchesne: Paris*, 1754. 8°. **164. c. 11.**

[Another copy.] **11738. b. 12. (2.)**

CHINZER (GIOVANNI) Six Sonatas or Trios for Two German Flutes or Two Violins and a Bass. [Separate Parts.] *Printed for I. Walsh: London*, [1750?] fol. **g. 241. (3.)**

Sei Sonate da Camera con due Violini e Basso...Opera 1ᵉʳ...gravé par Mˡˡᵉ Vandôme. [Separate Parts.] *Chez Madame Boivin, etc.: Paris*, [1750?] fol. **h. 2851. d. (6.)**

Sei Sonate da Camera, con due Violini, e Basso...Opera IIIᵃ...Gravé par Mˡˡᵉ Vandôme. [Separate Parts.] *Chez Madame Boivin, etc.: Paris*, [1750?] fol. **h. 2851. d. (4.)**

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See METALLO (G.) Del Metallo Ricercari a due Voci...accresciuti, e corretti da Prospero Chiocchia da Poli, *etc.* 1654. 4°. **D. 78. b.**

See METALLO (G.) Del Metallo Ricercari a Due Voci...Nouamente ristampati, e corretti da Prospero Chiocchia da Poli, *etc.* 1665. 4°. **D. 78. a.**

See METALLO (G.) Del Metallo Ricercari a Due Voci...Nouamente ristampati, accresciuti, e corretti da Prospero Chiocchia da Poli, *etc.* 1674. 4°. **D. 78. d.**

CHIT CHIT. Le Chit Chit. [Song.]
See SOIR Le Soir à sa croisée, *etc.* [1790?] 8°. **B. 362. j. (9.)**

CHLOE. Chloe. [Song, begins: "In vain the force." *See* GREENE (M.)

Cloe. [Song, begins: "Since you ask me, dear Chloe."] *See* L., R.

CHLOE. Chloe. Song, *See* WHEN. When charming Chloe gently walks, *etc.* [1752.] 8°, **P.P. 5438. z.**

Chloe. [Song.] *See* WHEN. When Chloe try'd her Virgins fires. [1775?]. fol. **G. 313. (262.)**

Chloe, a Coquet in her prime. *A New Song* sung by Mr. Bartho. Platt at Sadlers Wells. [*London*, 1720?] *s. sh.* fol. **H. 1601. (88.)**

Chloe and Celia. [Song.] *See* FAIR. Fair Chloe brisk and gay appears. [1775?] *s. sh.* fol. **G. 310. (153.)**

Cloe be kind. *A Song*, made on a Lady at Bath, set to a New Minuet. [*London*, 1730?] *s. sh.* fol. **G. 305. (52.)**

[Another edition.] Cloe be kind. *The Bath Minuet.* [Song.] *Cross:* [*London*, 1730?] *s. sh.* fol. **G. 316. h. (22.)**

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Cloe blush'd and frown'd and swore. Song. *See* ECCLES (J.) [*The Biter.*]

Chloe brisk and gay appears. Song. *See* LEVERIDGE (R.)

Cloe, by that borrow'd Kiss. *The Kiss Repaid.* [Song, words by R. Dodsley, music by J. Oswald.] *London*, [1743?] *s. sh.* fol. **G. 307. (37.)**

Cloe, by that borrow'd kiss. *The Kiss Repay'd.* [Song, words by R. Dodsley.] *C*[*harles and*] *S*[*amuel*] *T*[*hompson:*] *London*, 1775?] *s. sh.* fol. **G. 311. (127.)**

A different setting from that by J. Oswald.

Cloe is divinely fair. Song. *See* GILLIER. (J. C.) [*The Ladies' Visiting Day.*]

Chloe, or the Musical Magazine. A Collection of Celebrated Songs compos'd by most Eminent Masters, neatly engrav'd on 100 Plates. *London*, [1760?] fol. **G. 433.**

A collection of single-sheet songs, wanting fol. 4, 6, 15, 16, 17, 24–26, 28, 29, 32, 34, 46, 58, 59, 63, 72, 73, 78, 81, 82, 84 *and* 100.

Cloe proves false but still She is charming. *The slighted Swain.* [Song.] The Words by A. Bradley. [*London*, 1720?] *s. sh.* fol. **H. 1601. (76.)**

[Another edition.] Cloe proves false but still she is charming. *The slighted Swain, etc.* [*London*, 1730?] *s. sh.* fol. **G. 307. (30.)**

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Cloé revenoit du village. Romance. *See* PONTEAU ( )

Chloe's Absence. Song. *See* SMITH (G.)

Cloe's Admirer. [Song.] *See* WHILST. Whilst I gaiz'd on Cloe trembling, *etc.* [1720?] *s. sh.* fol. **H. 1601. (482.)**

CHLOE. Chloe's Advice. [Song.] *See* GANTHONY (J.)

Chloe's Choice. [Song.] *See* BEAU. The Beau with his delicate womanish face, *etc.* [1753.] 8°. **249. c. 23.**

Chloe's Complaint. [Song.] *See* AS. As I lay in a cooling Shade, *etc.* [1710?] *s. sh.* fol. **H. 1601. (59.)**

Cloe's Noble Choice. [Song.] *See* BEAU. The Beau with his delicate Womanish Face. [1750?] *s. sh.* fol. **G. 312. (70.)**

Chloe's Power. [Song.] *See* FORBEAR. Forbear, fond God, forbear your Dart, *etc.* [1754.] *s. sh.* 8°. **P.P. 5439. ab.**

Cloe's Resolves. [Song.] *See* GREENE (M.)

Chloe's Return. Song. *See* SMITH (G.)

Chloe sleeping. [Song.] *See* ABINGTON (L.)

Cloe thou Goddess of my Youth. Song. *See* WELDON (J.)

Cloe when I view thee smiling. Song. *See* HAENDEL (G. F.) [*Minuets. Walsh's Collection, p.* 28.]

Cloe you're witty. *The Beauteous Cloe.* [Song.] Set to a pretty new Minuet. [*London*, 1715?] *s. sh.* fol. **H. 1601. (77.)**

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[Another copy.] **G. 305. (12.)**

CHLORIS. *See* CLORIS.

CHOICE. The Choice. [Song.] *See* CELIA. Celia's with all the sence endow'd, *etc.* [1740?] *s. sh.* fol. **G. 316. h. (24.)**

The Choice. [Song.] *See* COULDST. Couldst Thou give me a Pleasure, *etc.* [1730?] *s. sh.* fol. **G. 305. (253.)**

The Choice. [Song.] *See* COULD'ST. Could'st thou give me a Pleasure, *etc.* [1754.] *s. sh.* 8°. **P.P. 5439. ab.**

The Choice. [Song.] *See* IN. In the bloom of her Youth, *etc.* [1730?] *s. sh.* fol. **G. 309. (107.)**

The Choice. Song. *See* SINCE. Since wedlock's in vogue, *etc.* [1767.] 8°. **P.P. 5438. z.**

The Choice of all the Market. [Song.] *See* YOU. You Butchers of Clare Market. [1730?] *s. sh.* fol. **G. 316. f. (153.)**

The Choice Spirits' Feast. Cantata. *See* PAST. Past twelve o'Clock. [1775?] fol. **G. 311. (17.)**

CHOICE OF HARLEQUIN. Ye Scamps, ye Pads, ye Divers. *Mr. Edwin's favorite Song* in ... the Choice of Harlequin, *etc.* [By M. Arne.] *Longman and Broderip: London*, 1782.] fol. **H. 1601. a. (22.)**

The Choice of Harlequin. Pantomime. *See* ARNE (M.)

CHOICE OF HERCULES. The Choice of Hercules. [Interlude.] *See* HAENDEL (G. F.)

CHOIRS. Choirs of Angels, all around thee. Song. *See* HAENDEL (G. F.) [*Deborah.*]

CHOIX. Le Choix d'un Amant. [Song.] *See* JE. J'ai fais le choix d'un jeune amant. [1790?] 8°. **B. 362. (135.)**

Le Choix d'un Berger. Chanson. *See* PIFFET (E.)

CHOLERIC FATHERS. The Choleric Fathers. Comic Opera. *See* SHIELD (W.)

CHOQUEL (HENRI LOUIS) La Musique rendue sensible par la méchanique, ou Nouveau Système pour apprendre facilement la Musique soi-même ... Nouvelle édition. *Chez C. Ballard: Paris*, 1762. 8°. **7896. aa. 9. (2.)**

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CHORISTER'S COMPANION. The Chorister's Companion, containing ... a choice and valuable Collection of Psalm-Tunes, Hymns and Anthems, from the most celebrated Ancient & Modern Authors: together with several Tunes never before Published. The Second Edition, Corrected and Enlarged. (Supplement to the Chorister's Companion, containing 16 pages of Psalm and Hymn Tunes, newly composed, or not before printed in America.) 2 pts. *Simeon Jocelin: New Haven*, (1792.) *obl.* 4°. **A. 608.**

The Chorister's Companion. 8 Nos. *Hart & Fellows: London*, [1800?] *obl.* 4°. **B. 511. i. (3.)**

CHOSE. La Chose Impossible. [Song.] *See* AUTEUR. Un Auteur faire une chanson, *etc.* [1790?] 8°. **B. 362. a. (162.)**

CHOUANS DE VITRÉ. Les Chouans de Vitré, Fait historique, en un acte, en prose, par F. G. Desfontaines...avec la Musique. *Chez le Libraire, au Théâtre du Vaudeville: Paris*, An deuxième [1794]. 8°. **11738. d. 18. (4.)**

CH—P—N (R.) He comes, Messiah comes. *A Hymn on the Resurrection Day*, by R. Ch—p—n. *L[ongman] L[ukey and Co.: London*, 1775?] *s. sh.* fol. **G. 308. (111.)**

CHRÉTIEN (CHARLES ANTOINE) Les Précautions Inutiles, Opéra-Comique en un Acte [written] par Mr. Achard ... avec la Musique [by C. A. Chrétien.] *See* THÉÂTRE. Nouveau Théâtre de la Foire, &c. Tom. 5. 1763. 8°. **11735. d. 2.**

CHRIST AM GRABE JESU. Der Christ am Grabe Jesu. Oratorium. *See* WEINLIG (C. E.)

CHRIST NACH DEM TODE. Der Christ nach dem Tode. Oratorium. *See* OSSWALD (H. S.)

CHRIST - CHURCH. Christ - Church Bells. Catch. *See* HARK. Hark the bonny Christ-Church Bells, *etc.* [1775?] *s. sh.* fol. **H. 1994. a. (18.)**

CHRISTIAN. The Christian's Consolation. Hymn. *See* BAILEY (J.)

The Christian's Glorious Triumph. Ode. *See* MARSH (J.)

CHRISTIANS. Christians awake, salute the happy Morn. *A Favorite Christmas Hymn*, Adapted for the Voice, Piano Forte or Organ. [Words by J. Byrom, music by J. Wainwright.] *Printed for J. Dale: London*, [1795?] fol. **H. 1250. (24.)**

CHRISTMANN (JOHANN FRIEDRICH) Die Braut von Korinth, von Goethe, in Musik gesezt. *Bey Breitkopf und Härtel: Leipzig*, [1800?] *obl.* fol. **E. 221.**

CHRISTMANN (JOHANN FRIEDRICH) and **KNECHT** (JUSTIN HEINRICH) Vollständige Sammlung ... vierstimmiger Choralmelodien für das neue Wirtembergische Landgesangbuch ... Nebst einer... Einleitung...u. einem...Anhang. Herausgegeben von Christmann und Knecht. *Im Gebrüder Mäntler'schen Verlage: Stuttgart*, 1799. *obl.* fol. **C. 700.**

CHRISTMAS BOX. A Christmas Box. [Nursery Rhymes.] *See* HOOK (J.)

CHRISTMAS GAMBOLS. Christmas Gambols. Entertainment. *See* DIBDIN (C.)

CHRISTMAS TALE. The Miller's asleep in his Mill. A Favorite Song in the Christmas Tale. [Words by D. Garrick, music by C. Dibdin.] *Longman and Broderip: London*, [1773.] fol. **G. 807. d. (14.)**

The Christmas Tale. [Entertainment.] *See* DIBDIN (C.)

CHRONOS. Chronos, Chronos, mend thy Pace. [Song.] *See* PURCELL (D.) [*The Pilgrim.*]

CHURCH. Church and King. Song. *See* HUDSON (R.)

Church, King, and Old England for ever. Song. *See* HUDSON (R.)

CHURCH (John) Ally and Davie. A favorite Song...with Alterations. [*London*, 1750?] *s. sh.* fol. **I. 530. (43.)**

An Introduction to Psalmody...To which is added a select Number of y^e^ best Psalm Tunes extant...Also a Collection, containing some Hymns...by D^r^ Will^m^ Croft, & some Anthems and Hymns by M^r^ Tho: Ravenscroft and the Author, for one, two and three Voices. *Printed for I. Walsh and Ino. and Ioseph Hare: London*, [1723?] 8°. **B. 834.**

CHURCHILL (William) Ten Progressive Lessons for the Piano Forte or Harpsichord...Opera 5. *R. Birchall: London*, [1790?] fol. **g. 272. j. (10.)**

A Favorite Sonata for the Harpsichord or Piano Forte, with an Accompanyment for a Violin. *Printed for W. Campbell: London*, [1785?] fol. **g. 271. (25.)**

Three Sonatas for the Grand or Square Piano Forte, with or without the Additional Keys, & with an Accompaniment for the Violin...op. iv. [Separate Parts.] *Lewis, Houston & Hyde: London*, [1795?] fol. **g. 418. b. (1.)**

Six Trio's four for a Violin, Tenor and Violoncello-obligato, and two for two Violins & Violoncello-obligato . . . Op. prima. [Separate Parts.] *J. Preston: London*, [1785?] fol. **g. 420. d. (2.)**

CIAJA (Azzolino Bernardino della) Cantate da Camera a Voce sola...Opera Seconda. *Per Bartolomeo Gregorj: Lucca*, 1701. *obl.* 4°. **K. 3. l. 8.**

Sonate per Cembalo con alcuni Saggi, ed altri contrapunti di largo, e grave stile Ecclesiastico per Grandi Organi...Opera Quarta. *Roma*, 1727. *obl.* fol. **e. 13.**
Engraved throughout.

CIAMPI (Legrenzio Vicenzo) Adriano in Siria. [6 Songs from the Opera.]
See Delizie. Le Delizie dell' Opere, *etc.* Vol. 6. [1776.] fol. **G. 159.**

Arie 6. Composte dal Sig. Vincenzo Ciampi. To which are added Some Favourite Songs from the late Italian Comic Operas. *Printed for I. Walsh: London*, [1756?] fol. **H. 348. d. (7.)**
This collection also contains songs by Bernasconi and Galuppi.

[Bertoldo in Corte.] The Favourite Songs in the Opera call'd Bertoldo. *Printed for I. Walsh: London*, [1753?] fol. **H. 348. e. (8.)**

Six Concertos in Six Parts for three Violins, a Tenor with a Bass for the Harpsicord and Violoncello. Opera Sexta. *Printed for I. Walsh: London*, [1755?] fol. **g. 643. a.**

CIAMPI (Legrenzio Vicenzo) Six Concertos for the Organ or Harpsicord with Instrumental Parts for Violins, etc ...Opera Settima. *Printed for I. Walsh: London*, [1760?] fol. **g. 643.**
Wanting the instrumental parts.

[Didone.] The Favourite Songs in the Opera call'd Didone. *Printed for I. Walsh: London*, [1754.] fol. **H. 348. e. (7.)**

[Another copy.] **G. 201. (2.)**

Il Negligente. [6 Songs from the Opera.] *See* Delzie. Le Delizie dell' Opere, *etc.* Vol. 6. [1776.] fol. **G. 159.**

Sonate per Cembalo. *Printed for I. Walsh: London*, [1755?] *obl.* fol. **e. 5. k. (1.)**

Six Sonatas for two Violins with a Thorough Bass for the Harpsichord. Opera Prima. [Separate Parts.] *Printed for J. Johnson: London*, [1752?] fol. **g. 274. (3.)**

Six Sonatas for two Violins with a Thorough Bass for the Harpsichord. Opera Seconda. [Separate Parts.] *Printed for J. Johnson: London*, [1752?] fol. **g. 274. (4.)**

Il Trionfo di Camillo. [6 Songs from the Opera.] *See* Delizie. Le Delizie dell' Opere, *etc.* Vol. 6. [1776?] fol. **G. 159.**

CIAMPI (Vincenzo)
See Ciampi (Legrenzio V.)

CIANCHETTINI (Veronica Elisabeth)
See Dussek, afterwards Cianchettini (V. E.)

CID. Il Cid. Opera.
See Sacchini (A. M. G.)

CIEL. Le Ciel a puni les Tirans. *Le père de famille rendu à la Liberté.* Romance Patriotique. Air: Comment goutter quelque repos. [By N. Dalayrac. Words] Par A. F. Coupigny, *etc.* *Chez Imbault: Paris*, [1793?] 8°. **B. 362. d. (46.)**

Ciel, il était si Patriote. *Père Duchêne.* Complainte. Air: Je l'ai planté, *etc.* [By J. J. Rousseau.] Paris, [1793?] 8°. **B. 362. d. (21.)**

Ciel l'univers va-t-il donc se dissoudre. *La Tentation de St. Antoine.* [Song.] [*Paris*, 1780?] 8°. **B. 362. c. (6.)**

Le Ciel, mes sœurs, vous tienne en joie. Air. *See* Devienne (F.) [*Les Visitandines.*]

Ciel! quel affreux débordement. Air.
See Charles ( )

CIEL. Ciel! quel orage affreux! *Air.* [By J. de Mars.] [*Paris*,] 1734. *s. sh.* 4°.
297. b. 4.

Mercure de France, June, 1734.

Ciel, quel orage affreux. Air.
See Mars (J. de.)

Le Ciel qui dispose de tout. *Le Bon Coin, ou la Lanterne Nécessaire.* [Song.] Se chante sur l'Air: Salut à Mr. Robinot, ou du Bon-Soir de Mr. Voltaire. Air: Un jour que j'avois mal dansé. [*Paris*, 1792?] 8° **B. 362. b. (163.)**

CIERA (Ippolito) Di Hippolito Ciera... Il Primo Libro di Madrigali à Cinque Voci Nouamente stampato, *etc.* Canto. (Alto.) (Basso.) (Quinto.) 4 pts. *Appresso di Antonio Gardano: Venetia*, 1561. *obl.* 4°.
A. 156.

CIERGES. Les Cierges du Paradis. [Song.] *See* Dans. Dans un des coins du Paradis. [1785?] 8°. **B. 362. (227.)**

CIFOLELLI (Giovanni) [Perin et Lucette. Non, laisse moi, laisse moi, Lucas. Duo, *etc.* [*Paris*, 1775?] 8°.
B. 362. e. 43.

Perin et Lucette. [For songs published anonymously:] *See* Perin et Lucette.

CIFRA. La Cifra. Opera.
See Salieri (A.)

CIFRA (Antonio) Li Diuersi Scherzi... A Vna, a Due, & Tre Voci. Libro Primo. Opera Duodecima. *Appresso Gio. Battista Robletti: Roma*, 1613. fol.
K. 7. f. 8. (1.)

Li Diuersi Scherzi...a Vna, a Due, a Tre, & Quattro Voci. Libro Quinto. Opera Vigesima terza. *Appresso Gio. Battista Robletti: Roma*, 1617. fol.
K. 7. f. 8. (2.)

Litaniæ Deiparæ Virginis. Octonis, et Duodenis Vocibus decantandæ. Vna cùm Basso ad Organum accomodata.... Opus Decimumquintum. Cantus (Altus) (Tenor) (Bassus) I. Chori. (Cantus (Altus) (Tenor) (Bassus) II. Chori.) (Cantus [et Tenor] (Bassus et Altus) III. Chori.) (Bassus ad Organū.) 11 pts. *Apud Io. Baptistam Roblectum: Romæ*, 1613. 4°.
D. 64. j.

Madrigali a Cinque Voci...Libro Quarto. Canto. (Alto.) (Tenore.) (Basso.) (Quinto.) 5 pts. *Appresso Gio: Battista Robletti: Roma*, 1617. 4°. **D. 64. f.**

Motecta quæ Binis, Ternis, Quaternis, Vocibus concinuntur . . . Liber Primus. Bassus ad Organum. *Apud Io. Baptistam Roblettum: Romæ*, 1609. 4°. **D. 64.**

Motecta quae Binis Ternis Quaternis Vocibus concinuntur . . . Liber Primus. Cantus Primus. *Apud Io. Baptistam Roblettum: Romæ*, 1620. 4°. **D. 64. m.**

CIFRA (Antonio) Motecta quæ Binis Ternis Quaternis Vocibus concinuntur... Vnà cum Basso ad Organum. Liber Secundus. Canto Primo. (Canto Secondo.) (Basso Continuo.) 3 pts. *Apud Ioannem Baptistam Roblettum: Romæ*, 1609. 4°.
D. 64. a.

Il Secondo Libro de Motetti a Due, Tre, et Quattro Voci...Nouamente corretti, e ristampati: con il Basso continuo per l'Organo. Canto Primo. *Appresso G. B. Robletti: Roma*, 1630. 4°. **D. 64. n.**

Motecta quæ Binis Ternis Quaternis Vocibus concinuntur . . . Liber Tertius. Vna cum Basso ad Organum. Cantus Primus. (Cantus secundus.) (Bassus ad Organum.) 3 pts. *Apud Io. Baptistam Roblectum: Romæ*, 1612. 4°. **D. 64. b.**

[Another copy. Cantus Primus. Bassus ad Organum.] 2 pts. **D. 64. c.**

Motecta...Liber Tertius. Nunc recens in lucem æditus. Bassus pro Organo. *Apud Iacobum Vincentium: Venetiis*, 1614. 4°.
D. 64. h.

Motecta quæ Binis Ternis Quaternis Vocibus concinuntur . . . Liber Quartus. Opus Octauum. Bassus ad Organum. *Apud Io. Baptistam Roblettum: Romæ*, 1609. 4°. **D. 64. k.**

Motecta quæ Binis, Ternis, Quaternis vocibus concinuntur . . . Liber Quartus. Opus Octauum. Cantus Primus. *Ex Typographia Luce Antonij Soldi: Romæ*, 1619. 4°. **D. 64. o.**

Motecta quæ Binis, Ternis, Quaternis Vocibus concinuntur. Una cum Basso ad Organum...Opus Undecimum. Liber Quintus. Nunc denuo in lucem æditus, *etc.* Cantus Primus. *Apud Io. Baptistam Roblettum: Romæ*, 1628. 4°. **D. 64. p.**

Motecta quæ Binis, Ternis, Quaternis Vocibus concinuntur. Vna cùm Basso ad Organum accomodata...Liber Sextus. Opus Decimum tertium. Cantus Primus. (Cantus Secundus.) (Bassus ad Organum.) 3 pts. *Apud Io. Baptistam Roblectum: Romæ*, 1613. 4°. **D. 64. d.**

[Another copy. Cantus Primus.]
D. 64. q.

Wanting pp. 9–12, 17–20, *which have been replaced in MS.*

Motecta quæ Binis, Ternis, Quaternis vocibus concinuntur. Una cum Basso ad Organum accomodata . . . Liber Octavus. Opus Decimumseptimum. Cantus Primus. *Apud Io. Baptistam Roblettum: Romæ*, 1615. 4°. **D. 64. s.**

Motecta ex Sacris Cantionibus quæ Binis, Ternis, Quaternisq. vocibus concinuntur. Una cum Basso ad Organum accommodata . . . Nunc denuo impressa. Cantus Primus. *Apud Lucam Antonium Soldum: Romæ*, 1619. 4°. **D. 64. r.**

CIFRA (Antonio) Psalmi Septem, Qui in Vesperis ad Concentus Varietatem interponuntur. Quaternis Vocibus cum Basso ad Organum . . . Opus Septimum. Cantus. (Altus.) (Tenor.) (Bassus ad Organum.) 4 pts. *Apud Io. Baptistam Roblettum : Romæ*, 1609. 4°. **D. 64. l.**

All the parts are slightly damaged.

Salmi Septem, qui in Vesperis ad Concentus Varietatem interponuntur. Quaternis Vocibus, cum Basso ad Organum . . . Opus Decimum. Cantus. (Altus.) (Tenor.) (Bassus.) (Bassus ad Organum.) 5 pts. *Apud Io. Baptistam Roblettum : Romæ*, 1611. 4°. **D. 64. e.**

Vesperæ, et Motecta Octonis Vocibus decantanda . . . Cum Basso ad Organum. Opus Nonum. (Cantus.) (Altus.) (Tenor.) (Bassus.) (Cantus (Altus) (Tenor) (Bassus) 2 Chori) (Bassus ad Organ.) 9 pts. *Apud Bartholomæum Zannettum : Romæ*, 1610. 4°. **D. 64. i.**

[Another copy. Cantus 2. Chori. Bassus ad Organum.] 2 pts. **D. 64. g.**

CIGALE. La Cigale et la Fourmy. [Song.] *See* Pendant. Pendant tout l'Été, *etc.* [1750 ?] 8°. **B. 362. (10.)**

CIMA (Giovanni Paolo) Partito de Ricercari, & Canzoni alla Francese . . . Et in vltimo vna breue regola per imparare à far prattica di suonare in qual si voglia luoco, ò internallo dell' Instromento, con il modo d' acordar il Clauicordo per ogni ordine. *Appresso l'herede di S. Tini, & F. Lomazzo : Milano*, 1606. *obl.* 4°. **K. 4. b. 2.**

See Angleria (C.) La Regola del Contrapunto . . . Con . . . vn Ricercare, e Canoni à 2. 3. e 4. da cantarsi in vari modi del Signor G. P. Cima, *etc.* 1622. 4°. **557. d. 14.**

CIMA (Tullio) Vespertina Psalmodia Missa et Litaniæ B. Mariæ Virginis Tribus vocibus, Organo concinendæ . . . Opus Septimum, *etc.* Bassus. (Organum.) 2 pts. *Typis . . . Io. Angeli Mutij : Romæ*, 1673. 4°. **D. 43.**

CIMADOR (Giovanni Battista) A Favorite Hornpipe, adapted for the Harp or Piano-Forte. *Printed for Monzani & Cimador : London*, [1800 ?] fol. **h. 184. c. (4.)**

[Pimmalione.] Five Airs with Recitatives, and a Duett. Selected from the Opera of Pygmalion, *etc.* *Corri, Dussek & Co., for the Author : London*, [1797.] fol. **H. 2815. c. (18.)**

The title-page is signed by the composer.

Va dove cadono in seno al Gange. Cavatina . . . Composed by Sarti. Adapted for the Piano Forte by J. B. Cimador. [1800.] fol. *See* Alessandro e Timoteo. **G. 811. a. (5.)**

CIMADOR (Giovanni Battista) *See* Mozart (W. A.) [*La Clemenza di Tito.*] Deh prendi un dolce amplesso. Duetto . . . L'accompagnamento del Sig^r . . . J. B. Cimador. [1800 ?] fol. **G. 424. (15.)**

See Mozart (W. A.) [*Così fan tutte.*] La mia Dorabella . . . the Accompaniment . . . by Cimador. [1800 ?] fol. **H. 2820. (19.)**

See Mozart (W. A.) [*Così fan tutte.*] Soave sia il vento. Trio, . . . L' accompagnamento del Sig^r Cimador. [1800 ?] fol. **G. 424. (16.)**

CIMAROSA (Domenico) Ah brillar la nuova aurora. Rondo per il Clavicembalo . . . cantato dalla Sig^ra Feraresi, nell' Opera La Molinara, del Signor Paisiello. *Presso Artaria Comp. : Vienna*, [1795 ?] *obl.* fol. **D. 371. (7.)**

Ah se t' amo se t' adoro. *See infra :* [*La Felicità Inaspettata.*]

[Le Astuzie Femminili.] Un Palpito atroce. Duetto . . . With Accompaniments for the Piano Forte by D. Corri. [Full Score.] *Printed for Corri, Dussek & Co. : London and Edinburgh*, [1800 ?] fol. **G. 805. d. (7.)**

Con quelle tue manine.
See infra : [*La Locandiera.*]

Le Directeur dans l'Embarras.
See infra : L' Impresario in Angustie.

La Donna che è amante.
See infra : [*Giannina e Bernardone.*]

[Il Fanatico Burlato. Overture. P.F. and Violin.] *See* Mezger (F.) Ouverture del Fanatico Burlato [by D. Cimarosa] arrangée . . . par Mr. Mezger. [1790 ?] fol. **g. 81. (14.)**

[La Felicità Inaspettata.] Ah se t' amo se t' adoro. A Song, *etc.* [Full Score.] *R. Birchall : London*, [1800 ?] fol. **H. 2831. (24.)**

[Giannina e Bernardone.] La Donna che é amante. [Song.] Sung by Sig^ra Bennini, *etc.* [Full Score.] *Longman & Broderip : London*, [1787 ?] fol. **H. 345. (13.)**

L' Impresario in Angustie, ou le Directeur dans l'Embarras, Opéra Bouffon en Deux Actes . . . Paroles Françaises par Mr. D. [Full Score.] *Chez le S^r Sieber : Paris*, [1788.] fol. **G. 667.**

—— Overture [P.F. and Violin.] *See* Mezger (F.) Ouverture de l'Impresario . . . [by D. Cimarosa] arrangée . . . par Mr. Mezger. [1790 ?] fol. **g. 81. (9.)**

Io voglio a Napoli.
See infra : [*La Locandiera.*]

L' Italienne à Londre. Opéra Bouffon en Trois Acts . . . Parolles de Mr.***, *etc.* [Full Score.] *Chez le S^r Sieber : Paris*, [1775 ?] fol. **H. 347. a.**

CIMAROSA (Domenico) [La Locandiera.] Con quelle tue manine. Duetto, sung by Sig^ra^ Storace & Sig^r^ Morelli, *etc.* [Full Score.] *Longman and Broderip: London*, [1788.] fol. **G. 197. (3.)**

—— Io voglio a Napoli. [Song.] Sung by Sig^ra^ Storace, *etc.* [Full Score.] *Longman and Broderip: London*, [1788?] fol. **H. 345. (12.)**

Il Matrimonio per Raggiro. Dramma in due Atti...Die Heurath durch List, eine Komische Oper in zwei Akten . . . Im Klavierauszug von G. B. Bierey. *Bei Breitkopf und Härtel: Leipzig*, [1800?] *obl.* fol. **F. 72. a.**

[Il] Matrimonio Segreto. Grande Opéra . . . Arrangée en Quatuors pour deux Violons, Alto & Violoncelle. 2 Livres. [Separate Parts.] *Chez N. Simrock: Bonn*, [1800?] fol. **g. 1018. a. (5.)**

—— Overtura per Clavicembalo, *etc.* *Presso Artaria Comp.: Vienna*, [1795?] *obl.* fol. **e. 217. f. (1.)**

Mezzo mondo ho visitato. Aria per il Clavicembalo...cantata dal Sig^r^ Bellentani nell' opera la Pastorella Nobile del Sig^r^ Guglielmi. *Presso Artaria Comp.; Vienna*, [1795?] *obl.* fol. **E. 1039. (4.)**

Il mio cor gli affetti. *Rondo.* [Full Score.] *G. Goulding: London*, [1799?] fol. **G. 811. (8.)**
Periodical Italian Song, No. 35.

Gli Orazi e i Curiazi. Opera Seria del Signor Sografi . . . Paroles françaises de Moline. [Full Score.] *Chez Imbault: Paris*, [1797.] fol. **G. 667. a.**

Gli Orazi, ed I Curiazi. Opera Seria,... Aggiustata per il Piano Forte par Arnold. *Presso N. Simrock: Bonna*, [1800?] *obl.* fol. **F. 72. (1.)**

Un Palpito atroce.
See supra: [*Le Astuzie Femminili.*]

Se cerca se dice. [Song, by D. Cimarosa] Sung by Sig^r^ Marchesi in the Opera Olimpiade. [A Pasticcio.] Composed by Sig^rs^ Sacchini & Cimarosa. [Full score.] *Longman and Broderip: London*, [1788.] fol. **G. 196. (19.)**

[I Traci Amanti.] Sinfonia dei Traci Amanti per Cembalo, o Piano Forte, con Violino. *Presso Luigi Marescalchi: Napoli*, [1793?] *obl.* fol. **e. 108. b. (1.)**

See Sampieri (N.) A Collection of Songs ...by...Cimarosa, *etc.* [1795?] *obl.* fol. **E. 600. z. (8.)**

See Shield (W.) [*The Crusade.*] The Songs...in the...Crusade, [a Pasticcio,] composed by...Cimarosa, *etc.* [1790.] *obl.* fol. **D. 293. b.**

CIMAROSA (Domenico)
See Shield (W.) The Prophet. An Opera ...Composed by [or rather, selected from the works of]...Cimarosa, *etc.* [1788.] *obl.* fol. **E. 108. a. (2.)**

CINDER. The Cinder King. Glee.
See Lanza (G.)

CINQ. Les Cinq Doigts. [Song.]
See Bouffleurs. Bouffleurs peignit avec grâce, *etc.* [1785?] 8°. **B. 362. (194.)**

Les Cinq Sens, ou l'Heureuse Nuit. Song. *See* Déduit ( )

CIONACCI (Francesco)
See Coferati (M.) Il Cantore Addotrinato ...(Dell' Origine, e Progressi del Canto Ecclesiastico. Discorso proemiale di F. Cionacci, *etc.*) [1682.] 8°. **7896. a. 38.**

CIPOLLA (Francesco) Two Italian Cantatas...Op. I. *Longman & Broderip, for the Author: London*, [1795?] *obl.* fol. **E. 241.**

Six Italian Canzonets with an Accompaniment for the Piano-Forte or Harp... Op. II. *Longman and Broderip, for the Author: London*, [1795?] *obl.* fol. **E. 241. a. (1.)**

Six Italian & English Canzonetts, with an Accompaniment for the Piano Forte or Harp...Op^a^ 3. *Printed for Corri, Dussek & Co.: London*, [1798?] fol. **G. 198. (4.)**
The title-page is signed by the composer.

Six Italian Canzonets, with a Piano Forte or Harp Accompaniment, with Twenty one Preludes, *etc.* [Op. IV.] *Printed for T. Monzani: London*, [1800.] fol. **G. 811. (10.)**
This copy is signed and numbered by the composer.

Six Italian Canzonets with a Piano Forte or Harp accompaniment...Op. V. *T. Monzani, for the Author: London*, [1800.] fol. **G. 811. (11.)**
This copy is signed and numbered by the composer.

Four Italian Airs, and Two Cavatinas, with a Piano Forte or Harp Accomp^t^...Op. VI. *Printed...for the Author: London*, [1799?] *obl.* fol. **E. 241. a. (2.)**
The title-page is signed by the composer.

Six Italian Trios, with a Piano-Forte or Harp Accompaniment...Op. VII. *Printed...for the Author: London*, [1799?] *obl.* fol. **E. 241. a. (3.)**
The title-page is signed by the composer.

Twelve Italian Canzonets with a Piano Forte, or Harp Accompaniment...Op. VIII. *T. Skillern, for the Author: London*, [1799?] fol. **G. 806. h. (10.)**
The title-page is signed by the composer.

CIPOLLA (Francesco) Six Italian Canzonetts with a Piano-Forte or Harp Accompaniment. Op. IX.
Birchall, for the Author: London, [1800?] fol. **G. 806. h. (11.)**

Six Italian Canzonets with Piano Forte or Harp Accompaniment, published by F. Cipolla, with Miss Hanbury's Permission. No. XI. *Birchall: London,* [1800?] fol. **G. 806. h. (12.)**

CIRCÉ. Prologue et Divertissemens nouveaux pour Circé, tragédie en machines; représentés pour la première fois le 6 Août 1705. [By F. C. Dancourt, with music by J. C. Gillier.] [*Paris,* 1760.] 12°. **241. c. 9.**
Part of "Les Œuvres de Théatre de M. D'Ancourt," etc. tom 9.

CIRCLE. The Circle. Song.
See Mac Kerrell (J.)

The Circle, or Conversations on Love, *etc.* *See* Songs. The Circle... Augmented with several New Songs, *etc.* 1676. 8°. **12330. b. 40.**

CIRO. [The Favourite Songs in the Opera call'd Cyrus. By G. B. Bononcini.] [*I. Walsh: London,* 1721.] fol. **H. 230. f. (3.)**
Imperfect: wanting the title-page. This work is attributed by Burney to Ariosti, but according to Chrysander it is by G. B. Bononcini.

CIRO RICONOSCIUTO. Ciro Riconosciuto. Opera. *See* Cocchi (G.)

Ciro Riconosciuto. Opera.
See Sarti (G.)

CIRRI (Giovanni Battista) Eight Duetts for Two Violoncellos... Opera VIII.
John Johnston, for the Author: London, [1775?] fol. **g. 242. a.**

Six Duetts for a Violin and a Violoncello ...Opera XII. *Welcker: London,* [1775?] fol. **g. 421. q. (1.)**

Six Quartettos, for Two Violins, a Tenor and Violoncello obligato... Opera XIII. [Separate Parts.] *Printed for the Author: London,* [1775.] fol. **g. 242. b.**

Six Easy Solos for a Violoncello accompanied by a Bass or Harpsichord and Three Duets for a Violin or German Flute and Violoncello obligato... Opera VII. *Welcker: London,* [1770?] fol. **g. 280. c. (2.)**

Six Solos for a Violoncello and a Bass... Opera XI. *Welcker: London,* [1775?] fol. **g. 500. (3.)**

Six Solos for the Violoncello and a Bass ...Opera XV. *Welcker: London,* [1775?] fol. **g. 511. (3.)**

CIRRI (Giovanni Battista) Sei Sonate a Violoncello Solo e Basso... Gravée par Mme. Leclair. Opera Terza. *Chez l'Auteur: Paris,* [1765?] fol. **g. 24. b. (3.)**
Page 2 *is signed by the composer.*

Six Sonatas for two Violins and a Bass... Opera Quarta. [Separate Parts.]
Printed for the Author: London, [1765?] fol. **g. 409. a. (1.)**

Six Sonatas. 2 for two Violins and a Bass. 2 for two Flutes and a Bass. 2 for two Violins a Violoncello Obligato and a Bass... Opera VI. [Separate Parts.]
Welcker, for the Author: London, [1770?] fol. **g. 242. (1.)**

Six Sonatas, four for 2 German-Flutes or Violins & a Bass, and two for 2 Violins & a Violoncello obligato... Opera IX. [Separate Parts.] *Welcker: London,* [1775?] fol. **g. 274. i. (1.)**

CIRRI (Ignazio) Dodici Sonate per l'Organo... Opera Prima. *Welcker: London,* [1770?] *obl.* fol. **e. 140. a. (2.)**

CIRVELO (Pedro) Cursus quattuor mathematicarum artiū liberaliū quas recollegit atq; correxit magister Petrus Ciruelus Darocensis, *etc.* (*End.* Explicitum est ergo Volumē quattuor Introductionū Mathematicaliū Magistro Petro Ciruelo Darocensi interprete simul et correctore, *etc.*) 4 pts. [*Arnald Guillen de Brocar: Valladolid,*] 1516. fol. **8534. e. 24.**
This work consists of four treatises, without pagination and with separate registers. The fourth treatise is the Elementa Musicalia of Jacques Le Fèvre of Étaples.

[Cursus quattuor mathematicarum artiū liberaliū, *etc.* Pt. IV.] Petri Cirueli Darocensis questiuncula preuia in Musicam speculatiuam Diui seuerini boetii (Sig. a ii: Iacobi Fabri Stapulensis Elementa Musicalia, *etc.* [*Miguel de Eguia?: Alcalá de Henares?*] 1528. fol. **7896. f. 26.**
The Fourth Part of Cirvelo's "Cursus." 23 leaves, without pagination. sig. a–c.

CITHARA CHRISTIANA. Cithara Christiana. [Psalms.] *See* Psalms. [*Latin* and *German.*]

CITOYENS. Citoyens, c'est pour votre gloire. *Chanson* Sur l'air de la marche des Marseillois [by C. J. Rouget de Lisle]. *Chez le Citoyen Imbault: Paris,* [1793?] 8°. **B. 362. a. (9.)**

Citoyens la trompette sonne. *Départ du Peuple Républicain, Français.* Pour purger le sol de la Liberté, des brigands, qui le ravage. Dedié au Citoyen Garat, *etc.* Air des Marseillais [by C. J. Rouget de Lisle]. [Words] Par perin chansonnier de la République Francaise. *Chez Imbault: Paris,* [1793.] 8°. **B. 362. a. (7.)**

CITOYENS. Citoyens, malgré les intrigues des fanatiques. *Couplets sur la République.* Air du Vaudeville des Visitandines [by F. Devienne.]
Chez Imbault: Paris, [1793?] 8°.
B. 362. (86.)

Citoyens pour qui je vais voir renaître. Air. *See* UNION VILLAGEOISE. [1793.] 8°.
B. 362. d. 13.*

Citoyens réunis sous ces vastes portiques. *Hymne du Cen Person...à l'honneur de l'Être Suprême.* Chanté le 20. floréal dans le temple ci devant Sorbone. Air: Quels accents, quels transports. *Chez Imbault.* [*Paris,* 1795?] 8°.
B. 362. d. (29.)

Citoyens, troupe guerrière. *Chanson* [written] *par Dugazon.* Air: Aussi tôt que la lumière. *Chez le Citoyen Imbault: Paris,* [1793?] 8°. **B. 362. (236.)**

Citoyens, vous parlez de paix. [Song.] *See* AU RETOUR.

CITY. The City Feast. Glee and Chorus. *See* MARSH (J.)

The City Militia. [Song.] *See* YOU. You've certainly heard of that gallant Commander. [1780?] *s. sh.* fol.
G. 314. (111.)

CIZZARDI (LIBORIO MAURO) [Il Tutto in Poco, ovvero il Segreto Scoperto...diviso in cinque libri, ne' quali si mostra un modo facilissimo, per imparare il vero Canto Fermo con le giuste Regole, *etc.*]
[*Per Giuseppe Rosati: Parma,* 1711.] fol.
7895. h. 2.
Imperfect, wanting the first six (unnumbered) pages, containing the title-page, etc.

CLAD. Clad with proud purple see Aurora's train. A New Hunting Song [written] by the Rev. G. Weal, *etc.* *G[eorge] S[mart: London,* 1780?] *s. sh.* fol. **G. 307. (106.)**

CLAGET (WALTER). *See* CLAGGET.

CLAGGET (CHARLES) A Discourse on Musick; to be delivered at Mr. Clagget's Attic Concert, at the King's Arms, Cornhill, October 31, 1793, *etc.* [*London,* 1793.] 8° **7898. c. 49. (1.)**
With a portrait of Clagget.

Fidelity, A favorite Canzonett. The Words by J. Oakman. *T. Williams: London,* [1795?] fol. **G. 808. g. (7.)**

I've rifled Flora's painted Bower...[Song.] Sung by Master Brett. [*London,* 1768.] 8°. **158. 6. 13.**
The London Magazine, 1768, *p.* 49.

Nature's Magic Skill. A favorite Song, *etc.* *Printed for T. Skillern: London,* [1780?] fol. **G. 311. (157.)**

CLAGGET (CHARLES) The Royal Teliochordon Stop, *etc.* [*London,* 1791?] *s. sh.* fol. **g. 305.**

CLAGGET (CHARLES) and (WALTER) Six Duetts for Two Violins, intended to Improve and Entertain Practitioners, by Messrs. Clagget. *R. Bremner, Edinburgh,* [1760?] fol. **h. 210. a. (4.)**

CLAGGET (WALTER) A Set of Twenty-four Duetts for two German Flutes, Oboes, or Violins, made from the most celebrated airs in the English Operas, and Haydn's Works, &c., & are so contrived as to be play'd as Solos...Arranged by W. Clagget, Book I. *Preston & Son: London,* [1790?] fol. **g. 521. a. (26.)**

If Fortune when smiling could make us amends. *A New Song, etc.*
J[ohn] P[reston: London, 1780?] *s. sh.* fol.
G. 309. (165.)

Six Solos and Six Scots Airs with Variations for the Violin or Violoncello with a Thorough Bass for the Harpsichord... Opra 2da. *Printed for the Author: London,* [1763?] fol. **g. 502. (2.)**
See CLAGGET (C.) and (W.)

CLARET. Claret the best remedy against Love. [Song.] *See* WHY. Why dos't muse & fold thy Arms.
[1720?] *s. sh.* fol. **H. 1601. (510.)**

CLARI (GIOVANNI CARLO MARIA) Sei Madrigali...Parte Prima. [Edited by H. H.] [*London,* 1765?] fol.
H. 1352. a.

CLARINDA. Clarinda. [Song, begins: "Clarinda's lips I fondly prest."]
See HUDSON (R.)

Clarinda. Song [begins: "Clarinda, urg'd by your disdain."] *See* WELDON (J.)

Clarinda's an Exquisite Creature. *The Beautifull Clarinda.* A Song to the Prince's Minuet. [*London,* 1710?] *s. sh.* fol. **H. 1601. (104.)**
[Another copy.] **G. 315. (89.)**

CLARISSA HARLOW. Clarissa Harlow. Four Ballads. *See* MOULDS (J.)

CLARISSE. Clarisse, oder das unbekannte Dienstmägdchen. [Opera.]
See UBER (C. B.)

CLARK (EDWARD) Six Easy Hymns or Anthems, with a Thorough Bass for the Voice, Organ & Harpsichord, *etc.*
Printed for the Author: London, [1770?] *obl.* fol. **E. 1381.**

O all ye Nations of the Earth. *A New Anthem,* with a thorough Bass for the Voice, Organ or Harpsichord, *etc.*
Welcker: London, [1770?] *obl.* fol.
E. 1381. a.

CLARK (Jeremiah) *Organist in Birmingham.* Eight Songs with the Instrumental Parts, *etc. C. Thompson, for the Author: London*, [1760?] fol. **H. 1228. a.**

Eight Songs with Instrumental Parts in Score...Opera Seconda. *Printed for the Author: London*, [1775?] fol. **H. 1228.**

Ten Songs, with Instrumental Parts in Score, ..Op. iv. *Printed for the Author: London*, 1791. fol. **G. 362. (1.)**

CLARK (Stephen) Six Sonatas for the Harpsichord or Piano-Forte with an Accompanyment for the Violin...Opera i. *Printed for the Author: Edinburgh*, [1790?] fol. **g. 79. (2.)**

The Harpsichord part only.

CLARKE (Jane) *See* Psalms. [*English.*] Select Portions of Psalms and Hymns, *etc.* [With a dedication signed Jane Clarke.] [1795?] 8°. **F. 550. d.**

CLARKE (Jasper) The Invitation. [Song.] [*London*, 1754.] 8°. **P.P. 5438. z.**

The Universal Magazine, Vol. XV., p. 269.

CLARKE (Jeremiah) Ah Fly. A Song, *etc.* [*London*, 1705?] *s. sh.* fol. **G. 304. (10.)**

[The Bath. Lord! what's come to my Mother.] A Song in the Comedy call'd the Bath or the Western Lass the Words by Mr. T. D'Urfey...Sung by Mrs. Lucas. [*London*, 1702?] *s. sh.* fol. **G. 304. (92.)**

—— [Another copy.] **G. 310. (21.)**

—— [Another edition.] *See* Bath. [1705?] *s. sh.* fol. **H. 1601. (289.)**

The bonny grey-ey'd morn.
See infra: [*The Fond Husband.*]

[The Campaigners. Jockey was a dowdy Lad.] A Scotch Song...the Words by Mr. T. D'urfey...Sung by Miss Campion and exactly engrav'd by T. Cross. [*London*, 1698?] *s. sh.* fol. **I. 530. (27.)**

This song is also attributed to — Wilkins.

Celia is soft. *A Song*...Sung by Mrs. Erwin at the Theater Royall; and exactly engrav'd by T. Cross. [*London*, 1700?] *s. sh.* fol. **H. 1600. (102.)**

[The Comical Mistakes.] Slaves to London I'll deceive you. *See* Comical Mistakes. Slaves to London, *etc.* [Attributed to J. Clarke.] [1700?] *s. sh.* fol. **G. 315. (111.)**

[The Committee. Cou'd a Man be secure.] A new Song...Sung by Mr. Leveridge. *London*, 1700?] *s. sh.* fol. **G. 304. (33.)**

—— [Another edition.] Cou'd a Man be secure.] *A Song, etc. See* Committee. [1705?] *s. sh.* fol. **G. 307. (18.)**

CLARKE (Jeremiah) [The Cornish Comedy.] When Maids live to thirty. [Song.] *Set by Mr....Clark* and Sung [in the Cornish Comedy] by Mr. Leverige. [*London*, 1698?] *s. sh.* fol. **H. 1601. (486.)**

—— [Another edition.] When Maids live to thirty, *etc.* [Song.] [*London*, 1710?] *s. sh.* fol. **G. 316. g. (71.)**

Cou'd a Man be secure.
See supra. [*The Committee.*]

The Country Farmer, A Song, *etc.* Words by T. D'Urfey.] [*London*, 1700?] *s. sh.* fol. **G. 305. (56.)**

[Another copy.] **G. 304. (67.)**

[Another edition.] The Country Farmer. *See* Hark. Hark the Cock crow'd, *etc.* [1710?] *s. sh.* fol. **H. 1601. (195.)**

Divine Astrea hither flew.
See infra: [*The World in the Moon.*]

[The Fond Husband. The Bonny grey-ey'd Morn.] A Scotch Song in the Fond Husband...Sung by Mrs. Willis and exactly engrav'd by T. Cross. [*London*, 1698?] *s. sh.* fol. **G. 304. (151.)**

—— [Another edition.] The Bonny grey ey'd Morn, *etc.* [1730?] *s. sh.* fol. *See* Bonny. **G. 316. f. (38.)**

A Health to the Imperialists or An Invective Ode on the Treachery of the Elector of Bavaria [begins: "Ulm is gon, but basely won,"] the words by Mr. D'urfey, *etc.* [*London*, 1702.] *s. sh.* fol. **G. 304. (165.)**

I'se no more to Shady Coverts.
See infra: [*The World in the Moon.*]

I will love thee O Lord. An Anthem. [*Walsh? London*, 1730?] fol. **Ad. MS. 30, 931. ff. 125–129.**

5 *leaves, printed on one side only, each headed 'Divine Harmony.' Probably intended either to be inserted in the 2nd Collection of Weldon's 'Divine Harmony' or to form part of a 3rd Collection of the same work.*

[The Island Princess. The Four Seasons. Oh! my poor Husband.] A Dialogue between a Widdow and a Rake, *etc.* [From the Four Seasons, a Musical Interlude in the Island Princess. Words by P. A. Motteux]. [*London*, 1700?] fol. **H. 1601. (341.)**

—— [Another edition.] A Dialogue between a Widow and a Rake, *etc.* [*London*, 1705?] fol. **G. 304. (118.)**

—— ['Tis Sultry Weather.] A Dialogue [from The Four Seasons, a Musical Interlude] in the Island Princess...Sung by Mr. Leveridge & Mrs. Lindsey, *etc.* [Words by P. A. Motteux.] [*London*, 1705?] fol. **G. 304. (161.)**

—— [Another copy.] **G. 312. (10.)**

CLARKE (JEREMIAH) Jockey was a dowdy Lad. *See* supra: [*The Campaigners.*]

Jocky was as brisk and blith a Lad. [Song.] *Sung by Mrs. Cross, etc.* [*London*, 1700?] *s. sh.* fol. **G. 309. (56.)**

Choice Lessons for the Harpischord or Spinett, being the Works of the late Famous Mr. Jeremiah Clarke...Carefully corrected by Himself. Being what he Design'd to Publish. *Printed for C. King...J. Young...J. Hare: London*, 1711. *obl.* fol. **K. 10 a. (16.)**

Lord! what's come to my Mother. *See* supra: [*The Bath.*]

[Love at First Sight.] The Rosy Morn. A Scotch Song. [Music by J. Clarke, sung in D. Crawfurd's Comedy 'Love at First Sight.'] *See* ROSY. The rosy morn lukes bleeth and gay, *etc.* [1710?] *s. sh.* fol. **H. 1601. (470.)**

—— [Another edition.] The Rosy Morn, *etc. See* ROSY. The rosy morn lukes bleeth and gay, *etc.* [1720?] *s. sh.* fol. **G. 312. (49.)**

Oh! my poor husband. *See* supra: [*The Island Princess. The Four Seasons.*]

The Rosy Morn. *See* supra: [*Love at First Sight.*]

'Tis Sultry Weather. *See* supra: [*The Island Princess. The Four Seasons.*]

Twelve hundred years at least. *A Song on y^e^ Annual Feast of St. George, etc.* [*London*, 1705?] *s. sh.* fol. **G. 304. (142.)**

When Maids live to thirty. *See* supra: [*The Cornish Comedy.*]

Whilst the French their Arms discover. *An Ode on y^e^ Union of King and Parliment.* [Words] by Mr. D'urfey, *etc.* [Song.] [*London*, 1701.] *s. sh.* fol. **G. 304. (171.)**

Why does Willy shun his Dear. *A Scotch Song...*Sung by Mrs. Cross at the Theatre. [*London*, 1710?] *s. sh.* fol. **G. 313. (68.)**

[The World in the Moon.] Divine Astrea hither flew. [Song.] *Sung by Mrs. Cross, etc.* [*London*, 1697.] *s. sh.* fol. **G. 304. (47.)**

—— I'se no more to Shady Coverts. [Song.] *Sung by Mrs. Temple, etc.* [*London*, 1697.] *s. sh.* fol. **G. 309. (54.)**

—— *See* PURCELL (D.) and CLARKE (J.) [*The World in the Moon.*] The Single Songs in...The World in the Moon. Sett by Mr. Daniel Purcell, and Mr. Clark. 1697. fol. **G. 111. a.**

—— [For Songs, *etc.* in the World in the Moon published anonymously:] *See* WORLD IN THE MOON.

CLARKE (JEREMIAH) Young Corydon and Phillis sate. *A Song* ... exactly engrav'd by H. T. Cross. [*London*, 1695?] *s. sh.* fol. **G. 304. (190.)**

[Another edition.] Young Corydon and Phillis sate. *A Song, etc.* [*London*, 1705?] *s. sh.* fol. **H. 1601. (538.)**

[Another edition.] Young Corydon and Phillis sate. *A Song, etc.* [*London*, 1710?] *s. sh.* fol. **G. 305. (9.)**

[Another copy.] **11621. i. 1. (86.)**

See BLOW (J.) A Choice Collection of Ayres for the Harpsichord...by...J. Blow ...J. Clarke, *etc.* 1700. *obl.* 4°. **K. 3. l. 4.**

See BROOME (M.) A Choice Collection of ...Psalm-Tunes...With the Addition of nine Psalm-Tunes...and one Anthem set by Jeremiah Clark, *etc.* [1740?] *obl.* 4°. **A. 902.**

See PLAYFORD (H.) Harmonia Sacra... Book II. the 2^d^ Edition...Also Three... Anthems...by Mr. Croft...Dr. Blow, and Mr. J. Clarke, *etc.* 1714. fol. **G. 84. b. (2.)**

See PSALMS. [*English.*] An Abridgment of...the Psalms...with...Tunes...by... J. Clark, *etc.* [1777] 8°. **A. 511. d.**

See RILEY (W.) Parochial Music Corrected ...To which are added, A...Collection of Psalm Tunes by...Dr. Blow, Dr. Croft, and Mr. Jeremiah Clarke, *etc.* 1762. 4°. **556. c. 18. (1.)**

See WILLIAMS (A.) Royal Harmony... Containing...Anthems...by...J. C[l]ark, *etc.* [1765?] *obl.* fol. **E. 1492.**

See WILLIAMS (T.) Harmonia Cœlestis... a Collection of...Anthems...by...Clark, *etc.* 1780. fol. **G. 970.**

See WILLOUGHBY (R.) Sacred Harmony ...selected from the Works of...Clark, *etc.* [1795?] *obl.* 4°. **A. 1095.**

See ANTHEMS. Six Select Anthems...by Dr. Croft, Dr. Blow, H. Purcell and J. Clarke. [Nos. 4, 5.] [1770?] fol. **G. 517. n. (1.)**

CLARKE afterwards **CLARKE WHITFELD** (JOHN) The Blue Ey'd Lassie. [Song.] The Words by Burns, *etc.* *Broderip and Wilkinson: London*, [1800?] fol. **G. 361. (42.)**

Bon[n]ie Blue. An admired New Song, the Words by Burns...Sung by Mr. Spray, *etc. Hime: Dublin*, [1800?] fol. **G. 383. j. (8.)**

The Dear Village Maid that I love. [Song.] As Sung...by Mr. Spray at the Triennial Meeting at Worcester, *etc.* [Full Score.] *London*, [1793?] fol. **G. 361. (39.)**

CLARKE afterwards **CLARKE WHITFELD** (John) The Celebrated Duett ["Will great Lords and Ladies"] sung by Mr. Bannister and Sig^ra Storace in The Haunted Tower [by S. Storace], arranged for the Piano-Forte by J. Clarke, *etc.* [*London*, 1793?] fol. **g. 139. (11.)**

The Fair Thief. [Song.] The Words by the late Earl of Egremont, *etc.* *London*, [1793?] fol. **G. 361. (41.)**

Eight Glees for Four Voices...Op. 4. *Gough: Dublin*, [1798.] fol. **H. 2826. c. (12.)**

One Morning very early. A Glee for three Voices. *Broderip and Wilkinson: London*, [1800?] fol. **G. 352. (14.)**

Grand Sonata [or rather Concerto] for the Harp and Piano-Forte, *etc.* [With accompaniments for Violin and Violoncello. Separate Parts.] *H. Hardy: Oxford*, [1794?] fol. **g. 195. a. (18.)**

Three Sonatas for the Piano Forte or Harpsichord ... Op. 1. *Longman and Broderip, for the Author: London*, [1789?] *obl.* fol. **e. 104. (4.)**

The title-page is signed by the composer.

Virtue. [Song.] The Words by Doctor Darwin, *etc.* [*London*, 1793?] fol. **G. 361. (40.)**

Winter. A Cantata. *Broderip and Wilkinson: London*, [1798?] fol. **G. 808. h. (7.)**

The Wither'd Rose. A Ballad, the Poetry by John Stewart, *etc.* *Clementi & Co.: London*, [1800?] fol. **H. 2826. c. (9.)**

CLARKE (Thomas) Ah! Sweet Inchantress who canst throw. A Song. [*London*, 1705?] *s. sh.* fol. **G. 304. (9.)**

Martillo whilst you patch your Face. *A Song.* [*London*, 1705?] *s. sh.* fol. **G. 304. (100.)**

CLARKE (William) Three Sonatas, for the Piano Forte, with an Accompaniment for the Violin...Op. 1. [Separate Parts.] *Preston: London*, [1799?] fol. **G. 188. (4.)**

The title-page is signed by the composer.

CLARKSON (John) The Royal Perth Volunteers' March, *etc.* [P. F.] *F. Linley, for the Author: London*, [1796?] fol. **G. 133. (7.)**

CLASPED. Clasp in my Dear Melinda's Armes. *A New Song [written] by Mr. Burkhead.* [*London*, 1710?] *s. sh.* fol. **H. 1601. (107.)**

CLAUDINE. Claudine, ou le Petit Commissionnaire. Opéra. *See* Bruni (A. B.)

CLAUDIO, *da Correggio.* *See* Merulo (C.)

CLAUDIUS (Georg Carl) Lieder für Kinder mit neuen sehr leichten Melodieen. 2 Samml. *Bey H. L. Brönner: Frankfurt am Mayn*, 1780–85. *obl.* 4°. **C. 62.**

CLAY (Melesina) The Faded Bouquet, a Favorite Song, the Words by Mrs. Robinson, *etc.* *Printed for the Author: London*, [1800?] fol. **G. 361. (43.)**

CLAYTON (John) Bid me not love! *A Song, etc.* [*London*, 1749.] 8°. **249. c. (19.)**

Gentleman's Magazine, Vol. XIX., p. 466.

CLAYTON (Thomas) [Arsinoe.] Songs in the Opera call'd Arsinoe Queen of Cyprus. *Printed for I. Walsh, etc.: London*, [1705.] fol. **H. 124. (1.)**

—— [O Love, I have gain'd a Victory.] A Song in the Opera of Arsinoe, *etc.* [*London*, 1707.] *s. sh.* fol. **G. 305. (81.)**

—— Ormondo in Chains. A Song, *etc.* [*London*, 1707.] fol. **G. 316. g. (17.)**

—— [For songs, &c., published anonymously:] *See* Arsinoe.

[Rosamond.] Songs in the New Opera call'd Rosamond, *etc.* [Words by J. Addison.] *Printed for I. Walsh and P. Randall, etc.: London*, [1707.] fol. **H. 105.**

There is a second title-page with an engraving by H. Hulsbergh after W. Sykes.

CLEMENCY. Clemency. [Song.] *See* Dibdin (C.) [*Great News.*]

CLEMENS (Jacob) called Clemens non Papa. Missa pro Defunctis. *See* Viadana (L.) Lodouici Viadanæ ... Missarum Quatuor Vocum . . . Liber Primus. Item Missa pro Defunctis Clementis non Papæ, *etc.* 1625. 4°. **D. 212. d.**

See Chansons.—4. L'Unziesme Liure. Contenant Vingt & neuf Chãsons Amoureuses...Nouuellemẽt cõposees(la plus part) par Maistre T. Crecquillon & Maistre I. Clemẽs nõ papa, *etc.* 1549. *obl.* 4°. **K. 3. a. 11.**

See Motets.—10. Secundus Liber Modulorum . . à Clemente non Papa . . . excerptus. [1560?] *obl.* 16°. **K. 2. b. 11. (2.)**

See Motets.—9. Quintus Liber Modulorum ... ab excellentissimo musico Clemente non Papa nunc primùm . . . in lucem ædita. 1556. *obl.* 16°. **K. 2. b. 10. (3.)** and **K. 2. b. 11. (5.)**

CLEMENS (Jacob) called Clemens non Papa. *See* Motets. — 10. Nouum et Insigne Opus Musicum, *etc.* (Secunda (Tertia) Pars Magni Operis Musici, continens ... Clementis non Papae, Carmina ... Quinque (Quatuor) Vocum, *etc.*) 1558. *obl.* 4°. **K. 3. l. 1.**

CLEMENT ( ) *the Younger, of Dreux.* L'Espièglerie de l'Amour, *etc.* [Song.] [*Paris,*] 1766. *s. sh.* 8°. **297. e. 4.**

Mercure de France, &c., 1766.

CLÉMENT (Charles François) Journal de Pièces de Clavecin, composées sur les Ariettes et sur les Airs Choisis dans les Intermèdes, et dans les Opéra Comiques, qui ont eu le plus de Succès, *etc.* 17 Nos. *Chez l'Auteur: Paris,* 1762–63. *obl.* fol. **d. 93.**

The Nos. from Jan. 1762 *to May* 1763.

See Bohémienne. La Bohémienne, Pièce en deux Actes ... parodiée de la Zingara, *etc.* [Words by Mouston, music adapted from Rinaldo da Capua &c., by F. C. Clément.] 1755. 8°. **164. f. 34.**

CLÉMENT MAROT. Clément Marot, Vaudeville-anecdotique en un Acte, par les CC. A. Gouffé et G. Duval ... avec la Musique. *Chez le Libraire, au théâtre du Vaudeville: Paris,* An VII^e. [1799.] 8°. **11738. e. 18. (9.)**

[Another copy.] **11738. f. 35. (1.)**

CLEMENTI (Muzio) Capriccio pour le Clavecin ou Forte Piano ... Oeuvre 17. *Longman and Broderip: London,* [1790?] *obl.* fol. **e. 102. (6.)**

La Chasse, pour le Clavecin ou Forte Piano ... Œuvre xvi. *Longman and Broderip: London,* [1790?] *obl.* fol. **e. 102. (4.)**

[Another edition.] La Chasse. A celebrated Sonata for the Piano Forte ... Op. 16. *Broderip & Wilkinson: London.* [1800?] **g. 271. c. (31.)**

Three Duets for two Performers on One Piano Forte or Harpsichord, and three Sonatas with an Accompaniment for a Flute or Violin ... Dedicated to Mrs. Leigh ... Opera Terza. *J. Welcker: London,* [1780?] *obl.* fol. **e. 379. (1.)**

Un Duo et Deux Sonates pour le Forte-Piano ou le Clavecin avec Accompagnement d'un Violon, & Trois Fugues pour le Clavecin: dédiés à ... la Comtesse de Sayn et Wittgenstein ... Œuvre vi. Gravé par M^dame Olivier. *Chez Mr. Bailleux: Paris,* [1782?] *obl.* fol. **e. 99.**

A favorite Duett for two Performers on One Piano Forte or Harpsichord ... Op. 6. *Longman and Broderip: London,* [1785?] fol. **g. 272. g. (11.)**

[Another edition.] A Favorite Duett for Two Performers on one Piano Forte ... Op. 6. *Preston & Son: London,* [1790?] fol. **g. 271. (26.)**

CLEMENTI (Muzio) Three Duetts for Two Performers on one Piano Forte. Dédiés à Mademoiselle M. V. Imbert Colomès ... Opera xiv. *Printed for the Author: London,* [1790?] *obl.* fol. **e. 102. (3.)**

The title-page is signed by the composer.

Clementi's Musical Characteristics, or A Collection of Preludes and Cadences for the Harpsichord or Piano Forte composed in the style of Haydn, Kozeluch, Mozart, Sterkel, Vanhal and the Author. Opera 19. *Printed for Longman and Broderip: London,* [1790?] *obl.* fol. **e. 102. (7.)**

Sonata. [In B♭. P. F.] *See* Storace (S.) Storace's Collection of original Harpsichord Music. Vol. II. No. 5. [1790?] fol. **g. 122.**

Sonata [in C] with Accompani^s for the Flute and Violoncello. [Separate Parts.] *See* Longman and Broderip. Longman and Broderip's Collection of... Music for the... Piano Forte. No. 8. [1795?] fol. **g. 192. (4.)**

A Sonata [in F] for the Piano Forte, or Harpsichord, *etc.* *Printed for Corri & Co.: London,* [1790?] fol. **g. 272. v. (3*.)**

Printed from the plates of Corri's "Select Collection of Choice Music."

Sonata. [In F. P. F.] *See* Longman and Broderip. Longman and Broderip's Collection of ... Music for the ... Piano Forte. No. 2 [a]. [1795?] fol. **g. 192. (4.)**

Sonata. [In F. P. F.] *See* Storace (S.) Storace's Collection of Original Harpsichord Music. Vol. I. No. 5. [1790.] fol. **g. 122.**

Six Sonatas for the Harpsichord or Piano Forte. Dedicated to P. Beckford... Opera Primo. *S. A. and P. Thompson: London,* [1780?] *obl.* fol. **e. 102. a. (1.)**

Six Sonatas for the Piano Forte or Harpsichord with an Accompanyment for a German Flute or Violin... Opera ii. *J. Dale: London,* [1783?] *obl.* fol. **e. 102. d. (1.)**

Six Sonatas for the Piano Forte or Harpsichord with an Accompanyment for a Violin or Flute ... dedicated to Mrs. Phillips... Op. iv. *Longman and Broderip: London,* [1783?] fol. **e. 102. d. (2.)**

Trois Sonates pour le Forte-Piano ou le Clavecin avec Accompagnement d'un Violon, et trois Fugues pour le Clavecin, dediées à M^lle Melanie de Rochechouart... Œuvre v. Grave par Mdme. Olivier. *Chez Mr. Bailleux: Paris,* [1782.] *obl.* fol. **e. 102. a. (2.)**

CLEMENTI (Muzio) Trois Sonates pour le Piano Forte ou le Clavecin avec accompagnement d'un Violon . . . Œuvre v. [Separate Parts.] *J. Dale : London*, [1784?] fol. **g. 421. u. (6.)**

Trois Sonates pour le Clavecin ou Pianoforte...Œuvre vii. Dédiées à Madame de Hess, *etc. Artaria Comp. : Vienne*, [1785?] *obl.* fol. **e. 282. c. (3.)**

Trois Sonates pour le Clavecin avec Accompagnement de Violon. Opera 9e. *Chez. A. Le Duc : Paris*, [1785?] *obl.* fol. **e. 102. a. (3.)**
The Clavecin part only.

A Sonata for the Piano-Forte, and a famous Toccata for the Harpsichord or Piano-Forte, Corrected and Fingered by the Author. Op. xi. *J. Dale : London*, 1792. *obl.* fol. **e. 104. (1.)**

Four Sonatas for the Piano Forte and One Duet for two Piano Fortes, Dedicated to Miss Glover...Opera xii. [Separate Parts.] *J. Preston : London*, [1788?] *obl.* fol. **e. 102. (1.)**

Six Sonatas for the Piano Forte with an Accompanyment for a Violin or German Flute. Dedicated to...Count de Brühl ...Opera xiii. [Separate Parts.] *Printed for the Author : London*, [1790?] *obl.* fol. **e. 102. (2.)**

Three Sonatas for the Piano Forte, with an Accompanyment Obligato for a Violin. Dédiées à Mademoiselle M. V. Imbert Colomés...Opera xv. *Printed for the Author : London*, [1790?] *obl.* fol. **e. 102. (5.)**
The title-page is signed by the composer.

Sonate pour le Piano-Forte ou le Clavecin. Œuvre 19me [or rather, xx.] [*Vienna?* 1795?] *obl.* fol. **e. 282. c. (4.)**

Sonata for the Piano-Forte or Harpsichord ...Op. xx. *Longman and Broderip : London*, [1790?] fol. **h. 60. b. (1.)**

[Sonata. Op. 20.] A Brilliant Lesson, for the Piano Forte...Opera 20. *G. Walker : London*, [1795?] fol. **g. 272. a. (7.)**

Three Sonatas for the Piano-Forte or Harpsichord with Accompaniments for a Flute and Violoncello, dedicated to Miss Meysey...Op. xxi. [Separate Parts.] *Longman and Broderip : London*, [1790?] fol. **g. 161. a. (1.)**

Three Sonatas for the Piano Forte or Harpsichord with Accompaniments for a Flute and Violoncello. Dedicated to Miss A. M. C. Blake...Opera xxii. [Separate Parts.] *J. Dale : London*, [1790?] fol. **g. 272. v. (3.)**

[Another copy.] **g. 161. a. (2.)**

CLEMENTI (Muzio) Three Sonatas for the Piano-Forte or Harpsichord dedicated to Miss Gavin...Op. xxiii. *Longman & Broderip : London*, [1790?] fol. **g. 148. (1.)**

Tre Sonate per Clavicembalo o Piano-Forte...Opera xxiv. Dedicate a Sua Altezza . . . Maria Amalia Duchessa regnante di Due Ponti, *etc. Presso Artaria Compagni : Vienna*, [1790?] *obl.* fol. **e. 282. c. (5.)**

Six Sonatas for the Piano-Forte; dedicated to Mrs. Meyrick...Opera 25. *J. Dale : London*, [1792?] fol. **g. 148. (2.)**

Sonata for the Piano-Forte or Harpsichord ...Op. xxvi. *Preston & Son, for the Author : London*, [1792?] *obl.* fol. **e. 104. (2.)**

Three Sonatas for the Piano-Forte or Harpsichord with Accompaniments for Violin & Violoncello. Dedicated to Miss Blake. Op. xxvii. [Separate Parts.] *Longman & Broderip : London*, [1793?] fol. **g. 161. b. (1.)**

[Another copy.] **h. 319. b. (1.)**

[Another copy.] **h. 319. b. (2.)**
The P. F. part only.

Three Sonatas for the Piano-Forte with Accompaniments for a Violin and Violoncello . . . Dedicated to Mrs. Benn . . . Opera 29. [Separate Parts.] *J. Dale : London*, [1795?] fol. **g. 161. b. (2.)**

Clementi's Grand Sonata, for the Piano-Forte or Harpsichord, with New Accompaniments, an Additional Movement, & Alterations...Revised by the Author. Op. xxx. [Separate Parts.] *J. Dale : London*, [1795?] fol. **h. 319. (1.)**

[Another copy.] **H. 2815. (5.)**
The P. F. part only.

Clementi's Grand Sonata, for the Piano-Forte or Harpsichord, with New Accompaniments, an Additional Movement, & Alterations...Revised by the Author. Op. xxxi. [Separate Parts.] *J. Dale : London*, [1795?] fol. **h. 319. (1.*)**

Tre Sonate per il Clavicembalo o Forte Piano. Opera 32. *Presso Artaria Comp. : Vienna :* [1795?] *obl.* fol. **e. 282. c. (6.)**

Three Sonatas for the Piano-Forte... Dedicated to...Miss Theresa Jansen. Op. 33, *etc. Longman & Broderip : London*, [1795?] fol. **g. 146. (1.**

Three Sonatas, for the Piano-Forte with Accompaniments for a Violin and Violoncello ad libitum...dedicated to J. C. Banks ...Op. 35. [Separate Parts.] *Preston & Son : London*, [1795?] fol. **g. 161. b. (3.)**

CLEMENTI (Muzio) Six Progressive Sonatinas for the Piano-Forte...Op. 36. *Longman and Broderip: London,* [1795?] fol. **g. 132. (4.)**

Three Sonatas, for the Piano-Forte... Dedicated to Miss H. Gompertz. Op. 37. *Longman and Broderip: London,* [1795?] fol. **g. 146. (2.)**

Symphonie à Grand Orchestre...Op. 18. No. 1, 2. [Separate Parts.] *Longman and Broderip: London,* [1790?] fol. **g. 212. (6.)**

Twelve Waltzes, for the Piano-Forte, with an Accompaniment for a Tamburino & Triangle...Op. 38. [Separate Parts.] *Longman & Broderip: London,* [1797?] fol. **g. 231. (1.)**

See C., M. The Black Joke, with 21 Variations for the Piano Forte, *etc.* [1789?] *obl.* fol. **e. 102. a. (4.)**

See Collick ( ) Minuetto . . . with five Variations for the Piano Forte by M. Clementi. [1795?] fol. **g. 139. (12.)**

See Haydn (F. J.) [*Symphonies. B. & H. No.* 82. Overture . . . Adapted for the Piano Forte...with an Accompanyment for a Violin by M. Clementi, *etc.* [1790?] fol. **h. 61. (13.)**

See Haydn (F. J.) [*Symphonies. B. & H. No.* 88.] Overture . . . Adapted for the Piano Forte ..with an Accompanyment for a Violin by M. Clementi, *etc.* [1800?] fol. **g. 271. g. (4.)**

See Pleyel (I. J.) Three [or rather Six] Quatuors arranged for the Piano Forte or Harpsichord with Accompaniments for the Flute & Violoncello by M. Clementi, *etc.* [1790?] fol. **g. 161. a. (5–6.)**

See Pleyel (I. J.) Pleyel's Fourth Quartet...Adapted for the Piano Forte or Harpsichord, with Accompaniments for a Violin, Alto, & Violoncello, by M. Clementi. [1790?] fol. **g. 117. (5.)**

See Scarlatti (D.) Chefs-d'œuvre, for the Harpsichord or Piano-Forte, *etc.* [Edited by M. Clementi.] [1792?] *obl.* fol. **e. 104. (10.)**

See Viotti (G. B.) [*Duetts. Op.* 6. *Book I.*] Three Sonatas . . . adapted . . . by M. Clementi. [1800?] fol. **h. 1847. f. (39.)**

CLÉMENTINE. Clémentine ou la Belle Mère. Comédie. *See* Fay (E.)

CLEMENZA DI SCIPIONE. La Clemenza di Scipione. Opera. *See* Bach (J. C.)

CLEMENZA DI TITO. The Favourite Songs in the Opera call'd La Clemenza di Tito. [A Pasticcio, mainly by G. Cocchi.] *Printed for I. Walsh: London,* [1765] fol. **G. 206. a. (2.)**

La Clemenza di Tito. [Opera.] *See* Mozart (W. A.)

CLEON. Cleon whose Heart foretold Despair *The despairing Shepherd.* [Song, the music by J. F. Lampe.] [*London,* 1740.] *s. sh.* fol. **G. 307. (117.)**

Cleon whose heart foretold despair. *The Complaint;* a new Song. [Music by J. F. Lampe.] [*London,* 1750.] 8°. **249. c. 20.**

The Gentleman's Magazine, Vol. XX., p. 227.

CLEONICE. The Favorite Songs in the Opera Cleonice for the Voice and Harpsichord, *etc.* [A Pasticcio.] *R. Bremner: London,* [1764.] fol. **G. 760. c. 4.**

The composers of this collection are Giardini, Galuppi and Bertoni.

[Another copy.] **H. 348. c. 4.**

CLEONIDAS. Hoc in uolumine hæc opera continentur. Cleonidæ harmonicum introductorium interprete Georgio Valla Placentino. L. Vitruvii Pollionis de Architectura libri decem. Sexti Iulii Frontini de Aquæductibus liber unus. Angeli policiani opusculum: quod Panepistemon inscribitur. Angeli Policiani in priora analytica prælectio. Cui Titulus est Lamia. *Impressum per Simonem Papiensem dictum Biuilaquam: Venetiis,* 1497. fol. **IB. 23973.**

The imprint is at the end of the Treatise of Vitruvius, on fol. L4.

See Blemmidas (N.) Georgio Valla... Interprete. Hoc in volumine hec continentur Nicephori logica . . . Cleonidis musica. *etc.* 1498. fol. **IB. 23982.**

CLÉRAMBAULT (César François Nicolas.) La Coquette. Cantate à Voix seule et Symphonie, *etc.* Gravé par L. Huë. *Chez l'Autheur: Paris,* 1731. fol. **I. 299. a. 5.**

The title-page is signed by the composer.

CLÉRAMBAULT (Louis Nicolas) Abraham. Cantate à Voix seule, *etc. Chez l'Auteur: Paris,* 1715. fol. **I. 299. a. (4.)**

The title-page is signed by the composer.

Le Bouclier de Minerve. Cantate, *etc. Chez l'Auteur: Paris,* 1714. fol. **I. 299. a. (3.)**

The title-page is signed by the composer.

Cantates Françoises à I. et II. Voix. Avec Simphonie, et sans Simphonie...Partition ...Livre Premier (Cantates Françoises Mellées de Simphonies . . . Livre II^e^). 2 Livres. *Chés l'Auteur: Paris,* 1710 (–13.) fol. **I. 299.**

Cantates Françoises Mellées de Simphonies ...Livre III. (–V.) 3 pts. *Chez l'Auteur: Paris,* 1716 (–26.) fol. **I. 299. a. (1.)**

Liv. III. is dated 1716, *Liv. IV.* 1720, *and Liv. V.* 1726. *The title-page of each is signed by the composer.*

CLÉRAMBAULT (Louis Nicolas) Premier Livre d'Orgue contenant deux Suites du I^r^ et du II^e^ Ton, *etc.* *Chez l'Auteur: Paris*, [1710] *obl.* fol.
K. 10. a. (3.)
An autograph letter from A. Guilmant is pasted inside the cover.

La Muse de l'Opéra, ou les Caractères Liriques. Cantate à Voix seule et Simphonie. *Chez l'Auteur: Paris*, 1716. fol. **I. 299. a. (2.)**
The title-page is signed by the composer.

See D * * *, F. Nouvelles Poésies Spirituelles et Morales sur les plus beaux Airs de la Musique Françoise et Italienne, *etc.* [The figured basses by L. N. Clérambault.] 1732. *obl.* 4°. **D. 366.**

See Nivers (G. G.) Chants et Motets .. Tome Premier . . . Mise en ordre, et augmentée de quelques Motets par Mr. Clérambault, *etc.* 1733. 8°. **D. 589.**

CLERC. Le Clerc Voleur. [Song.]
See Dieux. Dieux quel malheur qu'il ait ce déffaut la, *etc.* [1779.] 8°.
B. 362. a. (127.)

CLER'EAU (Pierre) Premier Liure de Chansons tant Françoises qu'Italiennes nouuellement composées à trois parties... imprimées en trois volumes. Concordant. *Adrien le Roy, & Robert Ballard: Paris*, 1559. *obl.* 16°.
K. 8. i. 4. (14.)

See Chansons.—2. Dixiesme Liure de Chansons...composées à quatre parties par M. Pierre Cler'eau, *etc.* 1559. *obl.* 16°.
K. 2. b. 4.* (10.)

CLEVE (Joannes de) Cantiones Sacræ, quæ vulgo Muteta vocantur. Quatuor, Quinq; & Sex Vocum, Iam primum in lucem æditæ . . . Liber Primus, *etc.* Discantus. [Altus.] (Tenor.) (Bassus.) 4 pts. *Philippus Ulhardus: Augustæ Vindelicorum*, 1559. *obl.* 4°.
A. 256.
The Bassus wants all after fol. eij. The Altus wants the title-page and all sheet AA.

Cantiones seu Harmoniae Sacrae (quas vulgo Moteta vocant) Quatuor, Quinque, Sex, Septem, Octo, & Decem vocum, iam primum in publicum emisssæ, *etc.* Altus. (Tenor.) (Bassus,) (Quinta Vox.) (Sexta Vox.) 5 pts. *Philippus Ulhardus [and Andreas Reinheckel]: Augustæ Vindelicorum*, 1579 (-80). *obl.* 4°.
K. 3. c. 1.
The Sexta Vox alone bears Ulhard's imprint. The Altus, Bassus and Quinta Vox contain a notice that Ulhard died while the work was being printed and that it was finished by Reinheckel.

CLEVE (V. de) The Bird Catcher, or Catch as catch can. A Comic Pastoral Burletta as performed . . . at Sadler's Wells...Op. 5.
W. Hodsoll: London, [1799.] fol.
H. 129. (5.)

—— Overture, *etc.* [P. F.]
W. Hodsoll: London, [1799.] fol.
g. 272. a. (9.)

Ellen, or the Fair Insane, a Pathetic Cantata expressed in Nine Characteristic Airs...written by C. I. Pitt, *etc.* *Printed for T. Gladman: London*, [1795?] fol.
G. 369. (3.)

The Poor Blind Girl. A Favorite Pathetic Ballad . . . Written by C. I. Pitt. *G. Walker: London*, [1795?] fol.
H. 2818. f. (15.)

The Scotch Shepherd. A Favorite Scotch Song...Written by G. Walker.
Printed for G. Walker: London, [1790?] fol. **G. 365. (3.)**

CLIFF. The Cliff. [Duet.]
See Callcott (J. W.)

CLIFFORD (James) The Divine Services and Anthems usually sung in His Majesties Chappell, and in all Cathedrals and Collegiate Choires in England and Ireland. The Second Edition, with Additions. Collected by J[ames] C[lifford]. *Printed by W[illiam] G[odbid]: London*, 1664. 12°.
1220. b. 6.
Wanting the "Scale or Basis of Musick," between pp. 428 *and* 429. *On pp.* 429–430 *is "A Psalm of Thanksgiving sung by the children of Christs Hospital," by Thomas Brewer.*

CLIO and EUTERPE. Clio and Euterpe or British Harmony. A collection of Celebrated Songs and Cantatas by the most approv'd Masters Curiously Engrav'd. With the Thorough Bass for the Harpsicord and Transposition for the German Flute. Embelish'd with Designs adapted to each Song. In two (three) Volumes, *etc.* *Henry Roberts: London*, 1758 (-62) 8°. **D. 412.**
The composers named in this collection are: Miller, H. Purcell, Dr. Arne, Defesch, Corfe, Burgess, Handel, Leveridge, Oswald, Granom, St. Germain, Dunn, Greene, J. Jackson, W. Riley, Hudson, Lampe, Dr. Heighington, Palma, Smith, Worgan, Rameau, Hawdon, Baildon, Burney, Wynne, S. Long, Buswell, Bell, Weideman, Popely, Travers, Selby, Attfield, Bryan, Abington, J. Gerrard, Holmes, Baker, Orme, Howard, Bernardino, Gates, Jackson of Exeter, Moze, Heron, D'Giardini, D. Russell and Stanley.

CLIO and EUTERPE. Clio and Euterpe...A Collection of...Songs and Cantatas . . . In III. Volumes. (Clio and Euterpe . . . an admired . . . Collection of...Old English and Scotch Songs, Cantatas, Duets and Trios. Selected from the Operas Oratorios, etc...adapted for the Ger[n] Flute, Violin and Harpsichord ...in IIII. volumes. Volume the 4th, *etc.*) *Henry Roberts* (*John Welcker*) : *London*, 1762 (-78 ?) 8°. **D. 412. a.**

Vol. IV. only is published by Welcker. Wanting pp. 3–4, 73–80 of Vol. II. The plates on pp. 74–77 of Vol. III. are engraved in wrong order. The composers named in Vol. IV. are: Defesch, Worgan, Dr. Arne, M. Arne, Barnard, Giardini, Bach, Collett, Smith, Galuppi and Handel.

CLOCHETTE. La Clochette. Comédie en un Acte et en Vers, mêlée d'Ariettes, *etc.* [Words by Anseaume, music by Duni.] (*Chez la Veuve Duchesne : Paris*, 1766.) 8°. **11738. b. 14. (6.)**

La Clochette. Comédie mêlée d'Ariettes. *See* DUNI (E. R.)

Du Printemps qui vient de renaître. [Song.] *De La Clochette* [by E. R. Duni]. [*Paris*, 1775 ?] 8°. **B. 362. c. (104.)**

CLOCK. The Clock had struck, faith I can't tell what. *The Disappointment.* [Song, the words by T. Durfey.] [*London*, 1720 ?] *s. sh.* fol. **H. 1601. (433.)**

CLOE. *See* CHLOE.

CLOES (NICOLAS) One Hundred French Songs Set for a Voice, German Flute, Violin, Harpsicord and Pandola, *etc.* *Printed for I. Walsh : London*, [1750 ?] *obl.* 8°. **B. 361.**

CLORA. Clora behold that beauteous Rose. Song. *See* RAUZZINI (V.)

CLORI. Clori, non ho piu pace. *Minuetto.* [*Paris*, 1754.] *s. sh. obl.* 4°. **267. a. 4.**
Journal Etranger, November, 1754.

CLORINDA. Clorinda hear my mone. *Clorinda, &c.* [Song.] [*London ?* 1750 ?] *s. sh.* 4°. **G. 305. (284.)**

CLORIS. Cloris and Jemmy. [Song.] *See* FAIR. Fair Cloris in an angry Mood. [1730 ?] *s. sh.* fol. **G. 307 (236.)**

Cloris in a Mirtle Grove. *Constant Cloris :* or, *Her Lamentation for Mirtillo...* [Ballad.] To the Tune of, Celia that I once was blest. *Printed for P. Brooksby :* [*London*, 1690 ?] *s. sh.* fol. **Case 39. K. 6. (23.)**

The tune is represented by a meaningless succession of notes, etc.

CLORIS. Cloris, it is not in our Pow'r. *Advice to Cloris.* A new Song. [*London*, 1754.] 8°. **157. l. 16.**
The London Magazine, 1754, *p.* 180.

Cloris, it is not in our Pow'r. *Advice to Cloris.* A new Song. For the Ger. Flute. [*London*, 1760 ?] *s. sh.* fol. **G. 316. a. (12.)**

Cloris, penitente. Romance. *See* CŒUR. Le Cœur me bat, je n'en puis plus, *etc.* [1785 ?] 8°. **B. 362. g. (14.)**

Cloris taking the Air. [Song.] *See* BARKER ( )

CLOTILDA. Songs in the New Opera, call'd Clotilda...in Italian and English... The whole carefully corected. [By F. Conti.] *I. Walsh and I. Hare :* [*London*, 1709.] fol. **H. 328.**
There is a second (*illustrated*) *title-page.*

CLOZ * * * ( ) Le bruyant séjour des villes. *Chanson Pastorale.* (Paroles & musique de M. Cloz * * *, d'Estampes.) [*Paris*,] 1768. *s. sh.* 8°. **297. e. 13.**
Mercure de France, Jan., 1768.

Que l'Amour soit un Dieu perfide. *Air.* Paroles et Musique de Mr. Cloz * * * d'Estampes. [*Paris*,] 1777. *s. sh.* 8°. **297. f. 18.**
Mercure de France, Nov., 1777.

CLUB DES BONNES GENS. Le Club des Bonnes Gens. [Comédie Lyrique.] *See* JACQUES, *Cousin, pseud.*

CLUCK. Cluck, cluck. [Song.] *See* O. O Doctor, O Doctor, I don't care a straw, *etc.* [1780 ?] *s. sh.* fol. **G. 310. (243.)**

CLUTTON ( ) Canning for ever. [Song.] Suppos'd to be written by Mr. B——, *etc.* [*London*, 1753.] *s. sh.* fol. **G. 316. f. (45.)**

CN. Pour plaire et pour jouir. *Couplets pour Jenny.* [Song.] Par J. B. R. Musique de la C. Cn. *Chez Jauron :* *Paris*, [1800 ?] fol. **G. 546. (44.)**

COACHMAN. The Coachman. Song. *See* DIBDIN (C.) [*Harlequin Freemason.*]

COAL-BLACK. The Coal Black Joak. [Song.] *See* BEGGAR'S WEDDING.

The Original Coal-black Joak. [Song.] *See* No. No moralist since can blame, *etc.* [1730 ?] *s. sh.* fol. **G. 316. e. (99.)**

The Coal black Joke. [Song.] *See* THERE. There was a Lady came from France. [1730 ?] *s. sh.* fol. **G. 315. (99.)**

COBB (JOHN) Smiths are good fellows. Glee, 1667. [*London*, 1785 ?] *obl.* fol. **F. 607. y. (2.)**

COBB (John) Smiths are good fellows. *See* Harlequin Teague. Smiths are good fellows. *The Favorite Glee* sung in the new Pantomime of Harlequin Teague, *etc.* [1782.] fol. **G. 311. (121.)**

COBLER. A Cobler I am, as you may all see. *The Cobler.* A new Song. Sung at the Pantheon Masquerade . . . Nov^r 22^d 1780. *W. Bayley:* [*London*, 1780.] *s. sh.* fol. **G. 306. (131.)**

COBLER'S OPERA. The Cobler's Opera...To which is Added, the Musick engrav'd on Copper-Plates. [Words by L. Ryan.] *Printed for T. Wood: London*, 1798. 8°. **161. d. 70.**

COBSTON ( ) [Jupiter and Europa.] What scenes of approaching delight. [Song.] *Sung by Mr. D'Legard in... Jupiter and Europa, etc.* [*Printed for J. Walsh, Jno. & Joseph Hare: London*, 1723.] fol. **G. 313. (44.)**

Pp. 3–5 of "Jupiter and Europa, a Masque of Songs, etc."

COCCHI (Gioacchino) [Alessandro nelle Indie.] *See* Alessandro nelle Indie. The Favourite Songs in the Opera call'd Alessandro nelle Indie. (A Pasticcio, chiefly by G. Cocchi.] [1764.] fol. **H. 230. e. (1.)**

[Alessandro nell' Indie. A Pasticcio, chiefly by G. B. Lampugnani and G. Cocchi.] *See* Delizie. Le Delizie dell' Opere, *etc.* Vols. 4, 11, 12. [1776.] fol. **G. 159.**

[Attalo. A Pasticcio, by Cocchi, Auresicchio, Coffarello, Potenza and Perez.] *See* Delizie. Le Delizie dell' Opere, *etc.* Vols. 9, 13. [1776.] fol. **G. 159.**

[Ciro Riconosciuto.] The Favourite Songs in the Opera call'd Ciro Riconosciuto. 2 sets. *Printed for I. Walsh: London*, [1759.] fol. **G. 206.**

[La Clemenza di Tito.] *See* Clemenza di Tito. The Favourite Songs in . . . La Clemenza di Tito. [A Pasticcio, mainly by G. Cocchi.] [1765.] fol. **G. 206. a. (2.)**

Nuova Collezione per Musica Vocale consistente in molti Canoni, Catchs, Terzetti e Bacchanali, *etc.* *Welcker: London*, [1765 ?] *obl.* fol. **F. 71.**

Divertimenti per Musica Vocale, ed Istrumentale, a Voce Sola, e a Due, da potersi eseguire con Accompagnamenti, e senza: Come ancora per uso di varie sorti d' Istrumenti a solo, a due, e a tre... Opera liv. *Londra*, 1759. *obl.* fol. **D. 370. (5.)**

Six Duets for two Violoncello's...Opera Terza. *Printed for I. Walsh: London*, [1760 ?] fol. **g. 225. b. (2.)**

COCCHI (Gioacchino) Six Duettos for two Voices with Accompanyments for Violins or German Flutes...Opera ii. *Printed for I. Walsh: London*, [1765 ?] *obl.* fol. **E. 65.**

Twenty Italian Duets in Score...Opera 54. *Welcker: London*, [1767.] *obl.* fol. **E. 65. a.**

[La Famiglia in Scompiglio. 7 Airs.] *See* Delizie. Le Delizie dell' Opere, *etc.* Vols. 10, 14. [1776.] fol. **G. 159.**

[Issipile.] The Favourite Songs in the Opera call'd Issipile. *Printed for I. Walsh: London*, [1758.] fol. **G. 179. a. (1.)**

A New Production of Twenty Minuets for the Violin, Harpsichord, Hautboy, or German Flutes...Opera lxv. [*London*, 1763.] *obl.* 4°. **a. 32.**

Sixteen Songs and Duets with a Thorough Bass for the Harpsichord, also Adapted for the Violin, Hautboy, German Flute, Guitar & Violoncello...Opera lxiii. *London*, 1763. *obl.* 4°. **A. 796.**

Sixteen Italian Songs and Duets. [Op. lxiii.] *Welcker: London*, [1770 ?] *obl.* 4°. **B. 326.**

This is another edition of Op. 63, with a new title-page.

[Tito Manlio. 5 Airs and a Duet.] *See* Delizie. Le Delizie dell' Opere, *etc.* Vols. 11, 12. [1776.] fol. **G. 159.**

[Zenobia.] The Favourite Songs in the Opera call'd Zenobia. [Full Score.] *Printed for I. Walsh: London*, [1758.] fol. **G. 202.**

[Another copy.] **G. 179. a. (2.)**

Imperfect, wanting the last 7 leaves.

See Catches. A Second Collection of Catches by...Dr. Arne,...Sig^r Cocchi, *etc.* [1766 ?] *obl.* 4°. **A. 756. a. (2.)**

See Demetrio. The Favourite Songs in the Opera call'd Demetrio. [A Pasticcio, arranged by G. Cocchi.] [1757.] fol. **G. 205.**

See Perez (D.) and Cocchi (G.) The Favourite Songs in...Farnace. [1759.] fol. **G. 204.**

See Summer's Tale. The Summer's Tale. A Musical Comedy...The Music by Abel ...Cocchi, *etc.* [1765.] *obl.* fol. **D. 273. (1.)**

See Tutore e la Pupilla. The Favourite Songs in...Il Tutore e la Pupilla. [A Pasticcio, partly by G. Cocchi.] [1762.] fol. **G. 179.**

COCH (Johann August) Six Sonatas for two German Flutes or two Violins and a Bass...by Giov. Aug. Coch. Musician to ...the King of Prussia. [Separate Parts.] *Printed for I. Fentum: London*, [1775 ?] fol. **h. 2852. a. (11.)**

COCHLÆUS (Joannes)
See Dobneck (J.) *Cochlæus.*

COCK. A Cock and a Bull. [Song.]
See To. To take in good part.
[1756?] *s. sh.* fol. **G. 312. (76.)**

A Cock and a Bull. [Song.]
See To. To take in good part, *etc.*
[1757.] 8°. **P.P. 5438. z.**

The Cock and a Bull. [Song.]
See To. To take in good part, *etc.*
[1756.] 8°. **158. l. 1.**

COCK A DOODLE DOO. Cock a Doodle Doo. A Favorite Duett or Trio for Two or Three Voices, adapted for Juvenile Performers. *Printed for J. Dale: London*, [1800?] fol.
G. 352. (15.)

COCK-LANE. Cock-Lane. [Song.]
See There. There's a Place in this Town.
[1761.] *s. sh.* fol. **G. 316. f. (54.)**

COELHO (Manoel Rodrigues) Flores de Musica: pera o Instrumento de Tecla, & Harpa, *etc.* *Na Officina de Pedro Craesbeeck: Lisboa*, 1620. fol.
K. 7. g. 8.

CŒLIA. *See* Celia.

CŒRBERUS (Georgius) *See* Koerber.

CŒUR. Le Cœur d'une fillette. Air.
See Davaux (J. B.) [*Théodore.*]

Le Cœur me bat, je n'en puis plus. *Cloris Pénitente.* Romance Nouvelle avec accomp^{t} de Guitare par Alberti. Air du Confiteor. *Chez M. Camand: Paris*, [1785?] 8°. **B. 362. g. (14.)**

Le cœur tout déchiré par un secret martyre. [Song, words by Madame des Houlieres.] [*Paris*, 1678.] *s. sh. obl.* 4°.
P.P. 4482.
Nouveau Mercure Galant, March, 1678, *p.* 14.

CŒURS. Cœurs sensibles, cœurs fidelles. Vaudeville. *See* Mariage de Figaro.

Cœurs sensibles et généreux. *Romance sur la mort de Barras*, jeune Républicain d'onze ans, massacré par les brigands de la Vendée. Avec Accomp^{t} de Guitare. Air: Comment gouter quelque repos. [From N. Dalayrac's 'Renaud d'Ast.'] Par le C^{en} Coupigny, *etc.* *Chez Imbault: Paris*, [1793.] 8°. **B. 362. d. (33.)**

Cœurs trop sensibles. *Air de M^{r} * * ** accompagnement de M^{r} T * * *. *Paris*, 1784. 8°. **B. 362. g. (89.)**

CŒZARD ( ) *Abbé.* Le Baiser Voluptueux. [Song, words] Par M^{e} la Comtesse de Vidampierre, *etc.* [*Paris,*] 1777. *s sh.* 8°.
297. f. 12.
Mercure de France, Feb., 1777.

COFERATI (Matteo) Il Cantore Addottrinato, ouuero Regole del Canto Corale,...con varie aggiunte dell' Autore in questa seconda Impressione. (Dell' Origine, e Progressi del Canto Ecclesiastico. Discorso proemiale di Francesco Cionacci, *etc.*) *Per il Vangelisti: Firenze*, [1682.] 8°. **7896. a. 38.**
The "Discorso" of Cionacci is inserted between pp. xvi. and i. of the Cantore.

[Another copy.] **A. 401. b. (1.)**

Corona di Sacre Canzoni, o Laude Spirituali di più diuoti Autori, Di nuouo date in luce, corrette, & accresciute da Matteo Coferati...Con l' aggiunta delle loro Arie in Musica, *etc.* *All' Insegna della Stella: Firenze*, 1675. 12°.
11429. b. 42.
There is a second (engraved) title-page.

Corona di Sacre Canzoni,...Nuovamente corette, ed accresciute in questa seconda impressione, *etc.* *Dagli Eredi di Francesco Onofri. Per Iacopo Carlieri: Firenze*, 1689. 12°. **A. 401.**

Manuale degli Invitatorj cò suo' Salmi da cantarsi nell' Ore Canoniche per ciascuna Festa, o Feria di tutto l' Anno...Coll' aggiunta delle Sequenze, e lor Canto, e Antifone da cantarsi alla distribuzione delle Candele, e delle Palme. *Per Vincenzio Vangelisti: Firenze*, 1691. 8°.
A. 401. a.

[Another copy.] **A. 401. b. (2.)**

Scolare Addottrinato nelle regole più necessarie a sapersi del Canto Fermo estratte dal Cantore addottrinato...Nuova edizione accresciuta,...coll' aggiunta delle Regole da sapersi in qual Corda resti l' Organo nel cantare qualsivoglia Inno, Salmo, e Messa fra l' Anno. *Nella Stamperia già Albizziniana. Ad istanza di Girolamo Belli, e Figli: Firenze*, 1792. 8°. **7898. ee. 3.**

COFFARELLO ( ) [Attalo. A Pasticcio, by Cocchi, Auresicchio, Coffarello, Potenza and Perez.]
See Delizie. Le Delizie dell' Opere, *etc.* Vols. 9, 13, [1776.] fol. **G. 159.**

COFFEE-HOUSE. The Coffee-House. A Dramatick Piece, *etc.* [Written by J. Miller, the songs set by H. Carey and H. Burgess, Junr.]
Printed for J. Watts: London, 1737. 8°.
80. c. 18. (1.)

COGAN (Philip) A Concerto for the Piano Forte, in which is introduced the favorite Air of Malbrouk, with Accompanyments for two Violins, Flutes, Horns, alto and Bass...Op. v. [Separate Parts.]
Printed for Corri and Sutherland: Edinburgh, [1790?] fol. **g. 116. (4.)**

COGAN (Philip) Three Favorite Sonatas for the Piano Forte or Harpsichord ... Op. 4. *Longman and Broderip: London*, [1790?] *obl.* fol. **e. 105. (3.)**

COIN. Le Coin du Feu. Chanson [begins: "Quand l'Aquilon s'irrite"].
See Guichard (F.)

Le Coin du Feu. [Song.] *See* Hiver. L'Hiver et la froidure. [1785?] 8° **B. 362. i. (39.)**

COIN DU FEU. Le Coin du Feu. Comédie. *See* Jadin (L. E.)

COLASSE (Pascal) Achille et Polixène, Tragédie dont le Prologue & les quatre derniers Actes ont esté mis en Musique par P. Colasse...Et le premier Acte par feu M^re^ J. B. de Lully, *etc.* [Written by J. G. de Campistron. Full Score.] *Par C. Ballard: Paris*, 1687. fol. **I. 316.**

Ballet des Saisons, *etc.* *Chez C. Ballard: Paris*, 1695. *obl.* fol. **C. 396.**
The title-page bears the autograph of A. Campra.

Ballet des Saisons...Seconde Edition augmenteé de toute la Musique de feu Monsieur de Lully qui manquoit dans la première. *Chez C. Ballard: Paris*, 1700. *obl.* 4°. **C. 396. a.**

Enée et Lavinie. Tragédie, *etc.* [Written by B. Le Bovier de Fontenelle. Full Score.] *Par C. Ballard: Paris*, 1690. fol. **I. 316. a.**

Thetis et Pelée. Tragédie, *etc.* [Written by B. Le Bovier de Fontenelle. Full Score.] *Par C. Ballard: Paris*, 1689. fol. **I. 316. b.**

COLD. Cold Winter, ah! Why art thou gone. Ballad. *See* Hudson (R.)

COLE (John) Episcopalian Harmony; containing the Hymns set forth by the General Conventions of the Protestant Episcopalian Church, with appropriate Music to each Hymn...Published under the Sanction...of the State of Maryland, *etc.* *E. J. Coale, for the Author: Baltimore*, [1800?] *obl.* fol. **C. 698.**

COLE (William) *of Colchester.* A Morning and Evening Service...together with Six Anthems in Score...for two, three, four, and five Voices. *Preston & Son, for the Author: London*, [1795?] fol. **H. 837.**
The list of subscribers is signed by the composer.

COLE (William) *of Witnesham?* The Psalmodists Exercise, or a Set of Psalm Tunes & Anthems, all entirely New, *etc.* *J. Johnson for the Author: London*, [1760?] fol. **H. 832.**

COLEMAN (Charles) *See* Playford (J.) Select Musical Ayres and Dialogues...by ...C. Colman, *etc.* 1652. fol. **F. 51.**

See Playford (J.) Select Musicall Ayres and Dialogues...by...Dr. Charles Colman, *etc.* 1653. fol. **F. 51. a.**

See Playford (J.) Select Ayres and Dialogues...composed by ... C. Colman, *etc.* 1659. fol. **G. 82. (1.)**

COLEMAN (Edward) The glories of our birth and state. [Three part Song.] [*London*, 1783.] 8° **2117.**
The European Magazine, Vol. III., p. 297

See Playford (J.) Select Musicall Ayres and Dialogues...by...Mr. Edward Colman, *etc.* 1653. fol. **F. 51. a.**

COLEMAN (John) T'was Wisdom fram'd Britannia's throne. *Song*, performed at a Benefit Concert in Gibraltar. Written for the Occasion by an Officer, *etc.* *Longman and Broderip: London*, [1796?] fol. **G. 376. (14.)**

COLERUS (Valentinus) Liber Primus Cantionum Sacrarum, quæ vulgo Motectæ appellantur, tam viuæ voci, quam Instrumentis, Quaternis, Quinis, senis, septenis, octonis & pluribus vocibus accommodatarum, *etc.* Cantus. (Altus.) (Tenor.) (Basis.) (Quinta Vox.) (Sexta Vox.) 6 pts. *In Officina...Cornelij Sutorij sumptibus Ioannis Ludouici Bütschij: Ursellis*, 1604. 4°. **D. 973.**

Liber Secundus. Cantionum Sacrarum, quæ vulgo Motectæ appellantur, tam viuæ voci, quam Instrumentis Musicis omnis generis accomodissimarum; quaternis, quinis, senis, septenis & octonis vocibus concinnatarum, primitùs lucem adspicientium. Cantus. (Altus.) (Tenor.) (Bassus.) (Quinta Vox.) (Sexta Vox.) 6 pts. *In Officina...Cornelij Sutorij, sumptibus Ioannis Ludouici Bütschij: Ursellis*, 1605. 4°. **D. 973. a.**

Newe, lustige, liebliche und artige Intraden, Täntze und Gagliarde mit vier und fünff Stimmen auff allerley Seitenspiel...(wie auch etliche auff vier Zincken)...zugebrauchen...Tenor. *Gedruckt durch Johann Weidnern: Jehna*, 1605. 4°. **b. 14.**

COLETTE. Colette l'on a biau dire. Romance. *See* Giraud (F. J.) [*La Gageure de Village.*]

Colette un jour dit à Colin. Duo.
See Trois Fermiers.

Colette voulant vendanger. *Air de village.* [*Paris,*] 1748. *s. sh.* 4°. **297. c. 17.**
Mercure de France, June, 1748.

COLIN. Collin. Song. *See* As. As Collin was ranging the grove. [1755.] 8°. **P.P. 5438. z.**

COLIN. Collin. Song.
See As. As Collin was ranging the Grove. [1760?] *s. sh.* fol. **G. 306. (110.)**

Colin. Song [begins: "Oh, pity Colin! cruel fair."] *See* DEFESCH (W.)

Collin. [Song.] *See* How. How pleasant the meadows. [1780?] *s. sh.* fol. **G. 308. (109.)**

Colin. A Pastoral [begins: "Give ear, O ye swains."] *See* HUDSON (R.)

Collin. [Song, begins: "Young Collin had long wanton'd."] *See* PORTER (S.) *the Elder.*

Colin a des yeux charmants. *Les Charmes de Colin.* Chanson Nouvelle avec accompagnement de Guitare par Mr. Alberti. *Chez M. Camand: Paris,* [1780?] 8°. **B. 362. g. (21.)**

Colin a gentle Shepherd Swain. *The Memorable Ballad of Unfortunate Phillis, the fair Maid of Preston in Lancashire.* [Words and music by H. Carey.] [*London,* 1720?] *s. sh.* fol. **I. 530. (28.)**

Colin à la Chasse auprès d'un Buisson. *La Chasse du Hérisson.* Chanson Nouvelle. [*Paris,* 1780?] 8°. **B. 362. b. (122.)**

Colin and Dolly. Song. *See* MORNING. The Morning Cloud was ting'd with Gold. [1750?] *s. sh.* fol. **G. 312. (80.)**

Colin and Dolly. Song. *See* MORNING. The Morning Cloud was ting'd with Gold, *etc.* [1754.] 8°. **157. l. 16.**

Collin and Dolly. Song. *See* MORNING. The Morning Cloud was ting'd with Gold. *etc.* [1755.] 8°. **P.P. 5438. z.**

Colin and Dolly. [Song.] *See* MORNING. The Morning Cloud was ting'd with Gold, *etc.* [1755.] *s. sh.* 8°. **P.P. 5439. ab.**

Colin and Lucy. Ballad.
See GIORDANI (T.)

Colin & Phillis. Dialogue.
See ARNE (T. A.)

Colin and Phæbe. [Song.] *See* BE. Be still O ye Winds. [1740?] *s. sh.* fol. **G. 315. (81.)**

Colin and Phœbe. [Song,] *See* WHERE. Where the Jessamine sweetens the Bow'r, *etc.* [1760?] *s. sh.* fol. **G. 313. (164.)**

Colin and Phœbe's Cuckoo. [Song.] *See* IN. In the Fields, when to Phœbe, one sweet Summer's Day, *etc.* [1797?] fol. **G. 367. (1.)**

Colin and Phyllis. [Song.] *See* WHEATLEY (W.)

Collin and Sally. [Song.] *See* As. As o'er the Hill young Collin stray'd. [1762.] 8° **P.P. 5140.**

COLIN. Colin and Sally. [Song.] *See* As. As o'er the Hill young Colin stray'd. [1762.] 8°. **P.P. 5441.**

Colin dis moi quelle flamme. *Parodie d'un air Italien.* [*Paris,*] 1773. *s. sh.* 8°. **298. e. 20.**
Mercure de France, April, 1773.

Colin disoit à Lise, un jour. *Romance. Chez Bignon:* [*Paris,* 1780?] 8°. **B. 362. e. (56.)**

[Another edition.] Colin disait à Lise un jour. *Romance. Chez Robin:* [*Paris,* 1785?] 8° **B. 362. g. (54.)**

[Another edition.] Colin disoit à Lise un jour. *Romance ou Premier Faux-Pas.* Avec accomp[t] de Guitarre par Mrs. Ducray. [*Paris,* 1785?] 8°. **B. 362. b. (108.)**

Colin et Colette. Duo. *See* JE. Je chéris ma Colette, *etc.* 1750. 4°. **297. c. 27.**

Colin et Lisette. Vaudeville. *See* LISETTE. Lisette est faites pour Colin. [1790?] 8°. **B. 362. e. (72.)**

Colin jaloux de me plaire. *L'Aventure d'Annette.* [Song.] Air: Ce mouchoir, belle Raimonde. *Chez M. Camand:* [*Paris,* 1785?] 8°. **B. 362. (233.)**

Colin m'a sçu charmer. *Chanson.* [*Paris,*] 1763. *s. sh.* 8°. **298. d. 9.**
Mercure de France, April, 1763.

Collin one Day in angry Mood. [Song.] *See* KILBURN (J.)

Colin quel est mon crime. Romance. [*Paris,* 1780?] 8°. **B. 362. c. (14.)**
This is not the setting from Grétry's "Rosière de Salenci."

Colin quel est mon crime? Duo. *See* ROSIÈRE DE SALENCI.

Colin s'efforçait de plaire. *Chansonette.* (Air: Ce mouchoir belle Raimonde.) [*Paris,* 1780?] 8°. **B. 362. c. (32.)**

Colin's my Theme. [Song.] *See* CORRI (D.)

Colin s'race le dernier. Ronde. *See* DROIT DU SEIGNEUR.

Colin's Address. [Song.] *See* YATES (W.)

Colin's Complaint. Song. *See* DESPAIRING. Despairing beside a clear stream. [1710?] *s. sh.* fol. **H. 1601. (135.)**

Colin's Complaint to Peggy. [Song.] *See* BENEATH. Beneath a beech's greatful Shade. [1730?] *s. sh.* fol. **G. 303. (81.)**

Colin's Desire. Song. *See* WAS. Was Nancy but a rural Maid, etc. [1765.] 8°. **P.P. 5438. z.**

Colin's Invitation. Song. *See* DALE (J.)

Colin's Invitation to Celia. [Song.] *See* HART (W.)

COLIN. Colin's Invitation to Phœbe. [Song.] *See* POTTER (J.)

Colin's Kisses. [Songs.] *See* OSWALD (J.)

Colin's Request. Song. *See* HELP. Help me each Harmonious Grove. [1720?] *s. sh.* fol. **G. 305. (45.)**

[Another setting.] Colin's Request. [Song.] *See* HELP. Help me each Harmonious Grove, *etc.* [1763?] *s. sh.* fol. **G. 308. (102.)**

[Another edition.] Colin's Request. [Song.] *See* HELP. Help me each Harmonious Grove, *etc.* [1768.] 8°. **158. l. 13.**

Colin's Serenade. [Song.] *See* I. I'm here to my time, *etc.* [1788?] *s. sh.* fol. **G. 309. (168.)**

Collin's Success. Song. *See* To. To woo me and win me, *etc.* [By W. Defesch.] [1754.] 8°. **P.P. 5438. z.**

Colin's Success. [Song.] *See* DEFESCH (W.)

COLIN-MAILLARD. Airs de la Comédie de Colin Maillard. [Additions by F. C. Dancourt to S. Chapuzeau's Comedy.] [1701.] *See* AIRS. Airs de la Comédie Françoise. [No. 12.] [1696–]1705. *obl.* 8°. **B. 319.**

Colin-Maillard, comédie; représentée pour la première fois, le 28 Octobre 1701. [By F. C. Dancourt, with songs by J. C. Gillier.] [*Paris*, 1760.] 12°. **241. c. 8.**
Part of "Les Œuvres de Théatre de M. D'Ancourt," etc. tom. 8.

Vie de Dandin [Song]. Tirée de la Comédie Parodie de Colin-Maillard par M. M. Q***. Air de Tarare: Je suis né natif de Ferrare. [By A. Salieri.] [*Paris*, 1790?] 8°. **B. 362. (162.)**

COLINET. Colinet. [Song.] *See* ARNE (T. A.)

Colinet. Song. *See* NOW. Now the happy Knot is ty'd, *etc.* [By T. A. Arne.] 1759. 8°. **158. l. 4.**

Colinet. [Song.] *See* NOW. Now the happy Knot is ty'd, *etc.* [By T. A. Arne.] [1760?] *s. sh.* fol. **G. 316. (102.)**

COLINETTE. Colinette au bois s'en alla. Ronde. *See* NICODÈME DANS LA LUNE.

Colinette n'i a pas d' mal à ça. *Reponse à Colinette dans Nicodème* [dans la Lune. Song. Adapted to the air of "Colinette au bois s'en alla"]. *Chez Frère:* [*Paris*, 1791.] 8°. **B. 362. (99.)**

COLINETTE À LA COUR. L'Amitié vive et pure. [Song.] *De Colinette à la Cour.* [By A. E. M. Grétry.] [*Paris*, 1782?] 8°. **B. 362. a. (195.)**

COLINETTE À LA COUR. On trouve un objet charmant. [Couplets.] *De Colinette à la Cour.* [By A. E. M. Grétry.] [*Paris*, 1782?] 8°. **B. 362. i. (34.)**

Venés tous dancer une Ronde. Ronde. *De Colinette à la Cour.* [By A. E. M. Grétry.] *Chez Bignon:* [*Paris*, 1782?] 8°. **B. 362. i. (35.)**

Colinette à la Cour. Comédie Lyrique. *See* GRÉTRY (A. E. M.)

COLINO (PIETRO) Messe ... a Quatro Voci Nouamente Ristampate & Correte, *etc.* Bassus. *Apresso Alessandro Gardane: Venetia*, 1580. *obl.* 4°. **A. 161.**

COLIZZI (GIOVANNI ANDREA) Recueil de Chansons accompagnées du Clavecin, *etc.* *Gravé...chez A. W. Winterschmidt: Nuremberg*, [1755?] 4°. **E. 1766. h. (1.)**

COLIZZI (JEAN) *See* COLIZZI (G. A.)

COLIZZI (JOHN A. K.) The Haunted Tower, a Favorite Air with Variations for the Harp, Piano-Forte or Harpsichord. *Bland & Weller: London*, [1793?] fol. **h. 1480. x. (3.)**

Six Sonatas, pour le Clavecin ou Piano Forte, avec l'Accompagnement d'un Violon ...dediés à...Frédéric, Prince d'Orange ...Op. 8. [Separate Parts.] *Chez Walker: Londres*, [1790?] fol. **g. 272. a. (10.)**

COLLÉ (CHARLES) Chansons Joyeuses mises au jour par un Ane-onyme, onissime [C. Collé, *&c.* 2 pts. *See* CHANSONS.—6. Chansons joyeuses, *etc.* [1765.] 8°. **1081. m. 5.**

[Another copy. Part 1.] *See* MONNET (J.) Anthologie Françoise, *etc.* (Chansons Joyeuses, *etc.*) 1765. 8°. **85. e. 23-25.**

COLLECTION. An Extraordinary Collection of Pleasant and merry Humour's... Containing Hornpipe's, Jigg's, North Cuntry Frisk's, Morris's, Bagpipe Hornpipe's, & Round's, with Severall Additional tuncis added. fit for all those that play Publick. *Printed for...Daniel Wright: London*, [1715?] *obl.* 12°. **a. 9. (1.)**

COLLEGE HORNPIPE. The College Hornpipe Arranged [by J. Dale] as a Rondo for the Piano Forte or Harp. *Printed for the Author: London*, [1795?] fol. **g. 140. (56.)**

COLLERETTE. La Collerette. Romance. *See* BARROIS ( )

COLLET ( ) Au lever de l'Aurore. *Chanson.* (Les paroles sont de M. Collet, Chevalier de l'Ordre de Saint Michel, *etc.*) [*Paris*,] 1767. *s. sh.* 8°. **297. e. 12.**
Mercure de France, Dec., 1767.

Quand je soupire à tes genoux. *Duo, etc.* [*Paris*,] 1727. *s. sh.* 4°. **297. a. 30.**
Mercure de France, Nov., 1727.

COLLET (John) *See* Collett.

COLLETT (John) Kitty. A favorite Song sung by Mr. Lowe at Marybone Gardens, *etc.* [*London*, 1765?] *s. sh.* fol. **I. 600. (57.)**

Six Solos for the Violin with a Thorough Bass for y^e^ Harpsicord. *Rutherford, for the Author: London*, [1745?] fol. **h. 34.**

The verso of p. 1 *is signed by the composer.*

Sparkling Champaigne. Sung by Mr. Lowe at Marybone Gardens. *London*, [1765?] *s. sh.* fol. **H. 1994. a. (211.)**

Sparkling Champaigne. *See* Ye. Ye dull thinking souls, *etc.* [By J. Collett.] [1768.] 8°. **P.P. 5438. z.**

COLLETT (Richard) The Young Man's Wish. [Song.] Sung by Mr. Lowe at Marybone Gardens. [*London*, 1765?] *s. sh.* fol. **G. 307. (246.)**

The Young Man's Wish. [For editions published anonymously:] *See* Free. Free from the bustle, care and strife, *etc.*

COLLICK ( ) Minuetto a Tempo di Ballo...with five variations for the Piano Forte by M. Clementi. *Longman and Broderip: London*, [1795?] fol. **g. 139. (12.)**

COLLIER (Joel) *pseud.* [i.e. George Veal.] Musical Travels through England. *Printed for G. Kearsly: London*, 1774. 8°. **7895. b. 42. (1.)**

Musical Travels...the Second Edition, with Additions. (Appendix to the late Joel Collier's Musical Travels...containing an Account of his last Sickness and Death. By Nat. Collier, *etc.*) 2 pts. *Printed for G. Kearsley: London*, 1775. 8°. **7895. aaa. 34.**

Musical Travels...The Third Edition. *Printed for G. Kearsly: London*, 1775. 8°. **E. Pam. 2229. (1.)**

Musical Travels...the Fourth Edition. *Printed for G. Kearsly: London*, 1776. 8°. **E. Pam. 2097*. (1.)**

[Another copy.] **117. i. 27.**

COLLIZZI (F. A. K.) *See* Colizzi (J. A. K.)

COLLIZZI (Giovanni Andrea) *See* Colizzi (G. A.)

COLMA. Colma. [Ballad.] *See* Zumsteeg (J. R.)

COLMAN. *See* Coleman.

COLOMBANO (Orazio) Ad Vesperas Dauidice Modulationes In omnibus totius anni solemnitatibus...Nouem Vocibus Cum cantico B. Marie Virginis, *etc.* Cantus (Altus) (Tenor) Primus Chorus. (Cantus (Altus) (Tenor) (Bassus) (Quintus) Secundus Chorus.) 8 pts. *Apud Iacobum Vincentium: Venetijs*, 1587. 4°. **D. 67. a.**

COLOMBANO (Orazio) Completorium et Cantiones, vulgo nuncupatæ: Falsi Bordoni . . . quinis vocibus super octo tonos decantandæ, *etc.* Tenor. *Apud Thomam Bozzolam: Brixiæ*, 1585. 4°. **D. 67.**

Li Diletteuoli Magnificat composti sopra li Otto Toni a Noue Voci: Accomodati per cantar: & sonar in concerto: Con vno a quatuordeci voci: a tre Chori...Nouamente composti & dati in luce. Tenore Primo Choro. (Basso (Quinto) Secondo Choro.) 3 pts. *Appresso Giacomo Vincenci: & Ricciardo Amadino Compagni: Venetia*, 1583. 4°. **E. 10.**

COLOMBINE MANNEQUIN. Colombine Mannequin. Comédie-Parade, en un Acte, en prose, mêlée de Vaudevilles; [words] par les CC. Barré, Radet et Desfontaines...Avec la Musique. *Chez le Libraire, au Théâtre du Vaudeville: Paris*, An Deuxième [1794]. 8°. **11738. b. 37. (6.)**

COLOMBINI (Francesco) Francisci Colombini...Ambrosia Sacra siue Cantiones Sacræ II. III. IV. V. VI. VII. Vocibus, cum Basso Continuo. Liber Tertius, hâc secundâ editione à pluribus mendis emundatus. B. Continuus. *Apud heredes Petrie Phalesii: Antuerpiæ*, 1646. 8°. **C. 174.**

Francisci Colombini...Mel Musicum siue Cantiones Sacræ II. III. IV. V. Vocibus cum Basso Continuo. Altus. (Tenor.) (B. Continuus.) 3 pts. *Apud Hæredes Petri Phalesii: Antuerpiæ*, 1640. 4°. **C. 174. c.**

Motetti Concertati a Due, Tre e Quattro Voci...Opera Quarta, *etc.* Basso Continuo. *Appresso Alessandro Vincenti: Venetia*, 1623. 4°. **D. 23.**

Motetti Concertati a Due, Tre, Quattro, et Cinque Voci con il Basso Continuo per l' Organo...Libro Terzo...Opera Sesta. Canto. (Alto.) (Tenore.) (Basso.) (Basso Continuo.) 5 pts. *Appresso Alessandro Vincenti: Venetia*, 1626. 4°. **D. 23. b.**

Wanting pp. 3–6 *of the Basso, which have been supplied in MS.*

Motetti Concertati a Due, Tre, Quattro et Cinque Voci...Libro Terzo...Opera Sesta. Tenore. *Appresso Alessandro Vincenti: Venetia*, 1638. 4°. **D. 23. a.**

Francisci Colombini...Nectar Caelicum siue Cantiones Sacræ II. III. IV. Vocibus, cum Basso Continuo. Liber Secundus. Altus. (Tenor.) 2 pts. *Apud Hæredes Petri Phalesii: Antuerpiæ*, 1639. 4°. **C. 174. b.**

COLOMBINI (Francesco) Francisci Colmùbini [*sic.*]...Nectar Caelicum siue Cantiones Sacræ II. III. et IV. Vocibus cum Basso Continuo Liber Secundus, Editio Secunda. B. Continuus.
Typis Heredum Petri Phalesii : Antuerpiæ, 1642. 4°. **C. 174. a.**

COLONIE. Dès ce soir l'hymen m'engage. *Ariette* . . . De La Colonie. [By A. M. G. Sacchini.] [*Paris*, 1775?] 8°.
B. 362. (51.)

La Colonie. Opéra Comique.
See Sacchini (A. M. G.) [*L' Isola d' Amore.*]

COLONNA (Giovanni Ambrosio) Intauolatura di Chitarra alla Spagnuola. - Doue si contengono Passacalli, Follie, & altre Arie alla Spagnuola. Pass'emezi, Gagliarde, Corrente, & Arie diuerse all' Italiana, con facilità passeggiate, & concertate per sonare à due, & trè Chitarre. Con vna Sonata in fine in Ecco detta la Beolca, *etc. Nella Stampa dell' her. di G. B. Colonna : Milano*, 1620. 4°. **K. 8. c. 15.**

Intauolatura di Chitarra Spagnuola del primo, secondo, terzo & quarto Libro... Doue si contengono Passacalli semplici, & Passeggiati, Follie, Pass'e mezzi, Gagliarde, & altre Suonate concertate à due, e trè Chitarre differenti. Con alcuni Correnti, Baletti, & altre arie alla Spagnuola, Francese, Tedesca, & all' Italiana, & Sinfonie, e toccate Musicali. Nuouamente ristampata, *etc. Per Dionisio Gariboldi : Milano*, 1637. 4°. **K. 8. f. 9.**

COLONNA (Giovanni Paolo) Litanie con le Quattro Antifone della B. Vergine a otto Voci piene...Opera Quarta. Canto (Alto) (Tenore) (Basso) Primo Choro. (Canto (Alto) (Tenore) (Basso) Secondo Choro.) (Organo.) 9 pts.
Per Giacomo Monti : Bologna, 1682. 4°.
D. 40. g.

Messe Piene a Otto Voci, con vno, ò due Organi se piace...Opera Quinta. Canto (Alto) (Tenore) (Basso) Primo Choro. (Canto (Alto) (Tenore) (Basso) Secondo Choro.) (Organo Primo.) (Organo Secondo.) 10 pts. *Per Giacomo Monti : Bologna*, 1684. 4°. **D. 40. a**

Messa, Salmi e Responsori per li Defonti à otto voce piene...Opera Sesta. Canto (Alto) (Tenore) (Basso) Primo Choro. (Canto (Alto) (Tenore) (Basso) Secondo Choro.) (Organo Primo.) (Organo Secondo.) 10 pts. *Per Giacomo Monti : Bologna*, 1685. 4°. **D. 40. b.**

Motetti Sacri a Voce Sola con Due Violini ...Opera Seconda. Violino Secondo. (Bassetto Viola.) (Organo.) 3 pts.
Per Giacomo Monti : Bologna, 1681. 4°.
D. 40.

COLONNA (Giovanni Paolo) Salmi Brevi . . . à otto Voci, con vno, ò due Organi se piace...Opera Prima. Organo Primo. *Per Giacomo Monti : Bologna*, 1681. 4°. **D. 40. f.**

Il Secondo Libro de Salmi breui à otto voci, con vno ò due Organi se piace con il Tedeum...Opera Settima. Canto (Alto) (Tenore) (Basso) Primo Choro. (Canto (Alto) (Tenore) (Basso) Secondo Choro.) (Organo Primo.) (Organo Secondo.) 10 pts. *Per Giacomo Monti : Bologna*, 1611. 4°.
D. 40. c.

Psalmi Octo Vocibus ad ritum Ecclesiasticæ Musices concinendi, & ad primi, & secundi Organi sonum accommodati. Liber Tertius . . . Opus Undecimum. Cantus (Altus) (Tenor) (Bassus) Primus Chorus. (Cantus (Altus) (Tenor) (Bassus) Secundus Chorus.) (Organum Primum.) (Organum Secundum.) 10 pts.
Typis Petri-mariæ de Montibus : Bononiæ, 1694. 4°. **D. 40. d.**
There is a second (engraved) titlepage.

Psalmi ad Vesperas. Musicis trium, quatuor & quinque Vocum concentibus vnitis cum Sinphonijs ex obligatione, & cum alijs quinque partibus simul cum illis Canentibus ad placitum . . . Opus Duodecimum. Cantus Secundus. (Violinus Primus.) 2 pts. *Typis Petri-mariæ de Montibus : Bononiæ*, 1694. 4°.
D. 40. e.

Sacre Lamentationi della Settimana Santa a Voce Sola...Opera Ottaua.
Per Giacomo Monti : Bologna, 1689. *obl.* 4°. **A. 190.**

COLUMBINE COURTEZAN. A Collection of...the Aires...in Columbine Courtezan.
See Lampe (J. F.)

Who to win a Woman's Favour. [Song.] *Sung by Mr. Salway in Colombine Courtezan.* [*London*, 1735?] *s. sh.* fol.
G. 313. (79.)

[Another edition.] Who to win a Woman's Favour, *etc.* [*London*, 1734.] *s. sh.* fol. **G. 316. f. (98.)**

COLUMBUS (Samuel) Samuelis Columbi Bibliske Werld, sampt andre hans Poetiske Skriffter...andre resan uplagde, *etc. J. G. Eberdt : Stockholm*, 1687. 4°.
11557. e. 28.

COLUMNA (Johannes Paulus)
See Colonna (G. P.)

COMBAT. Le Combat. [Song.]
See Alin. Alin avait un fort gros rat, *etc.* [1785?] 8°. **B. 362. f. (26.)**

COMBATTANTS. Les Combattans. Air. *See* Charles ( )

COMBE (T.) British Blood. *See* MAD. Mad with the Plunder of the World... Song, by the Author of the Tipling Deities [T. Combe.] [1799?] fol.
G. 376. (55.)

He'll never march again. A Favorite Song. *Printed for the Author: Leicester,* [1800?] fol. **G. 356. (56.)**

John Bull. A National Cantata. *G. Goulding, for the Author: London,* [1799?] fol. **G. 376. (53.)**

COMBIEN. Combien l'art d'écrire est utile aux Amans absens. Chanson. *See* ÉLOIGNEMENT. L'Éloignement est un Martyr, *etc.* 1763. *s. sh.* 8°.
298. d. 7.

COME. Come aid me ye Muses. *The Brittish Toper.* [Song.] Made in Honour of a Bowle of Punch...The Words by Mr. Durfey. [*London,* 1710.] *s. sh.* fol.
H. 1601. (118.)

[Another edition.] Come, aid me ye Muses. *The Dutch Skipper or Brittish Toper in Praise of Punch.* [Song, words by T. Durfey.] [*London,* 1715?] *s. sh.* fol. **G. 307. (10.)**

Come all, great, small. *A Match at Stool-Ball.* A Song [in the 3rd Part of Don Quixote] the words by Mr. Durfey. [*London,* 1715?] *s. sh.* fol.
H. 1601. (120.)

[Another edition.] Come all, great, small. *Match att Stool-ball.* A Song, *etc.* [*London,* 1720?] *s. sh.* fol.
G. 307. (7.)

Come all Jolly Lads who delight in the Glass. *The Jolly Toper.* A Drinking Song. [*London,* 1760?] *s. sh.* fol.
G. 316. (32.)

Come all my brave Boys that want Organist's Places. *The Organ laid open; or the true Stop discovered. A New Song.* [Music by S. Wesley.] MS. NOTES [by Vincent Novello]. [*London,* 1785?] fol.
H. 1650. c. (8.)

Come all my brave Lads, away quicly come. *On Board of a Man of War.* [Song.] *Printed...at the a:* [*London,* 1780?] *s. sh.* fol. **I. 530. (29.)**

Come all ye brave Britons. *The Year Fifty-Nine.* [Song.] [*London,* 1759.] *s. sh.* fol. **G. 316. d. (73.)**

Come all ye Bucks and Lads of Fire. *The Modern Lass in High Dress.* [Song.] [*London,* 1790?] *s. sh.* fol.
G. 307. (82.)

[Another edition.] Come all ye Bucks and Lads of Fire. *The Modern Lass in High Dress.* [Song.] [*London,* 1770?] *s. sh.* fol. **G. 303. (64.)**

COME. Come all ye Country yea and noes. *Female Ware.* A favorite Song. *P. H[odgson: London,* 1780?] *s. sh.* fol.
G. 307. (92.)

Come, all ye doleful, dismal cares. *On Lucinda's Death.* [Song.] From the Musical Magazine. [*London,*] 1760. 8°.
P.P. 5441.
Royal Magazine, Vol. II., p. 321.

Come all ye gay Spirits of lively address. *Fair Chloe.* [Song.] [*London,* 1770?] *s. sh.* fol. **G. 307. (83.)**

Come all ye Jolly Bacchanals. *The Jolly bacchanal.* [Song, words and music by H. Carey.] [*London,* 1725?] *s. sh.* fol.
G. 307. (16.)

Come all ye jolly Watermen. *The Jolly Waterman,* [Song,] sung by Mr. Bardin in the Entertainment at the Theatre in Goodman's Fields. [*London,* 1734.] *s. sh.* fol.
G. 316. d. (83.)
[Another copy.] **G. 316. h. (17.)**

Come all ye young lovers. *A new favourite Song, sung by Mr. Lowe.* [By W. Boyce.] [*London,* 1747.] 8°. **157. l. 9.**
The London Magazine, 1747, *p.* 446.

Come all ye young Lovers. *By Jove, I'll be free.* [Song, by W. Boyce.] [*London,* 1750?] *s. sh.* fol.
G. 316. c. (15.)

Come all ye young Lovers. Song. *See* BOYCE (W.)

Come, all ye youths, whose hearts e'er bled. *A New Song.* [Words by T. Otway.] *London,* 1752.] 8°. **157. l. 14.**
The London Magazine, 1752, *p.* 185.

[Another setting.] Come all ye youths whose hearts e'er bled. *The Power of Beauty.* [Song.] The words by Otway. *P. H[odgson: London,* 1780?] *s. sh.* fol.
G. 307. (113.)

Come all you Sailors bold. *Benbow, the Brother Tars Song. Sk[illern: London,* 1780?] *s. sh.* fol. **G. 307. (98.)**

Come and listen to my Ditty. *The Sailor's Complaint.* [Song.] [*London,* 1730?] *s. sh.* fol. **G. 307. (34.)**

[Another edition.] Come and listen to my Ditty. *The Sailor's Complaint.* [*London?* 1730?] *s. sh.* fol.
G. 316. d. (88.)

[Another edition.] Come and listen to my Ditty. [Song.] *The Sailors Complaint.* [*London?* 1735?] *s. sh.* fol.
G. 316. h. (25.)

[Another edition.] Come and listen to my Ditty. *The Valiant Mariner.* [Song.] [*London,* 1740?] *s. sh.* fol.
G. 316. d. (89.)

COME. Come, and trip it as you go. [Song, from Handel's 'L'Allegro.'] *Sung by Mr. Beard.* [*Printed for I. Walsh: London*, 1740?] *s. sh.* fol. **G. 307. (126.)**

Page 9 *of Walsh's edition of* '*L'Allegro.*'

[Another copy.] **G. 315. (86.)**

Come, and trip it as you go. [Song.] *See* HAENDEL (G. F.) [*L'Allegro.*]

Come be free my lovely lasses. [Song.] *See* LIVERY RAKE.

Come be Jolly, fill your Glasses. *The Good Companion.* [Song.] [*London*, 1720?] *s. sh.* fol. **G. 315. (30.)**

Come beat the Drum. [Song.] *See* DAMASCENE (A.)

Come Beggars and Tinkers. *A Song.* [*London*, 1715?] *s. sh.* fol. **H. 1601. (84.)**

Come bind my Brows, ye wood Nymphs fair. *A Bacchanalian Song.* Sung by Mr. Andrews at Sadlers Wells. [*London*, 1770?] *s. sh.* fol. **G. 307. (80.)**

Come blithe Lads and Lasses. Song. *See* SANDERSON (J.)

Come blooming boy. Song. *See* HAENDEL (G. F.) [*The Choice of Hercules.*]

Come blushing Rose. [Song.] *See* PLEYEL (I. J.)

Come Boys let's be jolly. *Larry Grogan, or the London Rake's Delight.* [Song.] Within Compass of the Flute. [*London*, 1750?] *s. sh.* fol. **I. 530. (31.)**

[Another edition.] Come Boys let's be Jolly. *Larry Grogan, etc.* [*London*, 1750?] *s. sh.* fol. **G. 316. d. (69.)**

Come brave boys letts stroule it away. Song. *See* WALKING STATUE.

Come Brethren of Faction. *The Duke of Monmouth's Triumph, etc.* [Song.] *Printed for J. Dean:* [*London,*] 1683. *s. sh.* fol. **H. 1980. (232.)**

Come bring us Wine in plenty. *A Song to a Tune call'd a Trip to the Jubillee.* [By R. Loe.] [*London*, 1705?] *s. sh.* fol. **G. 304. (35.)**

Come Britannia shake thy Lance. [Song, from T. A. Arne's 'Eliza.'] *Printed for J. Carr:* [*London*, 1770?] *s. sh.* fol. **H. 1994. (10.)**

Come Britannia shake thy lance. Song. *See* ARNE (T. A.) [*Eliza.*]

Come, Brothers of Stratford. *Stratford Jubilee.* [Song.] As Sung by Mr. Lowe ...at Finch's Gardens. [*London*, 1770?] *s. sh.* fol. **H. 1994. b. (13.)**

Come buy my Earthen Ware. Song. *See* REEVE (W.) [*Harlequin's Return.*]

COME. Come buy my new Ballet. *The Ballad of the Cloak: or, The Cloak's Knavery.* To the Tune of from hunger and cold, or Packington's Pound . . . Reprinted, corrected, revised and enlarged by the Author. [*London*, 1675?] *s. sh.* fol. **C. 39. k. (8.)**

[Another copy.] **C. 20. f. 4. (43.)**

Come buy my Nosegays pretty. [Song.] *See* STEVENSON (*Sir* J. A.)

Come buy my sweet Flowers. Ballad. *See* SLEIGH ( ) *Mrs.*

Come buy my Water Cresses. Song. *See* HOOK (J.)

Come charge your Empty Glasses. A Song of Fort St. Claret. [*London*, 1710?] *s. sh.* fol. **H. 1601. (121.)**

[Another edition.] Come charge your Empty Glasses, *etc.* [*London*, 1715?] *s. sh.* fol. **G. 307. (2.)**

Come cheer up my Lads. *The Hardy Tars of Old England, or The True Hearts of Oak.* [Song, from 'Harlequin's Invasion,' music by W. Boyce, with new words.] *L[ongman] and B[roderip: London*, 1780?] *s. sh.* fol. **G. 307. (85.)**

Come cheer up my Lads. [Song.] *See* BOYCE (W.) [*Harlequin's Invasion.*]

Come Chloris, leave thy wand'ring Sheep. *To Chloris.* A new Song. [*London*, 1755.] 8°. **157. l. 17.**

The London Magazine, 1755, *p.* 340.

Come, Cælia, view the ruddy Morn. *An Invitation to Celia.* A New Song. [*London*, 1766.] 8°. **P.P. 5438. z.**

The Universal Magazine, Vol. XXXVIII., p. 41.

Come come all Noble Souls. Glee. *See* ROGERS (B.)

Come, come bid adieu to Fear. Quartett. *See* KEMP (J.)

Come, come, let us drink. Song. *See* CHARKE (R.) [*The Humours of Oxford.*]

Come, come my dainty Doxies. [Song.] *See* CAREY (H.)

Come, come, my dear nymph. *A New Song.* [*London*, 1753.] 8°. **P.P. 5438. z.**

The Universal Magazine, Vol. XII., p. 122.

Come come my dear Peggy. *A Dialogue between a Lankeshire Carrier and a Country Maid comeing to London.* [*London*, 1720?] fol. **H. 1601. (97.)**

[Another edition.] Come come my dear Peggy. *A Dialogue, &c.* [*London*, 1725?] fol. **G. 305. (106.)**

Come come my Friend. *The Jolly Topers.* [Song.] [*London*, 1740?] *s. sh.* fol. **G. 307. (81.)**

COME. Come come my Friends be merry. Song. *See* Miles (S.)

Come, come, my friends, your glasses fill. *A Bacchanalian Song;* in Two Parts. [*London*, 1750.] 8°. **249. c. 20.**
The Gentleman's Magazine, Vol. XX., p. 84.

Come, come my jolly Lads. Song. *See* Robinson Crusoe.

Come come my good Shepherds. [Song.] *See* Arne (M.) [*The Winter's Tale.*]

Come, come my Mates. Song. *See* Barrett (J.) *Organist.*

Come, come, my sweet love. Duet. *See* Reeve (W.) [*Hero and Leander.*]

Come cross my Hand my Art surpasses. Glee. *See* Buxton (G.)

Come Cynthia to thy Shepherd's Vale. Canzonet. *See* Ross (J.)

Come dear Amanda quit the town. *The Invitation.* A Song [by S. Howard]. [*London*, 1744.] 8°. **249. c. 14.**
The Gentleman's Magazine, Vol. XIV., p. 156.

Come, dear Amanda, quit the town. Song. *See* Howard (S.) [*The Invitation.*]

Come dear Philada. *The Happy Pair.* A Dialogue set to a pretty Bass Minuet. [*London*, 1720?] *s. sh.* fol. **H. 1601. (90.)**

[Another edition.] Come dear Philada. *The Happy Pair, etc.* [*London*, 1725?] *s. sh.* fol. **G. 307. (51.)**

Come Delia come let's shun the heat. *Charming Delia.* A new Song. [By W. Popely.] [*London*, 1720?] *s. sh.* fol. **G. 307. (49.)**

Come Delia come let's shun the Heat. Song. *See* Popely (W.)

Come Delia to thy once lov'd Plain. *Rondeau.* *I. F[entu]m: [London*, 1780?] *s. sh.* fol. **G. 307. (89.)**

Come, divine Inspirer. Air. *See* Haendel (G. F.) [*Joseph.*]

Come Drawers more Wine. *The True Britton.* A two part Song. [By J. F. Lampe.] [*London*, 1740?] *s. sh.* fol. **G. 307. (73.)**

Come each true British Heart. *Wilkes's Release.* [Song.] Adapted for the Harpsicord, Viol[a] or Ger. Flute.
L[ongman] L[ukey] & Co.: [London, 1770?] *s. sh.* fol. **G. 316. (34.)**

Come each true British subject. *The Gallant British Admiral.* [Song.] [*London*, 1781.] fol. **G. 307. (68.)**

Come, fair one, and rove thro' the Vale. *The Paramour.* [Song; the words] By Mr. Rolt. [Music by J. Dunn.] [*London*, 1755?] *s. sh.* fol. **G. 305. (65.)**

COME. Come fair one, be kind. Song. *See* Leveridge (R.) [*The Recruiting Officer.*]

Come fairest Creature. Duetto. [*London*, 1740?] *s. sh.* fol. **G. 316. (35.)**

Come, Faith Divine. Duet. *See* Barthelemon (F. H.)

Come Fashion and Folly. *E. O.* A Favourite Song. [*London*, 1760?] *s. sh.* fol. **G. 316. (36.)**

Come fill me a Bumper. *A Drinking Song.* [*London*, 1759.] 8°. **P.P. 5438. z.**
The Universal Magazine, Vol. XXIV., p. 208.

Come Florinda lovely Charmer. [Song.] *See* Deserter. **G. 307. (100.)**

Come follow follow me. *The Fairy Queen.* [Song.] [*London*, 1710?] *s. sh.* fol. **H. 1601. (79.)**

[Another edition.] Come follow follow me. *The Fairy Queen.* A Song. [*London*, 1720?] *s. sh.* fol. **G. 305. (34.)**

[Another edition.] Come follow follow me. *The Fairy Queen, etc.* [*London?* 1730?] *s. sh.* fol. **G. 316. d. (91.)**

[Another edition.] Come follow follow me. *The Fairy Queen, etc.* [*London?* 1730?] *s. sh.* fol. **G. 316. h. (20.)**

Come follow me. Catch. For three Voices. *Bigg and Cox:* [*London*, 1775?] *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, April, 1775.

Come follow me my only dear! Song. *See* Hook (J.)

Come fye let us a' to the wedding. *The Blithsom Bridal.* [Song.] *R. Br[emner: London*, 1770?] *s. sh.* fol. **G. 307. (84.)**

Come gentle God of soft repose. *The Dream.* [Song.] [*London*, 1740?] *s. sh.* fol. **G. 307. (19.)**

[Another edition.] Come gentle God of soft repose. *The Dream. See* Chloe. Chloe, or the Musical Magazine, *etc.* No. 30. [1760?] fol. **G. 433.**

[Another edition.] Come, gentle god of soft repose. *The Dream. An Ode.* [Song.] [*London*, 1752.] 8°. **157. l. 14.**
The London Magazine, 1752, *p.* 280.

Come gentle God of soft repose. [Song.] For the Guittar or Ger. Flute. *I. F[entum: London*, 1780?] *s. sh.* fol. **G. 307. (101.)**
Different both in words and music from the setting by J. B. Adams and the two settings (by J. S. Dupuis and Anonymous) called 'The Dream.'

Come gentle God of soft repose. [Song.] *See* Adams (J. B.)

COME. Come go with me, and you shall see. *A Thing without a Name.* [Song.] [*London*, 1720?] *s. sh.* fol. **G. 305. (7.)**

Come haste to our Wedding. *The Dargle.* [Song.] [*Dublin*, 1770?] *s. sh.* fol. **G. 808. f. (18.)**

Come haste to the Wedding. [Song and Chorus.] *See* ELOPEMENT.

Come here fellow Servant. [Song.] *See* BATTISHILL (J.) [*High Life below Stairs.*]

Come here honest Tim. Song. *See* GRAVES (J.)

Come here's to the Nymph that I love. *The Merry Baccanallian.* [Song.] [*London*, 1740?] *s. sh.* fol. **H. 1994. (11.)**

Come hither, boy. Catch. *See* HILTON (J.)

Come hither, ye jolly, ye jocund, and gay. *The Banquet.* A Drinking Song. [*London*, 1767.] 8°. **P.P. 5441.**
Royal Magazine, Vol. XVI., p. 213.

Come hither, ye jolly, ye jocund, and gay. *The Banquet.* A New Song. [*London*, 1767.] 8°. **P.P. 5438. z.**
Universal Magazine, Vol. XL., p. 209.

Come hither ye Lads and ye Lasses. *The Temple Hall Legion or the Rioters Non-suited.* [Song.] *J[ohn?] W[elcker?]: London*, 1780?] *s. sh.* fol. **G. 307. (87.)**

Come holy Spirit come. Hymn. *See* COPE (R.)

Come, Holy Spirit, heav'nly Dove. *Hymn.* [Words by Dr. Watts.] [*London*, 1776.] 8°. **P.P. 716. b.**
Gospel Magazine, June, 1776.

Come honest friends. Catch. *See* IVES (S.)

Come Hope, thou Queen of endless Smiles. [Song.] *See* ARNOLD (S.)

Come Jenny come Molly. *The Footman's Holyday.* [Song.] To the Tune of Thomas I cannot. The Words by A. Bradley. [*London*, 1720?] *s. sh.* fol. **H. 1601. (81.)**

Come Lads ne'er plague your heads. *Medlers out of Season.* [Song.] [*London*? 1735?] *s. sh.* fol. **G. 316. h. (19.)**

[Another copy.] **G. 316. d. (70.)**

Come let's be merry. *Advice to the Melancholy.* [Song.] [*London*, 1720?] *s. sh.* fol. **H. 1601. (86.)**

[Another edition.] Come let's be merry. *Advice to the Melancholy.* [Song.] [*London*, 1730?] *s. sh.* fol. **G. 307. (38.)**

COME. Come let's hae mair wine. *The Toast*, to y^e^ tune of Saw ye my Peggy, *etc.* [*London*, 1750?] *s. sh.* fol. **G. 316. d. (97.)**

Come let's mind our Drinking. Song. *See* BREWSTER (H.)

Come let us agree. [Duet.] *See* PURCELL (H.) [*Timon of Athens.*]

Come let us all a Maying go. Glee. *See* ATTERBURY (L.)

Come, let us laugh. *A Favourite Catch.* For Three Voices. [*London*, 1783.] *s. sh.* 4°. **P.P. 5141.**
Lady's Magazine, March, 1783.

Come let us leave the town. *An excellent New Song, called, the Gentlemans Resolution for a Pleasant Country Life.*
Printed for Charles Barnet: [*London*, 1700?] *s. sh.* fol. **Case 39. k. 6. (39.)**
The music is a meaningless succession of notes, etc.

Come let us leave the Town. [Duet.] *See* PURCELL (H.) [*The Fairy Queen.*]

Come, let us now resolve at last. *The Reconcilement.* [Song.] [*London*, 1760.] 8°. **P.P. 5441.**
Royal Magazine, Vol. III., p. 41.

Come let us prepare. *The Free Mason's Health.* [Song, words by — Burkhead.] [*London*, 1720?] *s. sh.* fol. **H. 1601. (87.)**

[Another edition.] Come let us prepare. *The Free Mason's Health.* [Song.] [*London*, 1730?] *s. sh.* fol. **G. 307. (12.)**

Come let us remember. A favorite Drinking Song. *P. H[odgson: London*, 1770?] *s. sh.* fol. **H. 1994. (12.)**

[Another copy.] **G. 307. (96.)**

Come list to me. *Second Thoughts are best.* [Song, by J. Hook.] Sung by Mrs. Wrighten. [*London*, 1790?] fol. **G. 316. (33.)**

[Another copy.] **G. 808. f. (19.)**

Come listen a while. *The Merry Christ'ning.* [Song.] *W. Jones and G. Stewart: Dublin*, [1780?] *s. sh.* fol. **H. 1601. b. (61.)**

Come listen Iack I'll tell to thee. *A Trip to Hounslow Camp.* [Song.] [*London*, 1740.] *s. sh.* fol. **H. 1994. b. (14.)**

Come listen well to a Jocular Song. *The Jolly Chair-Men, or, An Excellent New Song in praise of their Employment . . .* Tune is, Here I love, there I love &c. *Printed for P. Brooksby, J. Deacon, J. Blare & J. Back:* [*London*, 1695?] *s. sh.* fol. **Case 39. k. 6. (16.)**
The tune is represented by a meaningless succession of notes, etc.

Come live with me & be my Dear. Glee. *See* HOOK (J.)

COME. Come live with me and be my Love. *The Shepherd's Invitation.* [Song, words by C. Marlowe, music by J. Oswald.] [*London*, 1745?] *s. sh.* fol. **G. 305. (241.)**

[Another copy.] **G. 307. (39.)**

Come live with me and be my love. *The Shepherd's Invitation;* A Song [by J. Oswald]. [*London*, 1752.] 8°. **249. c. 22.**

Gentleman's Magazine, Vol. XXII., p. 83.

Come live with me & be my Love. [Song.] *See* CHILCOT (T.)

Come, live with Pleasure. Song. *See* HAENDEL (G. F.) [*The Triumph of Time and Truth.*]

Come lovely Delia speed thy way. *The Invitation to Delia.* [Song.] *C[harles and] S[amuel] T[hompson: London*, 1775?] *s. sh.* fol. **G. 307. (90.)**

Come Maids of Parnassus. [Song.] *See* MOZE (J. H.)

Come mount your fleet Coursers brave Boys. Round. *See* ATTERBURY (L.)

Come my bonny Love. A Duett, with an Accompaniment for the Piano-Forte [by E. S. Biggs]. *R. Birchall: London*, [1798?] fol. **G. 354. (47.)**

Come, my boys, let's drink and sing. *The Duke's Defeat of the Rebels.* [Song.] [*London*, 1745.] *s. sh.* fol. **I. 530. (32.)**

Come my boys let's sing a catch. Catch. *See* CARTER (C. T.)

Come my boys we've beat the Foe. *Rodney Triumphant.* [Song.] Written by an Officer on board his Majesty's Fleet. *A[braham] P[ortal: London*, 1781.] *s. sh.* fol. **G. 316. (37.)**

Come my fair one let us stray. Rondo. *See* HOOK (J.)

Come, my jolly brisk Boys. *The Hop Planter's Song; or, down with the French.* A New Song. [*London*, 1757.] 8°. **P.P. 5438.**

Literary Magazine, Vol II., p. 258.

Come my jolly brisk boys. *A New Song.* [*London*, 1757.] 8°. **158. l. 2.**

London Magazine, 1757, *p.* 508.

Come my jolly brisk Boys. *The Hop Planter's Song; or down with the French.* [*London*, 1760?] *s. sh.* fol. **G. 316. d. (74.)**

Come my Jolly Lads. Song. *See* LINLEY (T.) *the Elder.* [*Robinson Crusoe.*]

Come my Lads with Souls befitting. *A Song on the taking of Porto Bello.* Sung by Mr. Beard. [*London*, 1742.] fol. **G. 303. (9.)**

Come Neighbours now. Song. *See* JUPITER AND EUROPA.

COME. Come now all ye Social Pow'rs. *The Social Pow'rs.* A Favourite Song. *Str[aight] & Sk[illern: London*, 1770?] *s. sh.* fol. **I. 530. (33.)**

Come on jolly Lads. [Song.] *See* ELOPEMENT.

Come on Jolly Lads. Song. *See* THOMAS AND SALLY.

Come on my brave Tars. *A Song Sung on board the True Blue Frigate* in her Voyage from Tower Hill thro' the City, the Words by an Officer in the Navy, *etc. Printed...at the* **a**: [*London*, 1780.] *s. sh.* fol. **G. 307. (104.)**

Come pretty Nancy. *Nanny's Refusal or the Captain's mistake.* [Song.] [*London*, 1740?] *s. sh.* fol. **G. 307. (75.)**

Come push round the bumper. *Ne'er think on To-morrow.* A favorite Drinking Song. *P. H[odgson: London*, 1780?] *s. sh.* fol. **G. 307. (102.)**

Come Reason come and sooth. *Delia.* [Song.] *I[ohn] R[utherford: London*, 1780?] *s. sh.* fol. **G. 307. (72.)**

Come rise English Boys. *Britannia's Triumph and Rodney for ever.* [Song.] *S[amuel] A[nn and] P[eter] T[hompson: London*, 1782.] *s. sh.* fol. **G. 316. (38.)**

Come Roger and listen. *The Farmer's Description of London.* A favourite Medley set for the G Flute. [*London*, 1780?] fol. **G. 316. (39.)**

Come Roger and Nell. *A Two Part Song. L[ongman,] L[ukey] & Co.: [London*, 1775?] *s. sh.* fol. **G. 316. (40.)**

Come roseate health. *An Invocation to Health and Wisdom.* A favorite new Song. *P. H[odgson: London*, 1780.] *s. sh.* fol. **G. 307. (86.)**

Come rouze Brother sportsmen. *A Hunting Song.* Sung by Mr. Fawcet at Richmond. [By J. Hook.] [*C. and S. Thompson: London*, 1767?] fol. **H. 1994. a. (145.)**

From Hook's 'Collection of New English Songs...Opera Prima.'

Come rouse from your Trances. [Song.] *See* MAID OF THE OAKS.

Come rouze up the Lyon, ye Britons be bold. [Song.] *Sung by Mr. Hudson,* at Ranelagh. [*London*, 1770?] *s. sh.* fol. **G. 307. (77.)**

Come sing a Song. Glee. *See* BALL (J.)

Come sing around my favorite Tree. Song. *See* MAID OF THE OAKS.

Come Sisters! [Glee.] *See* KING (M. P.)

Come Slumbers steal me soft away. Song. *See* PARRIN (I. A.)

COME. Come smiling Goddess. [Song.] *See* W., T.

Come sound his praise abroad. *Hymn.* [Words by Dr. Watts.] [*London*, 1779.] 8°. **P.P. 716. b.**
The Gospel Magazine, 1779.

Come, Strephon, come. *Lucinda's Wish.* [Song.] Made to the late Duke of Ormond's March. The Words by Mr. Hugh Huddy. [*London*, 1710?] *s. sh.* fol. **H. 1601. (108.)**

[Another edition.] Come, Strephon, come. *Lucinda's Wish, etc.* [Song.] *Cluer:* [*London*, 1720?] *s. sh.* fol. **G. 315. (159.)**

Come, sweet Lass, lets banish Sorrow. *Love and a Bumper, or Fanny's Delight.* A new Medley Song. Adapted to the German Flute. *See* CHLOE. Chloe, or the Musical Magazine, *etc.* No. 57. [1760?] fol. **G. 433.**

Come sweet Muse. *A New Song call'd Epithalamium* y^e^ Words by H. White. [Adapted to Handel's March from Scipio.] [*London*, 1735?] *s. sh.* fol. **G. 316. d. (81.)**

Come Sylvia beauty pride of May. *Sylvia*, [Song.] *C[harles and] S[amuel] T[hompson: London*, 1775?] *s. sh.* fol. **G. 307. (88.)**

Come take your Glass. *The Northern lass.* A Song [by W. Fisher]. [*London*, 1735?] *s. sh.* fol. **G. 307. (40.)**

Come tell me dear Phillis. *Phillis.* [Song.] *C[harles and] S[amuel] T[hompson: London*, 1775?] *s. sh.* fol. **G. 307. (124.)**

Come thou Goddess. Song. *See* HAENDEL (G. F.) [*L'Allegro.*]

Come thou laughter-loving Power. Cantata. *See* RELFE (J.)

Come thou Monarch of the Vine. Song. *See* CHILCOT (T.)

Come thou rosy dimpled Boy. *A Favourite Glee.* Sung at Marybone Gardens. [Words by — Parrat.] *I[ohn] F[entu]m: [London*, 1775?] *s. sh.* fol. **G. 307. (112.)**

Come to Judgment, come away. Hymn. *See* E., H.

Come to my Arms, my Treasure. [Song.] *See* HAENDEL (G. F.) [*Ottone. No, non temere.*]

Come true loyal Britons. Song. *See* GRAY (T. B.)

Come tune the Solemn Strain. *Glee for Four Voices.* [Signed 'J. H.' i.e. J. Hindle?] *Longman and Broderip: London*, [1788?] fol. **G. 353. (34.)**

Come unto these yellow Sands. Glee. *See* STEVENSON (*Sir* J. A.)

COME. Come, we that love the Lord. *Hymn.* [Words by Dr. Watts.] [*London*, 1776.] 8°. **P.P. 716. b.**
The Gospel Magazine, Feb., 1776.

Come who'll buy primroses. [Song.] *See* MOULDS (J.) [*The Sultan.*]

Come with me and taste of pleasure. Song. *See* VICTOR ( )

Come ye brave British Lads. *A New Song* on seeing Colonel Burgoyne's Regiment of light Horse review'd in Hyde Park. [*London*, 1760.] *s. sh.* fol. **G. 316. d. (80.)**

Come, ye brave British lads. *A new Song*, on seeing Colonel Burgoyne's Regiment of Light Horse reviewed in Hyde Park. [*London*, 1761.] 8°. **P.P. 5438. z.**
The Universal Magazine, Vol. XXVIII., *p.* 41.

Come ye lads and lasses with speed. *The Transit of Venus.* [Song.] [*London*, 1774?] *s. sh.* fol. **G. 307. (125.)**

Come ye lads who wish to shine. *See your Country righted.* [Song.] Sung by Mr. Vernon at Vauxhall. 1779. *Sk[illern: London*, 1779.] *s. sh.* fol. **G. 307. (105.)**

[Another setting.] Come ye Lads who wish to shine. *Britannia's Invitation.* A Favorite two Part Song. *Str[aight: London*, 1780?] *s. sh.* fol. **G. 37. (99.)**

Come ye Nymphs who're brisk and airy. *Come ye Nymphs.* [Song.] For the German Flute. *J. Welcker:* [*London*, 1780?] *s. sh.* fol. **G. 307. (58.)**

[Another copy.] **G. 307. (64.)**

Come ye party jangling swains. *A New Song.* [*London*, 1748.] 8°. **157. l. 10.**
The London Magazine, 1748, *p.* 132.

Come, ye party jangling swains. *The Invitation.* [Song.] Sung at Marybone Gardens, *etc.* [*London*, 1766.] 8°. **P.P. 5441.**
Royal Magazine, Vol. XV., *p.* 325.

Come, ye party Jangling Swains. *The Invitation.* A New Song. [*London*, 1766.] 8°. **P.P. 5438. z.**
The Universal Magazine, Vol. XXXIX., *p.* 261.

Come ye Party jangling Swains. *The Invitation.* [Song.] Sung at Marybone Gardens, *etc.* [*London*, 1766?] *s. sh.* fol. **G. 316. (41.)**

Come ye party jangling swains. [Glee.] *See* DANBY (J.)

Come ye rural Nymphs and Swains. Round. *See* ATTERBURY (L.)

Come, ye Sinners, poor and wretched. *Hymn.* [Words by J. Hart.] [*London*, 1776.] 8°. **P.P. 716. b.**
The Gospel Magazine, April, 1776.

COME. Come ye Sportsmen so brave. *A Favourite Hunting Song.* [Full Score.] *L[ongman] & B[roderip : London,* 1780?] fol. **G. 307. (65.)**

Come ye who from your Souls. Song.
See DIBDIN (C.)

Come you who sign Petitions Sir. *A New Ballad entitled & call'd the Petitioner's Delight, or the Westminster Committee.* [Song.] *A. P[ortal : London,* 1780?] *s. sh.* fol. **G. 307. (103.)**

COMÉDIENS AMBULANS. Les Comédiens Ambulans. Opéra comique.
See DEVIENNE (F.)

COMES AMORIS. Comes Amoris; or the Companion of Love. Being a Choice Collection of the Newest Songs now in Use. With a Thorow Bass to each Song for the Harpsichord, Theorbo or Bass-Viol. 5 Bks. *N. Thompson for J. Carr and S. Scott : London,* 1687 (-94). fol. **G. 89.**

Book II. is dated 1688 *and printed by T. Moore for J. Carr; Book III.* (1689) *by T. Moore and J. Heptinstall for J. Carr and S. Scott; Book IV.* (1693) *by J. Heptinstall for J. Carr and S. Scott and Book V.* (1694) *by J. Heptinstall for J. Carr. At the end of Book II. is 'A Small Collection of the Newest Catches for* 3 *Voices,' with separate pagination, p.* 2 *of which has the imprint 'Printed for J. Carr... 1687' and p.* 4 *'Printed for S. Scott... 1687.' The composers named in this collection are : R. King, S. Akeroyde, T. Farmer, A. Damascene, H. Purcell, T. Shadwell, G. Hart, R. Courteville, C. Green, W. Turner, Redding, P. Isack, J. Hart, M. Snow, D. Purcell, D. Sherburne, H. Hall, J. Blow, Nicholson, Barrinclow, F. Forcer, Biron, Durfee, T. Wroth, Mountfort, T. Style, Staggins, J. Franck, Baptist, J. Freeman, Eccles and M. Banfield.*

COMES Y DE PUIG (BERARDO) Fragmentos Musicos. Caudalosa fuente Gregoriana, en el Arte de Canto Llano... Con la Addicion de las processiones mas solemnes, que en la Santa Iglesia se practican, *etc. Los Herederos de Juan Pablo, y Maria Martì, administrada por Mauro Martì : Bare[elona],* 1739. 4°. **K. 1. f. 7.**

COMFORT. Comfort ye my people. Anthem.
See WILLIAMS (A.)

COMFORTS. The Comforts of Matrimony. Catch.
See GIVE. Give me the sweet delights of love. [1781.] *s. sh.* 4°. **P.P. 5141.**

COMICAL. The Comicall Dreamer. [Song.] *See* LAST. Last Night a Dream came into my Head. [1715?] *s. sh.* fol. **H. 1601. (265.)**

COMICAL MISTAKES. Slaves to London I'll deceive you. *A Song in the Comical Mistake. Sung by Mr. Lee, etc.* [Music attributed to J. Clarke.] *T. Cross : [London,* 1700?] *s. sh.* fol. **G. 315. (111.)**

COMIEN ( ) *See* LE. Le connais tu, ma chère Éléonore. *Ariette,* avec Accompagne[mt] de Guithare, par Mr. Comien. [1785?] 8°. **B. 362. e. (18.)**

COMING. Coming home with my Milk. *The Milk Maid.* [Song.] [*London,* 1760?] *s. sh.* fol. **G. 316. (42.)**

Coming home with my milk. *The Milk Maid.* [Song.] Sung at Sadlers Wells. [*London,* 1766.] 8°. **P.P. 5441.**
Royal Magazine, Vol. XIV., p. 101.

Coming through the Broom at e'en. *The Silken Snooded Lassie.* [Song.] [*London,* 1770?] *s. sh.* fol. **G. 316. (43.)**

COMMAND. Command, when Boreas roughly blows. *A new Song, etc.* [*London,* 1747.] 8°. **249. c. 17.**
The Gentleman's Magazine, Vol. XVII., p. 489.

COMMANDEMENTS. Les Commandemens de l'Amour. [Song.]
See ÉCOUTEZ. Écoutez les commandemens. [1790?] 8°. **B. 362. e. (64.)**

COMME. Comme Ça. Vaudeville.
See AH. Ah! que j'aime ça. [1780?] 8°. **B. 362. b. (95.)**

Comme le souffle des Zéphirs. Air.
See BACCHUS ET ÉRIGONE.

Comme un bon Docteur Ubiquiste. Air.
See BOUVARD (F.)

COMMEDIA IN COMMEDIA. The Favourite Songs in the Opera call'd La Comedia in Comedia [by Rinaldo da Capua]. *Printed for I. Walsh : London,* [1749.] fol. **G. 805. r. (2.)**
Included in this collection is a song by Pietro Pulli introduced in 'Orazio.'

COMMENT. Comment goûter quelque repos. Air. *See* RENAUD D'AST.

Comment s'y prendre. [Song.]
See FAÇON. La façon de faire l'amour, *etc.* [1785?] 8°. **B. 362. f. (19.)**

Comment voulez vous qu'on vous aime. Air. *See* ALBANESE ( )

COMMITTEE. Cou'd a man be secure. *A Song in the Committee* sung by Mr. Leveridge. [Music by J. Clarke.] [*London,* 1705?] *s. sh.* fol. **G. 307. (18.)**

COMPACT. Compact of Britons. Song. *See* PORTER (S.) *the Younger.*

The Compact of Freedom. [Song.] *See* DIBDIN (C.) [*The Quizes.*]

COMPAN (HONORÉ) *See* DORMEUR ÉVEILLÉ. Viens ma Rose...Avec Accompagnement de Harpe...par Mr. Compan. [1785?] fol. **G. 557. (48.)**

See DROIT DU SEIGNEUR. De l'instant qu'on nous mit en ménage...Accompagnement de Harpe par M. Compan. [1780?] fol. **G. 800. m. (19.)**

See ÉPREUVE VILLAGEOISE. Bon Dieu comm' hier à c'te Fête. *Ariette.* Avec Accompagnement de Harpe...par Mr Compan. [1790?] fol. **G. 557. (40.)**

See FAUX SERMENT. Quand jeune veuve en sa détresse. *Vaudeville.* Avec Accomp^{t} de Harpe ou de Piano par M^{r}. Compan. [1786?] fol. **G. 557. (41.)**

COMPARAISON. La Comparaison. Chansonnette. *See* LEMOINE (A. M.)

COMPARISON. The Comparison. [Song, begins; 'Parting to Death.'] *See* ARNE (T. A.)

The Comparison. Song. *See* SEE. See, Myra, see, the lilly fair, *etc.* [1752.] 8°. **P.P. 5438. z.**

The Comparison. [Song.] *See* SEE. See, Myra, see the Lilly fair. [1755?] *s. sh.* fol. **G. 316. e. (128.)**

[Another setting.] The Comparison. [Song.] *See* SEE. See Myra, see the lilly fair. [1775?] *s. sh.* fol. **G. 311. (129.)**

The Comparison. Song. *See* VIEW. View, my Love, our little Charmer, *etc.* [1772.] 8°. **P.P. 5438. z.**

A Comparison between the French and Italian Musick and Opera's. Translated from the French [of F. Raguenet]; with some Remarks. To which is added a Critical Discourse upon Opera's in England, *etc.* *Printed for W. Lewis: London*, 1709. 8°. **641. f. 15. (2.)**

COMPENDIUM MUSICES. Compendium Musices confectum ad faciliorē introductionē discētiū. G. L. *Per Simonem de Luere: Venetijs*, 1509. 4°. **K. 1. g. 21.**
Eight leaves without pagination.

Begin. Tractatus Musices. *End.* Explicit musices non inutile Compendium: ad Saluatoris Honorem: primorumꝙ discentium vtilitatem confectum. *Impressum per Joannem Baptistam Sessa: Venetijs*, [1510?] 4°. **K. 1. g. 10. (2.)**
Eight leaves without pagination.

[For editions of the Compendium Musices contained in the work entitled 'Cantorinus':] *See* CANTORINUS.

COMPLAINANT. The Complainant. Song. *See* CORELLI (A.) [*Sonate da Camera. Op.* 2. *No.* 1. *Gavotta.*]

COMPLAINING. The Complaining Lover. [Song.] *See* AH. Ah! Polly, thou treasure, *etc.* [1760?] *s. sh.* fol. **H. 1994. (1.)**

The Complaining Lover. [Song, begins: 'O Phillis, O inchanting Nymph!'] *See* BONEAU ( )

The Complaining Maid. [Song.] *See* MONRO (G.)

COMPLAINT. The Complaint. [Song, begins: "Sequester'd in a lonely Vale."] *See* BENNET ( ) *Monsieur.*

The Complaint. [Song, begins: 'In silence thy dust.'] *See* CALLCOTT (J. W.)

The Complaint. Song. *See* CLEON. Cleon whose heart foretold despair, *etc.* [1750.] 8°. **249. c. 20.**

The Complaint. [Song, begins: 'O lovely day.'] *See* DIBDIN (C.) [*Valentine's Day.*]

The Complaint. [Song, begins: 'Ye woods and ye mountains.'] *See* HUDSON (R.)

The Complaint. [Song, begins: 'My Cloe why.'] *See* RAMONDON (L.)

The Complaint. Song. *See* SEQUESTERED. Sequester'd in a lonely vale, *etc.* [By Monsieur Bennet.] [1770.] 8°. **P.P. 5438. z.**

The Complaint. [Song.] *See* YE. Ye Zephyrs sweet that fan the May. [1778.] *s. sh.* fol. **G. 314. (84.)**

COMPLAINTE. Complainte de la Reine Marie Stuard. [Song.] *See* EN. En vain de ma douleur affreuse. [1790?] 8°. **B. 362. a. (101.)**

Complainte de Montjourdin. [Song.] *See* HEURE. L'Heure avance où je vais mourir, *etc.* [1794?] 8°. **B. 362. d. (19.)**

COMPLETE. The Compleat Citt: or The Man of Fashion. [Ballad.] *See* WOULD. Wou'd you be a Man of Fashion, *etc.*, 1683. *s. sh.* fol. **Case 39. k. 6. (43.)**

COMPLETE MUSIC-MASTER. The Compleat Musick-Master. *See* B., T.

COMPLETE TUTOR FOR THE HARPSICHORD. The Compleat Tutor for the Harpsichord or Spinnet, wherein is shewn the Italian manner of Fingering with Suits of Lessons ..with Rules for tuneing the Harpsichord or Spinnet. *Printed for Peter Thompson: London*, [1755?] 8°. **e. 28.**
A reprint of Part VI. of P. Prelleur's 'Modern Musick-Master,' with a new frontispiece and different music. The composers named are: Hasse, Corelli and Handel.

COMPLIMENT SANS COMPLIMENT. Le Compliment sans Compliment; nouveau Prologue... Par M. Taconet ...avec la Musique. *Chez Duchesne: Paris*, 1761. 8°. **11738. o. 1. (9.)**

[Another edition.] Le Compliment sans Compliment; nouveau Prologue,... par M. Taconet. 1761. *See* THÉÂTRE. Nouveau Théâtre de la Foire, *&c.* Tom. 5. 1763. 8°. **11735. d. 2.**

COMPRENDO. Comprendo amico. Rondo. *See* POZZI (C.)

COMTE D'ALBERT. Le Comte d' Albert. Drame. *See* GRÉTRY (A. E. M.)

COMTESSE DE SAULX. La Comtesse de Saulx. Romance. *See* ALBANESE ( )

COMUS. [How gentle was my Damon's air.] Gentle Damon, in Comus; Set to Notes [by T. A. Arne]. [*London*, 1753.] 8°. **249. c. 23.**

The Gentleman's Magazine, Vol. XXIII., *p.* 41.

How gentle was. [Song.] Sung by Mrs. Arne in Comus. [By T. A. Arne.] [*London*, 1770?] *s. sh.* fol. **H. 1994. b. (35.)**

Oh thou was born to please me, a Favorite Duet [adapted from 'Pace caro mio sposo,' in V. Martin y Solar's 'Una Cosa Rara,'] introduced in the Masque of Comus, *etc.* *Printed for Birchall & Andrews: London*, [1788.] fol. **G. 354. (54.)**

[Another edition.] Oh thou wert born to please me, *etc.* *Printed for Birchall & Andrews: London*, [1790?] fol. **H. 2818. (18.)**

Preach not me your musty Rules. [Song.] *Sung by Mrs. Clive in Comus.* [By T. A. Arne.] [*London*, 1740?] *s. sh.* fol. **G. 305. (114.)**

[Another edition.] Preach not me your musty Rules. [Song.] *Sung by Mrs. Clive in Comus.* [*London*, 1750?] *s. sh.* fol. **G. 311. (7.)**

[Another edition.] Preach not me your musty rules. *A Song in Comus.* [By T. A. Arne.] *R. Falkener: London*, [1770?] *s. sh.* fol. **H. 1994. a. (164.)**

Sweet Echo. Sung by Miss Brent in... Comus [by T. A. Arne]. [*London*, 1775?] fol. **G. 383. j. (9.)**

The wanton God who pierces Hearts. [Song.] *Sung by Mrs. Clive in Comus.* [By T. A. Arne.] [*London*, 1740?] *s. sh.* fol. **G. 305. (115.)**

[Another edition.] The Wanton God. [Song.] Sung by Mrs. Clive in Comus. [By T. A. Arne.] [*London*, 1750?] *s. sh.* fol. **G. 312. (174.)**

COMUS. Wou'd you taste the Noontide Air. [Song, words by Sir C. H. Williams.] *Sung by Mrs Arne in Comus.* [By T. A. Arne.] [*London*, 1740?] *s. sh.* fol. **G. 313. (90.)**

[Another copy.] **G. 303. (30.)**

Comus. Masque. *See* ARNE (T. A.)

Comus's Court. [Song.] *See* ATFIELD (J.)

CON. Con forza ascosa. [Song.] *See* VESPASIANO.

Con qual core oh Dio. [Song.] *See* SARTI (G.) [*Giulio Sabino.*]

Con quelle tue manine. Duetto. *See* CIMAROSA (D.) [*La Locandiera.*]

Con un moto. [Song.] *See* MENGOZZI (B.)

CONCERT DES AVEUGLES. Il étoit un petit homme. *Vaudeville du Concert des Aveugles.* [*Paris*, 1780?] 8°. **B. 362. b. (93.)**

[Another copy.] **B. 362. e. (58.)**

CONCERTI. Concerti a Cinque con Violini, Oboe, Violetta, Violoncello e Basso Continuo, del Signori G. Valentini, A. Vivaldi, T. Albinoni, F. M. Veracini, G. St. Martin, A. Marcello, G. Rampin, A. Predieri. Libro Primo (Secondo). [Separate Parts.] *Chez Jeanne Roger: Amsterdam*, [1730?] fol. **g. 35.**

CONDELL (HENRY) Six Songs... Dedicated to Lady Lake. *J. Welcker, etc.: London*, [1785?] fol. **H. 2818. d. (1.)**

CONDESCENDING. The Condescending Lass. [Song.] *See* I. I had a pretty Lass, *etc.* [1735?] *s. sh.* fol. **G. 316. e. (48.)**

CONFÉDÉRATION DU PARNASSE. Autrefois, je m' s'rais peut-être. *Air de la Confédération du Parnasse.* Paroles du Cousin Jacques. *Chez Imbault: Paris*, [1790?] 8°. **B. 362. d. (15f.)**

Doctes filles de mémoire. *Air de la Confédération du Parnasse.* Avec Accomp^{t} de Guittare. Paroles du Cousin Jacques. *Chez Imbault: Paris*, [1790?] 8°. **B. 362. d. (15b.)**

Et les soupirs et les hélas. *Air de la Confédération du Parnasse.* Avec Accomp^{t} de Guittare. Paroles du Cousin Jacques. *Chez Imbault: Paris*, [1790?] 8°. **B. 362. d. (15a.)**

Les Français dans la nuit obscure. *Air de la Confédération du Parnasse.* Avec Accomp^{t} de Guittare. *Chez Imbault: Paris*, [1790?] 8°. **B. 362. d. (15h.)**

Juif n'être pas si tiaple. *Air de la Confédération du Parnasse.* [Adapted to "Oui noir mais pas si diable" from Grétry's 'L'Amitié à l'Épreuve.'] Avec Accomp^{t} de Guittare. *Chez Imbault: Paris*, [1790?] 8°. **B. 362. (114.)**

CONFÉDÉRATION DU PARNASSE. Oh! ce peuple-ci me lasse. *Air de la Confédération du Parnasse.* Paroles du Cousin Jacques. (On dit que sous peu de tems. *Air du même.*) *Chez Imbault: Paris,* [1790?] 8°. **B. 362. d. (15a.)**

On dit que sous peu de tems.
See supra: Oh! ce peuple-ci me lasse.

Oui tout le bien que j'ai perdu. *Air de la Confédération du Parnasse.* Avec Accomp[t] de Guittare. Paroles du Cousin Jacques. *Chez Imbault: Paris,* [1790?] 8°. **B. 362. d. (15.)**

Quand le Dieu Mars. *Vaudeville de la Confédération du Parnasse.* Avec Accomp[t] de Viol. Fl. ou Hautbois. Paroles du Cousin Jacques. *Chez Imbault: Paris,* [1790?] 8°. **B. 362. d. (15g.)**

[Another edition.] Quand le Dieu Mars. *Vaudeville de la Confédération du Parnasse.* Paroles du Cousin Jacques. *Chez Imbault: Paris,* [1750?] 8°. **B. 362. d. (15k.)**

Sublime amour de la patrie. *Air de la Confédération du Parnasse.* Avec Accomp[t] de Guittare. *Chez Imbault: Paris,* [1790?] 8°. **B. 362. d. (15i.)**

Le tems présent est une fleur. *Air de la Confédération du Parnasse.* Avec Accomp[t] de Guittare. Paroles du Cousin Jacques. *Chez Imbault: Paris,* [1790?] 8°. **B. 362. a. (137.)**

Tous les hauts faits qu'on lit déja. *Air de la Confédération du Parnasse.* Avec Accomp[t] de Guittare. Paroles du Cousin Jacques. *Chez Imbault: Paris,* [1790?] 8°. **B. 362. d. (15c.)**

Vous avez eu je le sais bien. *Air de la Confédération du Parnasse.* Avec Accomp[t] de Guittare. Paroles du Cousin Jacques. *Chez Imbault: Paris,* [1790?] 8°. **B. 362. d. (15l.)**

Vous voyez la patrie. *Air de la Confédération du Parnasse.* Avec Accomp[t] de Guittare. Paroles du Cousin Jacques. *Chez Imbault: Paris,* [1790?] 8°. **B. 362. (132.)**

CONFESSION. The Confession. Canzonet [begins: 'With sorrow and repentance true']. *See* AMATEUR.

The Confession. [Song.] *See* BLITHE. Blithe Collin, a pretty young Swain, *etc.* [1760.] 8°. **P.P. 5438. z.**

The Confession. [Song, begins: 'O Lovely Cælia heav'nly Maid.'] *See* FOULIS (J.)

The Confession. Song [begins: 'Ah shepherd, I need not confess.'] *See* HUDSON (R.)

The Confession. Song. *See* O. O lovely Cælia, *etc.* [1751.] 8°. **P.P. 5438. z.**

CONFESSION. The Confession. Song [begins: 'Says Juliet to her Grandmamma']. *See* WENNINGTON (W.)

The Confession to Celia. [Song.] *See* WHILST. Whilst modest Celia's down cast Eyes. [By W. Defesch.] [1740?] *s. sh.* fol. **G. 313. (51.)**

[Another edition.] The Confession [to Celia]. A New Song Sung at Mary-Bone-Gardens. [Begins: 'Whilst modest Celia's down cast eyes,' by W. Defesch.] *See* CHLOE. Chloe, or the Musicall Magazine, *etc.* No. 54. [1760?] fol. **G. 433.**

Confession de Lucile. [Song.] *See* BONJOUR. Bonjour Père Bazile. [1790?] 8°. **B. 362. e. (67.)**

La Confession Inutile. [Song.] *See* CE. C'est à vos genoux, mon père, *etc.* [1780?] 8°.

CONFESSOR. The Confessor. [Song.] *See* THERE. There was a stout Friar who liv'd in a Cell. [1785?] fol. **G. 312. (205.)**

CONFINED. Confin'd to the House till the Age of Fifteen. *The Novice.* [Song.] Sung by Miss Thomas at the Theatre-Royal in Drury-Lane. [*London,* 1756.] 8°. **158. l. 1.**
The London Magazine, 1756, *p.* 36.

Confin'd to the house till the age of fifteen. *The Novice.* [Song.] Sung by Miss Thomas, *etc.* [*London,* 1756.] 8°. **P.P. 5438. z.**
The Universal Magazine, Vol. XVIII., p. 174.

Confin'd to the House till the Age of Fifteen. *The Novice.* [Song.] Sung by Miss Thomas, *etc.* [*London,* 1756.] *s. sh.* 8°. **P.P. 5439. ab.**
New Universal Magazine, April, 1756.

Confin'd to the House till the Age of Fifteen. *The Novice.* [Song.] Sung by Miss Thomas at the Theatre Royal in Drury Lane. [*London,* 1756?] *s. sh.* fol. **G. 307. (119.)**

[Another copy.] **G. 303. (62.)**

CONFIRMA. Confirma hoc Deus. Offertorio. *See* JOMELLI (N.)

CONFITEOR. Le Confiteor. [Song.] *See* MON. Mon père je viens devant vous. [1785?] 8°. **B. 362. (224.)**

CONFORTI (GIOVANNI BATTISTA) Il Primo Libro de Ricercari a quattro Voci, Nuouamente...Composti...Bassus. *Per Valerio Dorico: Roma,* 1558. *obl.* 4°. **A. 348.**

CONFORTI (NICOLÒ) The Favourite Songs in the Opera call'd Antigono. [Full Score.] *Printed...for the Proprietor:* [*London,* 1757.] fol. **H. 348. a. (2.)**
Pp. 41–58 *only.*

CONFORTO (Giovanni Luca) Breue e facile maniera d'essercitarsi ad ogni scolaro, non solamente a far passaggi sopra tutte le note che si desidera per cantare ...ma ancora per potere da se senza maestri scriuere ogni opera, et aria passeggiata che uorranno, et come si notano *etc.* *Roma*, [1593?] *obl.* 12°.
K. 1. b. 10.

Thirty-two pages of engraved music, followed by eight pages of letterpress. Without printer or engraver's name. The date has been erased from the Verso of fol. 1.

See Quagliati (P.) Canzzonette...Libro Primo. [With a dedication by G. L. Conforto.] 1588. 8°. B. 256. (1.)

See Quagliati (P.) Canzzonette...Libro Secondo. [With a dedication by G. L. Conforto.] 1588. 8°. B. 256. (2.)

CONGRATULATION. The Congratulation. [Song.] *See* See. See, Stella, as your health returns. [1745.] 8°.
157. l. 7.

CONINGWORTH (Richard) Three Sonatas, for the Piano-Forte...and an Accompaniment (ad Libitum) for a Flute or Violin...Op. 1. *Goulding Phipps & D'Almaine: London*, [1800?] fol.
h. 1480. k. (13.)

Wanting the accompaniments.

CONJUGAL. Conjugal Comfort. [Song.] *See* Dibdin (C.) [*Private Theatricals.*]

Conjugal Love. [Song, begins: "In Kent so fam'd of old."] *See* Pyrrhus and Demetrius. Conjugal Love [Song] made on a Man of Quality and his Lady to an Air in Pyrrhus. [1710?] *s. sh.* fol.
H. 1601. (219.)

Conjugal Love. [Song.] *See* Sweet. Sweet Day, so cool, so calm. [1730?] *s. sh.* fol. G. 316. e. (126.)

CONJUROR. The Conjuror. [Song.] *See* W., W.

CONNAISSEZ. Connaisez-vous cet instrument. *Le Bistouri.* [Song, words] par Mr. Rouland. Air: Chantez, dansez, ou L'Air du Confiteor [from Grétry's 'Rosière de Salency']. *Chez les Frères Savigny: Paris*, [1780?] 8°.
B. 362. j. (18.)

Connoissez-vous la charmante Emilie. Air. *See* Hinner ( )

CONNOISSEUR. The Connoisseur. [Song.] *See* To. To excel in Bon Ton as Genius and Critic. [1780?] *s. sh.* fol.
G. 312. (237.)

CONOLAN ( ) *See* Bunting (E.) A General Collection of the Ancient Irish Music, containing...also the Compositions of Carolan and Conolan, *etc.* [1796.] fol.
g. 138. (1.)

CONQUERED. The Conquer'd Strephon. [Song.] *See* Davis (T.)

CONQUERING. Conquering Hero. [Duet.] *See* See. See brave Keppel, *etc.* [1779?] fol. G. 311. (151.)

The Conquering Warrior. [Song.] *See* In. In a pleasant green valley. [1720?] *s. sh.* fol. H. 1601. (261.)

CONQUEST. The Conquest. Song. *See* Long. Long from the force of beauty's charms, *etc.* [1755.] 8°. P.P. 5438. z.

The Conquest. Song. *See* When. When Beauty and Wit at first did conspire, *etc.* [1750.] 8°. P.P. 5438. z.

The Conquest. [Song.] *See* When. When Beauty and Wit at first did conspire, *etc.* [1750?] *s. sh.* fol. G. 316. (154.)

CONQUISTA DEL MESSICO. La Conquista del Messico. Opera. *See* Vento (M.)

CONRADI (Mattli) Novas Canzuns Spirituales, compoingiadas cun la pli part er novas Melodias, sin giavischament da bers componidas tiers cummin niz a diever da las Baselgias Evangelicas Rumonschas, *etc.* *Tras Bernhard Otto: Coira*, 1784. 8°.
885. e. 27.

CONSCIOUS LOVERS. From place to place forlorn I go. *Indiana's Song in the Conscious Lovers.* [Words by Sir R. Steele.] [*London*, 1722?] *s. sh.* fol.
H. 1601. (143.)

CONSEGIO. El Consegio. Canzonet. *See* Mayer (J. S.)

CONSEIL. Le Conseil. Ariette. *See* La Fontaine (de)

Conseil à Mlle L'Ev...de la Rav...Chanson. *See* Rocalle de Boisgelot ( )

CONSEILS. Conseils à Suivre. [Song.] *See* Découvrez. Découvrez un tendre mystère, *etc.* [1780?] 8°.
B. 362. e. (100.)

Conseils à une jeune personne. Chanson. *See* Vous. Vous avez les appas. 1751. *s. sh.* 4°. 298. c. 2.

Conseils Patriotiques. [Song.] *See* Quoi. Quoi! vous pouvez dormir encore. [1795?] 8°. B. 362. a. (8.)

CONSIDER. Consider, fond Shepherd. Song. *See* Haendel (G. F.) [*Acis and Galatea.*]

CONSOLA. Consola amato. Song. *See* Viotti (G. B.) [*Amanti che nel core.*]

Consola le pene. [Song.] *See* Martin y Solar (V.) [*La Cosa Rara.*]

CONSOLATION. La Consolation Bachique. Chanson. *See* Albanese ( )

CONSOLATIONS. Les Consolations des Misères de ma Vie. [Songs.]
See ROUSSEAU (J. J.)

CONSTANCE. La Constance. Cantatille. *See* LEMAIRE (L.)

CONSTANCY. Constancy. Canzonet. [Begins: 'Ah! tell me no more.']
See BIRCH (W.)

Constancy. [Song, begins: 'I cannot change.'] *See* BURNEY (C.)

[Another setting.] Constancy. [Song, begins: 'I cannot change.']
See SANDFORD (J.)

CONSTANT. Constant Cloris. [Ballad.]
See CLORIS. Cloris in a Mirtle Grove. [1690?] *s. sh.* fol. **Case 39. K. 6. (23.)**

Constant Coridon. [Ballad.] *See* ONE. One Morning in pleasant weather, *etc.* [1695?] *s. sh.* fol. **Case 39. K. 6. (19.)**

Constant Damon. [Song.] *See* OLIVE (J.)

The Constant Fair. [Song.]
See MILLER (E.)

Constant Kate. Ballad.
See MOOREHEAD (J.)

The Constant Lover. [Song, begins: 'If you my wand'ring heart wou'd find.']
See BOYCE (W.)

The Constant Lover. [Song.] *See* LOVE. Love's a gentle gen'rous Passion, *etc.* [1740?] *s. sh.* fol. **G. 310. (66.)**

The Constant Lover. [Song, begins: 'Toss'd in doubts and fears.']
See WORGAN (M.)

The constant lovers. [Song.] *See* As. As Strephon wander'd mids't the Dales. **H. 1601. (8.)**

Constant lovers. Song.
See HAENDEL (G. F.) [*Hercules.*]

The Constant Shepherd. [Song.] *See* YOU. You tell me my Cloe Inconstant is grown. [1770?] *s. sh.* fol. **G. 314. (105.)**

The Constant Shepherdess. Song.
See CEASE. Cease Damon to pursue me, *etc.* [1755.] 8°. **157. l. 17.**

The Constant Tarr. [Song.] *See* M., F.

The Constant Warrior. [Song.]
See RAMONDON (L.)

CONSTANTINI (ALESSANDRO)
See COSTANTINI.

CONSTANTINI (FABIO)
See COSTANTINI.

CONSTANTINUS (ALEXANDER)
See COSTANTINI.

CONSTITUTION. Quel heureux jour. *Vaudeville de La Constitution* [words] par M^r^ Déduit. *Chez les frère[s] Savigny*: [*Paris*, 1791.] 8°. **B. 362. a. (26.)**

CONSULTATION. The Consultation. [Song.] *See* VANBRUGHE (G.)

CONTADINA IN CORTE. Sento che in freno mi batte. *The Favourite Rondo* sung by Signora Castini in the Comic Opera, La Contadina in Corte. [By A. M. G. Sacchini.] *John Lee: Dublin*, [1780?] fol. **H. 1601. a. (7.)**

CONTADINE BIZZARRE. Le Contadine Bizzarre. Opera. *See* PICCINI (N.)

CONTARINI (PIETRO)
See KAPSBERGER (J. H.) Libro Secondo d'Arie... Raccolte dal Sig. Pietro Contarini. 1623. fol. **K. 8. h. 11.**

CONTENT. Content. Song [begins: 'Come, sweet Content']. *See* CREW ( )

Content. [Song, begins: 'O'er Moorlands and Mountains.'] *See* GOODWIN (W.)

Content. [Song, begins: 'Sweet Content, thou heav'nly blessing'!]
See HODGSON (P.)

Content. Song [begins: 'Music my Love']. *See* RIMBAULT (S. F.) Select Songs. No. 5.

Content and a Cot. Song. *See* HOOK (J.)

Content by Raison. Duetto. *See* NO. No glory I covet. [1740?] fol. **G. 315. (147.)**

CONTENTED. Contented all day I will sit at your side. Song. *See* CHAPLET.

The Contented Cottager. Song.
See FRITH (E.)

The Contented Country Farmer. Song.
See CAREY (H.)

The Contented Fellow. Song.
See CONTENTED. Contented I am, *etc.* [1767.] 8°. **P.P. 5438. z.**

The Contented Fellow. [Song.]
See CONTENTED. Contented I am, *etc.* [1780?] *s. sh.* fol. **G. 307. (115.)**

Contented I am. *The Contented Fellow.* A New Song. [Words by G. A. Stevens.] [*London*, 1767.] 8°. **P.P. 5438. z.**
The Universal Magazine, Vol. XLI., p. 97.

Contented I am. *The Contented Fellow.* [Song.] [*London*, 1780?] *s. sh.* fol. **G. 307. (115.)**

The Contented Maid. Song.
See DENNING (T.)

The Contented Man. [Song.]
See LEVERIDGE (R.)

The Contented Miller. [Song.] *See* IN. In a plain pleasant cottage, *etc.* [1765.] 8°. **158. l. 10.**

The Contented Parson. [Song.]
See I. I am a country parson, *etc.* [1730?] *s. sh.* fol. **G. 316. e. (53.)**

CONTENTED. The Contented Peasant. [Song.] *See* WEBBER (J.)

The Contented Shepherd. [Song.] *See* SUN. The Sun being Set and my work being done. [1780?] *s. sh.* fol. **G. 312. (125.)**

The Contented Swain. [Song.] *See* BRIDE (R.)

CONTENTMENT. Contentment. Song. [For the various anonymous settings of this song:] *See* No. No glory I covet, *etc.*

[Another setting.] Contentment. [Song, begins: 'No glory I covet.'] *See* WHICHELLO (A.)

The Contentment. [Song.] *See* To. To meet with contentment, *etc.* [1756.] 8°. **P.P. 5438. z.**

CONTENTO. Contento il cor nel seno. Polacca. *See* MAYER (J. S.)

CONTI (FRANCESCO) Songs in the New Opera, call'd Clotilda, *etc.* *See* CLOTILDA. [1709.] fol. **H. 328.**

CONTI (GIACOMO) Six Sonates pour Violon, et Basse, *etc.* [Oeuvre 2me] *Chez Artaria Comp.: Vienne*, [1795?] fol. **g. 422. f. (3.)**

Va pure in malora. Duetto per il Clavicembalo...eseguito dalla Sigra Feraresi ed il Sigr Benucci nell' Opera la Pastorella Nobile del Sigr Guglielmi. *Presso Artaria Compagni: Vienna*, [1795?] *obl.* fol. **E. 1039. (5.)**

CONTINO (GIOVANNI) Ioannis Contini ...Hymni per totum annum, secundum consuetudinem Romanæ Ecclesiæ. Tenor. *Apud Hieronymum Scottum: Venetijs*, 1561. *obl.* 4°. **A. 162. b.**

Ioannis Contini...Modulationum, Cum sex vocum: Liber Primus. Quintus. *Appresso Girolamo Scotto: Venegia*, 1560. *obl.* 4°. **A. 162. a.**

Ioannis Contini...Modulationum, Quinque vocum: Liber Primus. Bassus. *Appresso Girolamo Scotto: Venegia*, 1560. *obl.* 4°. **A. 162. c.**

Ioannis Contini...Modulationum, Quinque vocum. Liber Secundus. Cantus. (Tenor.) (Bassus.) (Quintus.) 4 pts. *Apud Hieronymum Scottum: Venetijs*, 1560. *obl.* 4°. **A. 162.**

CONTINUS (JOANNES) *See* CONTINO (G.)

CONTRE. Contre le mal qui vous obsède. *Le Vinaigre d'Amour, ou Le Nouveau Sistème de la medecine*, [Song, words] par Mr Baudier. Air. Bonsoir my jeune et belle amie. [*Paris*, 1780?] 8°. **B. 362. j. (8.)**

[Another edition.] Contre le mal qui vous obsède. *Le Vinaigre d'Amour, etc.* [*Paris*, 1780?] 8°. **B. 362. c. (37.)**

CONTRE. [Another edition.] Contre le mal qui vous obsède. *Le Vinaigre d'Amour, etc.* [*Paris*, 1780?] 8°. **B. 362. f. (48.)**

Contre les traits de l'Amour. Ariette. *See* BOUVARD (F.)

Contre nos cruels ennemis. *Marche des Royalistes.* [Song.] Avec Accompagnement de Forte-Piano. *I. Fentum: London*, [1800.] fol. **H. 2831. (26.)**

Contre un engagement. *Vaudeville.* [*Paris,*] 1727. *s. sh.* 4°. **297. a. 25.** *Mercure de France, Feb.*, 1727.

CONTRIVANCES. The Songs in the Contrivances. [Farce.] *See* CAREY (H.)

CONVENT. The Convent Bell. Song. *See* ATTWOOD (T.)

CONVENTION. The Convention of the Gods. Song. *See* HOOK (J.)

CONVERSI (GIROLAMO) Il Primo Libro delle canzoni à cinque voci,...Nouamente ristampate. Tenore. *Appresso l'Herede di Girolamo Scotto: Vinegia*, 1575. 4°. **D. 152. a.**

Il Primo Libro de Madrigali a Sei Voci... Nouamente Ristampati. Quinto. *Appresso l'Herede di Girolamo Scotto: Vinegia*, 1584. 4°. **D. 152.**

CONVERT. The Convert. Song. *See* YOUNG. Young Strephon once too vainly thought, *etc.* [1766.] 8°. **P.P. 5441.**

CONVERTED. The Converted Rake. [Song.] *See* DIBDIN (C.) [*A Tour to the Land's End.*]

The Converted Shepherd. [Song.] *See* WHEN. When gay Philander fell a prize. [1720?] *s. sh.* fol. **H. 1601. (531.)**

CONVEY. Convey me to some peaceful shore. Song. *See* HAENDEL (G. F.) [*Alexander Balus.*]

CONVITO. Il Convito. Opera. *See* BERTONI (F. G.)

COOK ( ) Joy to the Happy Pair. *An Epithalamium.* [Two-part Song.] [*London*, 1710?] *s. sh.* fol. **G. 316. g. (26.)**

COOK (J.) In yonder Shade. A Glee for Four Voices...The Words by J. Bayley. *Printed for T. Gladman: London*, [1795?] *obl.* fol. **D. 402. (13.)**

COOK (THOMAS) The Sun Beams of Love, a favorite Song, the Words by J. G. P. *Printed for Culliford, Rolfe & Barrow: London*, [1796?] fol. **G. 361. (36.)**

COOKE (Benjamin) As now the shades of Eve imbrown the Scenes...Glee, for 4 Voices, *etc.* *Printed for R. Birchall: London*, [1790?] fol. **H. 2832. l. (6.)**

Canon by twofold augmentation, composed by Dr. Cooke, taken from his Monument in the Cloysters of Westminster Abbey. [*London?* 1800?] *s. sh.* 4°. **I. 600. (160.)**

A Collection of Glees Catches and Canons for Three, Four, Five and Six Voices, *etc.* *Printed for the Author: London*, [1775.] *obl.* fol. **F. 193. b.**

Nine Glees and Two Duets, (never before Printed) composed by the late Dr. Benjamin Cooke. Published from the original manuscripts, by his Son R. Cooke ... Opera v. *Longman & Broderip: London*, 1795. *obl.* fol. **E. 215.**

The Favorite New Glees composed by Dr. Cooke, Mr. Callcott, Mr. Danby and Mr. Webbe, expressly for, & performed at Harrison & Knyvett's vocal Concert, 1792, *etc.* *Printed for Harrison & Knyvett: London*, [1792.] *obl.* fol. **F. 193.**

[Another copy.] **E. 207. b. (5.)**

I have been Young tho' now grown old. A Spartan Glee from Plutarch, for Three Voices with a Chorus. *R. Birchall: London*, [1792?] fol. **G. 809. (51.)**

In the merry month of May. A Glee for 4 Voices which gained the Prize Medal in 1773, *etc.* *R. Birchall: London*, [1792?] fol. **H. 2832. l. (7.)**

An Ode on Handel. Performed at the Commemoration Dinner, May 26th, 1785, *etc.* [Glee for four voices, beginning: "Sweet harmonist." Words by Dr. Scott.] [*London*, 1785.] *obl.* fol. **F. 193. a.**

Collins's Ode on the Passions, *etc.* [Full Score.] *Printed for the Author: London*, 1784. fol. **I. 359. (1.)**

[Ode on the Passions.] Hope. A Favourite Air, *etc.* *Longman and Broderip: London*, [1790?] fol. **G. 808. c. (10.)**

See Amusement for the Ladies. Amusement for the Ladies, being a Selection of ...Glees and Madrigals...by...Doctors Arne,...Cooke, *etc.* [1791–93.] *obl.* fol. **E. 61.**

See Galliard (J. E.) The Morning Hymn...from...Milton's Paradise Lost. The Overture, Accompanyments & Chorusses added by B. Cooke, *etc.* [1773.] fol. **I. 359. (2.)**

COOKE (J.) My Thyrsis was the gentlest Youth. A Favorite Song ... sung...by Mr. Dignum. *Printed for T. Skillern: London*, [1795?] fol. **G. 361. (38.)**

The Turn of her Eye. [Song.] Written by J. Hogg. *Printed for the Author: London*, [1795?] fol. **G. 361. (37.)**

COOKE (Matthew) The Celebrated Dutch Minuet, and a Favorite New Waltz... adapted for the Piano Forte, by M. Cooke, *etc.* [*London*, 1800?] fol. **g. 443. h. (2.)**

The King's Health. A Favorite Glee for 3 Voices. *Holland & Co.: London*, [1792?] *obl.* fol. **E. 207. d. (3.)**

Love in thy youth, fair Maid be wise. A Glee for Two Trebles and a Bass, *etc.* *R. Birchall, for the Composer: London*, [1800?] fol. **G. 808. g. (8.)**

The Maid of Marlivale, a Favorite Song, *etc.* *R. Birchall, for the Author: London*, [1800?] fol. **G. 424. a. (17.)**

Our Bottle and Friend. [Song.] The Words by H. Silverlock, *etc.* *H. Holland: [London*, 1785?] fol. **E. 307. (57.)**

Select Portions of the Psalms of David... The Tunes selected, arranged, and composed by M. Cooke, *etc.* *Printed for the Author: London*, [1795?] 8°. **D. 582.**

Twelve Psalm Tunes (in four Parts) composed for the Use of the Church at North Mims, *etc.* *H. Holland, for the Author: London*, [1790?] fol. **G. 517. b. (4.)**

Raise the Song and strike the Harp.—The Words from Ossian.—A Glee for Two Trebles and a Bass, with an Accompanyment for Two Performers on One Piano Forte, *etc.* *Printed for the Author: London*, [1800?] fol. **G. 808. g. (11.)**

Rise Cynthia rise. A Glee for Two Trebles and a Bass, with an Accompanyment for Two Performers on one Piano Forte—or the Piano Forte and Harp, *etc.* *Printed for the Author: London*, [1800?] fol. **G. 808. g. (9.)**

A Set of Country Dances as Performed at the Grove, the Seat of the Earl of Clarendon...Opera iii. *H. Holland, for the Author: London*, [1780?] *obl.* fol. **e. 342.**

A Sett of Six Lessons for the Harpsichord or Piano Forte, *etc.* *Longman & Broderip, for the Author: London*, [1780?] *obl.* fol. **e. 101. a. (2.)**

The Wooden Walls of Old England. [Song.] *H. Holland, for the Author: London*, [1790?] fol. **G. 808. f. (21.)**

See Burton (J.) Welcome, welcome, Brother Debtor...Transcribed from the Original Manuscript by M. Cooke. [1795?] fol. **g. 443. h. (1.)**

See also: C., M.

See Mozart (W. A.) [*Die Zauberflöte.*] Mozart's...Overture and March from his Opera of Zauberflote...Arranged for two Performers on One Piano Forte...by M. Cooke. [1800?] fol. **g. 443. h. (16.)**

COOKE (Robert) The Farewell, [Song.] Sung by Mr. Bartleman, *etc.* *R. Birchall: London*, [1800?] fol. **H. 1666. (17.)**

The Halcyon, a Glee for Four Voices, *etc.* *R. Birchall: London*, [1800?] fol. **G. 805. j. (19.)**

Invocation to Friendship and Harmony. A Glee for Eight Voices. *Printed for R. Birchall: London*, [1795?] fol. **H. 2832. l. (8.)**

The Tear that breaks for others' Woe. A Favorite Canzonet for two Voices with an Accompaniment for the Piano Forte... The Poetry from Dr. Darwin's Botanic Garden. *Bland & Weller: London*, [1795?] fol. **G. 808. h. (8.)**

See Can. Can joy that wretched bosom cheer. An Admired Song...composed by the Author of the Farewell [R. Cooke]. [1800?] fol. **G. 806. a. (13.)**

See Collection. The Professional Collection of Glees...Composed by...Cooke, *etc.* [1790?] *obl.* fol. **E. 207. (3.)**

See Cooke (B.) Nine Glees and Two Duets...published...by...R. Cooke, *etc.* 1795. *obl.* fol. **E. 215.**

See Glees. A Selection of Glees from the MSS. of the Concentores: being the Compositions of...R. Cooke, *etc.* [1800?] *obl.* fol. **E. 207. a. (1.)**

See Oh. Oh! ever skill'd to wear the form we love. *An Address to Hope.* A Favorite Ballad . . . Composed by the Author of The Farewell [R. Cooke]. [1800?] fol. **G. 424. u. (38.)**

COOKE (Samuel) Have a Care Lads of Love. *A Song. Printed for J. Simpson: [London*, 1735?] *s. sh.* fol. **G. 316. (44.)**

Love and Honour. [Song.] [*London*, 1730?] *s. sh.* fol. **G. 310. (256.)**

Love and Honour. A New Song, *etc.* [*London*, 1749.] 8°. **157. l. 11.**
The London Magazine, 1749, *p.* 567.

COOKE (Thomas Simpson) Glow di Glow. The Favorite Irish Air danced by Miss Adams at the Theatre Royal arranged as a Rondo for the Piano Forte, *etc.* *W. Power & Co.: Dublin*, [1800?] fol. **g. 272. a. (17.)**

[The Mountain Witches.] The Celebrated Medley Overture [to] the Comic Pantomime of the Mountain Witches or Harlequin Miller...arranged for the Piano Forte, *etc.* *S. Holden: [Dublin*, 1800?] fol. **g. 272. a. (15.)**

My mantling Spirits mount apace. The celebrated duett as sung...at the Theatre Royal, Crow Street, Written and Composed by T. Cooke. *Rhames: Dublin*, [1800?] fol. **G. 354. (8.)**

COOKE (Thomas Simpson) [Peleus and Thetis.] The Favorite Overture to Peleus and Thetis as Perform'd...at the Theatre Royal Crow Street. *Hime: Dublin*, [1797?] fol. **g. 137. (22.)**

See Jirovec (V.) Gyrowetz Favorite Overture—No. 11— . . . Adapted for the Piano Forte by Master Cooke. [1795?] fol. **h. 1480. i. (12.)**

COOLUN. Coolun. Irish Air. *See* O. Oh! the hours I have pass'd, *&c.* [1800?] fol. **G. 805. c. (15.)**

COOMBS (James Morris) March...inscribed to the Armed Association of Chippenham, *etc.* [P.F.] *T. Preston: London*, [1800?] fol. **g. 232. l. (1.)**

A Te Deum and Jubi'ate as performed at Salisbury Cathedral, *etc.* *Preston & Son: London*, [1790?] fol. **H. 2815. d. (2.)**

COOPER. The Cooper. Comic Opera. *See* Arne (T. A.)

COOPER (John) *See* Coprario.

COOPER (William) An Anthem. Designed for Thanksgiving Day. But proper for any Publick Occasion. *I. Thomas and E. T. Andrews: Boston*, 1792. *obl.* 4°. **A. 835.**

COORNHERT (Dierick) *See* Boethius (A. M. T. S.) Boëthius vande Vertroosting der wysheyd: uyt 't Latyn op nieus vertaalt [by D. Coornhert, *etc.*] 1585. 8°. **8404. c. (13.)**

COPE (Richard) Come holy Spirit come. *A Hymn to the holy Spirit.* The words by the Revd. J. Hart, *etc.* [*London*, 1796.] 8°. **P.P. 717.**
The Gospel Magazine, *Nov.*, 1796.

COPE (W. P. R.) The Bramin Widow's Death Song...The Words by a Lady. *C. May, for the Author: London*, [1790?] fol. **G. 377. (14.)**

Cope's...Collection of Scotch Strathspey Reels with their Proper Figures...arranged for the Harp, Piano Forte, Violin, &c. *W. Cope: London*, [1798.] *obl.* 4°. **b. 54. (2.)**

Delia's Birth Day, a Favorite Rondo, *etc.* [Song.] *Printed for the Author: London*, [1795?] fol. **G. 361. (44.)**

General Elliott. A Favorite Song, sung by Mr. Betts . . . The Words by J. A. Dixwell. *Printed for the Author: London*, [1795?] fol. **G. 361. (45.)**

Little Sue. A favorite Ballad . . . The words by C. Dibdin Junr. *Clementi & Co., for the Author: London*, [1798?] fol. **H. 1650. i. (5.)**

A March composed in Honor of the Loyal Association of the Parish of St. Saviour, Southwark, *etc.* [For 2 Flutes and P. F.] *Printed by the Author: London*, [1795?] fol. **g. 133. (8.)**

COPE (W. P. R.) The Morn of Valentine. A Favorite Rondo, *etc.* [Song.]
Printed for the Author: London, [1790?] fol. **G. 361. (46.)**

Prince William of Gloster's March...for the Forte Piano or Harpsichord.
Printed by the Author: London, [1795?] fol. **g. 133. (10.)**

The Princess of Wales' New Minuet & Favorite Rondo...for the Piano-Forte, Harp, &c. *Printed by the Author: London,* [1796?] fol. **g. 140. (18.)**

Sonata for the Piano Forte or Harpsichord ...Op. 2. *Printed by the Author: London,* [1795?] fol. **g. 141. (3.)**

The Turkish Ambassador's Grand March ...for the Piano-Forte or Harpsichord.
Printed for the Author: London, [1795.] fol. **g. 133. (9.)**

COPERARIO (John) *See* Coprario.

COPPIA. Coppia si tenera. Terzetto. *See* Salieri (A.) [*Palmira.*]

COPRARIO (John) [i.e. J. Cooper.] Funeral Teares. For the death of the Right Honorable the Earle of Deuonshire. Figured in seauen songes, whereof sixe are so set forth that the wordes may be exprest by a treble voice alone to the Lute and Base Viole, or else that the meane part may bee added... The Seauenth is made in forme of a Dialogue, and can not be sung without two voyces, *etc.*
Iohn Windet, the Assigne of William Barley, for Iohn Browne: London, 1606. fol. **K. 2. g. 7.**

Songs of Mourning: Bewailing the vntimely death of Prince Henry. Worded by Tho. Campion. And set forth to bee sung with one voyce to the Lute, or Violl.
Printed for John Browne: London, 1613. fol. **K. 2. g. 8.**

See Masque of Flowers. The Masque of Flowers, *etc.* [With the vocal music, by J. Coprario?] 1614. 4°. **C. 34. b. 33.**

COQUELICOT. Coquelicot. [Song.] *See* Couleur. Une Couleur Charmante, *etc.* [1785?] 8°. **B. 362. a. (149.)**

Le Coquelicot, ou Plainte de la Rose à l'Amour. [Song.] *See* Dis. Dis-moi donc quelle est la cause, *etc.* [1785?] 8°. **B. 362. f. (22.)**

COQUET. The Coquet. Canzonett. *See* Mozart (W. A.) [*Die Verschweigung.*]

The Coquet Admonish'd. [Song.] *See* D., T.

The Coquet Mother & Daughter. [Song.] *See* Worgan (J.)

The Coquet or Complaining Shepherd. [Song.] *See* Attend. Attend ye fair, ye rural Train. [1760?] *s. sh.* fol. **H. 1994. (2.)**

COQUETTE. La Coquette. Chanson. *See* Dard ( )

La Coquette. Cantate. *See* Clérambault (C. F. N.)

La Coquette. Rondeau. *See* P., D. L.

COQUETTE TROMPEE. La Coquette Trompée. Comédie. *See* Dauvergne (A.)

CORA. Oper. *See* Naumann (J. G.)

Cora. Spectacle. *See* Sanderson (J.)

CORBAUX ( ) La Naissance de la Rose, *etc.* [Song, begins: "Regarde cette rose."] *Chez Camand: [Paris,* 1785?] 8°. **B. 362. (131.)**

[Another copy.] **B. 362. e. (119.)**

[La Naissance de la Rose.] Portrait de ma Bergère. [Song, begins: "Pour peindre ma bergère."]...Accomp[t] de Guittare par M. Ducray. *Chez les Frères Savigny: [Paris,* 1790?] 8°. **B. 362. b. (138.)**

[Another copy.] **B. 362. b. (183.)**

[Another edition.] Le Printems de la Rose. [Song.] *Chez M[me] Lebeau: [Paris,* 1785?] 8°. **B. 362. e. (23.)**

Portrait de ma Bergère. *See* supra: [*La Naissance de la Rose.*]

CORBEAU ( ) *See* Corbaux.

CORBETT (Francisque) *See* Corbetta.

CORBETT (William) A Song to an Act Tune in the Comedy call'd As you find it, *etc.* [Begins: "When bonny Jenny first left me."] [*London,* 1703.] *s. sh.* fol. **G. 313. (66.)**

Le Bizzarie Universali, a Quatro, cio Due Violini, Viola e Basso Continuo. Concerto's in four Parts. For two Violins, Tenor & Thrō Base for y[e] Harpsicord... Composed by William Corbett...on all the new Gusto's in his Travels thro' Italy. Opera viii. [Separate Parts.] *Printed for the Authour: London,* [1728?] fol. **h. 51.**

Concertos or Universal Bizzaries in Seven Parts for Four Violins a Tenor Violin a Violoncello with a Thorough Bass for a Harpsicord...Opera viii. (Lib. 2°.) (Concerto's...for Four Violins, Tenor Violin, Violoncello and Thorough-Bass for the Organ and Harpsichord, in VII. Parts. Which are also Contrived for two Violins, German-Flutes or Hautboys, and may be Played in three Parts...Vol. III., *etc.*) 2 Books. [Separate Parts.] *Printed for the Author: London,* 1742. fol. **h. 51. a.**
Vol. III. is a new edition of the 'Concertos in four parts,' published about 1728. *The title-page of the 1st Violin part is signed and numbered by the composer.*

CORBETT (William) [Lost is my love. A Cantata with orchestral accompaniment, in score.] Op. 7. [*London*, 1725?] fol. **H. 1797. a. (1.)**

Imperfect, wanting the title-page.

Mad Loons of Albany. *A New Scotch Song* made by Mr. Durfey...Within the Compass of the Flute. [*London*, 1714?] *s. sh.* fol. **G. 310. (84.)**

A New Set of Tunes Compos'd...for the Theatre. First Treble. (Second Treble.) (Tenor.) (Bass.) 4 pts. [*Walsh?: London*, 1705?] fol. **g. 15. (5.)**

Six Sonata's a 3^{o} for Two Flutes or German Flutes and a Bass. Consisting of Preludes, Allemands, Corants, Sarabands, Gavots & Jiggs. Dedicated to y^{e}...Earle of Portland ... Opera Quarta. Libro Primo. [Separate Parts.] *L. Pippard, for y^{e} Author:* [*London*, 1713?] fol. **h. 50. (1.)**

Six Sonata's a 3^{o} for two Violins & Thrō-bass for the Spinet or Harpsicord. Consisting of Preludes, Allemands, Corants, Sarabands, Gavots & Jiggs...Opera Quarta. Libro Secondo. [Separate Parts.] *L. Pippard, for the Author:* [*London*, 1713?] fol. **h. 50. (2.)**

CORBETTA (Francesco) La Guitarre Royalle. Dediée au Roy de la Grande Bretagne, *etc.* *Chez...Bonneuil: Paris*, [1671.] fol. **K. 7. i. 14.**

Varii Capricii per la Ghittara Spagnuola, *etc.* [*Milano*, 1643.] *obl.* 4°. **K. 10. a. 4.**

Engraved throughout. With a portrait of the composer "di Etta d' Anni 28."

CORDELIA. Cordelia, or the British Heroine. [Song.] *See* Worgan (J.)

COREGIAS (Claudius) *See* Merulo (C.)

CORELLE (Arcangelo) *See* Corelli.

CORELLI (Arcangelo)

Arrangement.

1. Complete Works.
2. Concertos.
3. Sonatas.
4. Adaptations, Doubtful Works, &c.
5. Index of Vocal Arrangements.

1. Complete Works.

CORELLI (Arcangelo) The Score of the Four Setts of Sonatas . . . for two Violins & a Bass...Vol 1st. (The Score of the Twelve Concertos...for two Violins & a Violoncello, with two Violins more, a Tenor & a Thorough Bass for Ripieno Parts, which may be doubled at pleasure...Vol. II^{d})...The Whole Carefully Corrected by Several most Eminent Masters, and revis'd by Dr. Pepusch. Engrav'd...by Tho. Cross. 2 vols. *Printed for B. Cooke: London*, [1732.] fol. **i. 2.**

CORELLI (Arcangelo) The Score of the Four Operas, containing 48 Sonatas . . . for two Violins and a Bass. (The Score of the Twelve Concertos, *etc.*) The Whole Revis'd and Carefully Corrected by Dr. Pepusch. 2 vols. *Printed for I. Walsh: London*, [1735?] fol. **g. 39. b. (1.)**

2. Concertos.

Concerti Grossi con duoi Violini e Violoncello di Concertino obligati e duoi altri Violini, Viola e Basso di Concerto Grosso ...Opera Sesta, *etc.* [Separate Parts.] *Chez Estienne Roger & M. C. Le Cene: Amsterdam*, [1712.] fol. **f. 17.**

Concerti Grossi con duoi Violini, e Violoncello di Concertino obligati, e duoi altri Violini, Viola, e Basso di Concerti Grosso, ad arbitrio, che si potranno radoppiare... Opera Sesta. XII. Great Concertos, *etc.* [Separate Parts.] *Printed for I. Walsh: London*, [1732?] fol. **g. 45. c. (1.)**

Six Concertos for two Flutes and a Bass with a Through Bass for the Harpsicord. Neatly Transpos'd from y^{e} great Concertos, *etc.* [Separate Parts.] *Printed for...I. Walsh and I. Hare: London*, [1730?] fol. **i. 2. a.**

This work consists of an arrangement of various movements of the Concerti Grossi.

—— [No. 8.] Corelli's Celebrated eighth Concerto...adapted for the Organ, Harpsichord, or Piano Forte by T. Billington. Opera IX. *Printed for Mr. Billington: London*, [1790?] fol. **g. 270. d. (6.)**

—— [Another edition. No. 8.] Corelli's Celebrated twelve Concertos..., adapted for the Organ, Harpsichord, or Piano Forte, by T. Billington, *etc.* [No. 8.] *Printed for Mr. Billington: London*, [1790?] fol. **h. 1480. i. (7.)**

—— [No. 10. Minuet.] Bacchus assist us to sing thy great Glory. *For two Voices German flutes or other Instrum^{ts}, etc.* [*London*, 1740?] *s. sh.* fol. **I. 530. (34.)**

—— [No. 10. Minuet.] *See* Snow (J.) Variations for the Harpsichord to a Minuet of Corelli's, *etc.* [1760?] *obl.* fol. **d. 160. (4.)**

3. Sonatas.

a. Op. 1.

Sonate a trè, doi Violini, e Violone, ò Arcileuto, col Basso per l'Organo...Opera Prima. Violino Secondo. *Gio: Angelo Mutij: Roma*, 1681. 4°. **d. 73. f.**

Sonate Studiose, e Vaghe, a trè, due Violini, e Violone, ò Tiorba, col Basso per l'Organo. Secondo Violino. (Violone ò Tiorba.) (Organo.) 3 pts. *Per Antonio Vitaliani: Modona*, 1685. 4°. **d. 73. e.**

CORELLI (ARCANGELO) Sonate a trè, due Violini, e Violone, ò Tiorba, col Basso per l'Organo . . . Opera Prima. Nuouamente Ristampata. Violino Primo.
Giacomo Monti: Bologna, 1688. 4°.
d. 73. d.

Sonate à Tre, Due Violini e Violone col Basso per l'Organo . . . Opera Prima. [Separate Parts.]
Chez E. Roger: Amsterdam, [1710?] fol.
g. 39. a. (1.)

XII Sonatas of three parts for two Violins and a Bass with a Through Bass for y^e^ Organ Harpsicord or Arch Lute. Engrav'd from y^e^ Score and Carefully Corected by y^e^ best Italian Masters. Opera Prima. [Separate Parts.]
Printed for I. Walsh and I. Hare: London, [1710?] fol. **g. 45. (1.)**

Sonate a Tre, Due Violini e Violone Col Basso per l'Organo . . . Opera Prima. Dernière Edition à laquelle on a ajouté le Portrait de Feu Arcangelo Corelli. [Separate Parts.] *Chez E. Roger & M. C. Le Cene: Amsterdam*, [1730?] fol.
g. 39. c. (1.)
A copy of the epitaph on Corelli's grave (in the autograph of the Abate Santini) is inserted at the end of the Violino Primo part, and an engraving of his monument at the beginning of the Organo part.

Sonate a Tre, Due Violini e Violone col Basso per l'Organo . . . Nouvelle Édition trez exactement corrigée. Opera Prima. [Separate Parts.] *Printed for R. Bremner: London*, [1765?] fol.
g. 39. (1.)

Twelve Sonatas for the Harpsichord or Organ, with Accompaniments . . . Opera Prima. *Printed for Harrison & Co.: London*, [1785?] *obl.* fol. **e. 682. f. (1.)**

—— [No. 5. Sarabanda.] Moggy and Jenny both do undo me. *A Favourite Minuet*...for Two Voices, German Flutes or other Instruments. [*London*, 1735?] *s. sh.* fol. **G. 316. e. (88.)**

b. Op. 2.

Suonate da Camera a Tre, Due Violini, e Violone, o Cimbalo...Opera Seconda. Violino Primo. *Appresso Henrico Aertssens: Anversa*, 1689. 4°. **c. 38.**

Suonate da Camera, a Tre . . . Opera Seconda. (Violino Primo.) *Per Etienne Roger: Amsterdam*, [1695?] *obl.* 4°.
a. 162. (1.)

Sonate da Camera à 3., doi Violini, e Violone ò Cimbalo . . . Opera Seconda. Violino Primo (Secondo). (Violone ò Cimbalo.) 3 pts. *Per Marino Siluani: Bologna*, 1701. 4°. **d. 73. c.**

CORELLI (ARCANGELO) Sonate da Camera à Tre, Due Violini e Violone col Basso per l'Organo...Opera Seconda. [Separate Parts.] *Chez E. Roger: Amsterdam*, [1710?] fol.
g. 39. a. (2.)

XII Sonatas of three parts for two Violins and a Bass with a Through Bass for y^e^ Organ Harpsicord or Arch Lute Engrav'd from y^e^ Score and Carefully Corected by y^e^ best Italian Masters. Opera Secunda. [Separate Parts.] *Printed for I. Walsh: London*, [1710?] fol. **g. 45. (2.)**

Sonate da Camera à Tre, Due Violini e Violone Col Basso per l'Organo...Opera Seconda. Dernière Édition á laquelle on a ajouté le Portrait de Feu A. Corelli. [Separate Parts.] *Chez E. Roger & M. C. Le Cene: Amsterdam*, [1730?] fol.
g. 39. c. (2.)

Sonate a Tre, Due Violini e Violone col Basso per l'Organo...Nouvelle Édition trez exactemente corrigée. Opera Secunda. [Separate Parts.] *Printed for R. Bremner: London*, [1765?] fol.
g. 39. (2.)

Twelve Sonatas for Two Violins and a Violoncello; with a Thorough Bass for the Harpsichord or Organ...Opera Secunda. *Printed for Harrison & Co.: London*, [1785?] *obl.* fol. **e. 685. f. (2.)**

—— [No. 1. Gavotta.] Advice to Fanny, set for Two Voices, German Flutes or other Instrumen^ts^, *etc.* [*London*, 1730?] *s. sh.* fol. **G. 316. e. (103.)**

—— [No. 1. Gavotta.] The Complainant. A Song to an Air of Corelli. [*London*, 1740?] *s. sh.* fol. **G. 305. (280.)**

—— [No. 11. Giga.] Madam, old Homer. *A Song to Miss B—y P—tle—aite, of P. H, by M. C.* The musick by Corelli. [*London*, 1756.] 8°. **158. l. 1.**
The London Magazine, 1756, *p.* 140.

c. Op. 3.

Sonate à tre, doi Violini, e Violone, ò Arcileuto col Basso per l'Organo...Opera Terza. Violino Secondo. (Organo.) 2 pts.
Per G. G. Komarek: Roma, 1689. 8°.
e. 682. e.
The title-pages are drawn and engraved by N. Dorigny.

Sonate a tré, doi Violini, e Violone, ò Arcileuto, col Basso per l'Organo...Opera Terza. Violino Primo (Secondo). (Violone, ò Arcileuto.) (Organo.) 4 pts.
Per il Mascardi: Roma, 1695. 4°.
e. 682. a.

Sonate à Tre, Due Violini e Violone col Basso per l'Organo...Opera Terza. [Separate Parts.] *Chez E. Roger: Amsterdam*, [1710?] fol. **g. 39. a. (3.)**

CORELLI (Arcangelo) XII. Sonatas of three parts for two Violins and a Bass with a Through Bass for y^e^ Organ Harpsicord or Arch Lute Engrav'd from y^e^ Score and Carefully Corected by y^e^ best Italian Masters. Opera Terza. [Separate Parts.] *Printed for I. Walsh : London*, [1715 ?] fol.
g. 45. (3.)

Sonate à Tre, Due Violini e Violone Col Basso, per l'Organo...Opera Terza. Dernière Édition à laquelle on a ajouté le Portrait de Feu A. Corelli. [Separate Parts.] *Chez E. Roger & M. C. Le Cene : Amsterdam*, [1730 ?] fol.
g. 39. c. (3.)

Sonate a Tre, Due Violini e Violone col Basso per l'Organo...Nouvelle Édition trez exactement corrigée. Opera Terza. [Separate Parts.] *Printed for R. Bremner : London*, [1765 ?] fol.
g. 39. (3.)

Twelve Sonatas for Two Violins and a Violoncello, with a Thorough Bass for the Harpsichord or Organ...Opera Tertia. [Score.] *Printed for Harrison & Co. : London*, [1785 ?] *obl.* fol.
e. 682. b.

[Nos. 1, 3, 4, 9, 10 and 11.] Concerti Grossi con Due Violini Viola e Violoncello di Concertino obligati, e Due altri Violini e Basso di Concerto Grosso. Composti delli Sei Sonate del Opera Terza d' A. Corelli per F. Geminiani. *Printed for I. Walsh : London*, [1735.] fol.
h. 205. a. (1.)
The Violoncello Part only.

d. Op. 4.

Suonate da Camera, a Tre, Doi Violini, Violoncello, e Cembalo...Opera Quarta. Prima Parte. Nuovamente Ristampata. Violino Primo (Secondo). (Violoncello.) 3 pts. *Da Henrico Aertssens : Anversa*, 1692. fol.
g. 40.

Sonate, Allemande, Correnti, Sarabande, e Ghighe, a Trè...Opera Quarta. (Violino Primo.) *Appresso E. Roger, e I. L. Delorme : Amsterdam*, 1696. *obl.* 4°.
a. 162. (2.)
Engraved by P. Picard.

Arcangelo Correlli Opera Quarto. XII Sonatas or Ayers as Preludes Almands Corrants Sarabands Gavotts and Jiggs, *etc.* [Separate Parts.] *I^n^. Walsh...and I. Hare : London*, [1700 ?] *obl.* fol.
d. 73. b.

Sonate da Camera à Tre, Due Violini e Violone col Basso per l'Organo...Opera Quarta. [Separate Parts.] *Chez E. Roger : Amsterdam*, [1710 ?] fol.
g. 39. a. (4.)

CORELLI (Arcangelo) XII. Sonatas of three parts for two Violins and a Bass with a Through Bass for y^e^ Organ Harpsicord or Arch Lute. Engrav'd from y^e^ Score and Carefully Corected by y^e^ best Italian Masters. Opera Quarta. [Separate Parts.] *Printed for I. Walsh : London*, [1710 ?] fol.
g. 45. (4.)

Sonate da Camera à Tre, Due Violini e Violone Col Basso per l' Organo...Opera Quarta. Dernière Édition, à laquelles on a ajouté le Portrait de Feu A. Corelli. [Separate Parts.] *Chez E. Roger & M. C. Le Cene : Amsterdam*, [1730 ?] fol.
g. 39. c. (4.)

Sonate a Tre, Due Violini e Violone col Basso per l' Organo...Nouvelle Édition trez exactement corrigée. Opera Quarta. [Separate Parts.] *Printed for R. Bremner : London*, [1765 ?] fol.
g. 39. (4.)

——[No. 6.] *See* La Fond (J. F.) A New System of Music, *etc.* (The Truth of the Twelve Notes; and one of their...Uses... examplify'd in Corelli's VI. Sonata, IV. Work, *etc.*) 1725. 8°. and 4°.
1042. k. 8.

—— [No. 10.] A Celebrated Gavot. *R. Falkener : London*, [1775 ? *s. sh.* fol.
H. 1994. a. (57.)

e. Op. 5.

Sonate a Violino e Violone o Cimbalo... Opera Quinta. Parte Prima. (Parte Seconda. Preludii, Allemande, Correnti, Ighe, Sarabande, Gavotte e Follia.) *Incisa da Gasparo Pietra Santa : [Rome*, 1700.] *obl.* fol.
d. 73.
With a frontispiece designed by A. Meloni and engraved by G. Frezza.

[Another edition.] Sonate a Violino e Violone o Cimbalo...Opera Quinta, *etc.* *Incisa da Gasparo Pietra Santa : [Rome*, 1700.] *obl.* fol.
e. 682. d.
In this edition " Si vendono à Pasquino all' Insigna della Stella da Filippo Farinelli " has been added to the title-page.

Sonate a Violino e Violone o Cimbalo... Opera Quinta. Parte Prima, *etc.* (Preludii, Allemande...Parte Seconda, *etc.*) *Chez E. Roger : Amsterdam*, [1701 ?] *obl.* fol.
d. 73. a.

Dodici Sonate per Violino e Basso, o Cembalo...Opera v. *Presso Antonio Zatta e Figli : Venezia*, [1705 ?] *obl.* fol.
e. 682. c.

Sonate a Violino e Violone o Cimbalo... Opera Quinta. Parte Prima. (Preludii Allemande...Parte Seconda.) Troisième Édition ou l'on à joint les agréemens des Adagio de cet ouvrage, composez par M^r^ A. Corelli comme il les joue. *Chez E. Roger : Amsterdam*, [1715 ?] fol.
g. 41. a.

CORELLI (Arcangelo) Sonate a Violino e Violono o Cimbalo...Opera Quinta. Parte Prima. (Preludi, Allemande . . . Parte Seconda.) *Printed for Benjamin Cooke: London*, [1735?] fol. **g. 45. e.**

Concerti Grossi con Due Violini Viola e Violoncello di Concertino obligati, e Due altri Violini e Basso di Concerto Grosso da F. Geminiani. Composti delli Sei Soli della prima (seconda) parte dell' Opera Quinta d' Arcangelo Corelli. 2 pts. [Separate Parts.] *Printed for I. Walsh: London*, [1732?] fol. **g. 45. c. (2.)**

[Another edition.] Concerti Grossi . . . composti della [Prima] Seconda Parte del Opera Quinta d'Arcangelo Corelli per F. Geminiani. 2 pts. *Printed for I. Walsh: London*, [1732?] fol. **h. 205. a. (2.)**

The Violoncello part of Part I (wanting the title-page) and the Violoncello del Concertino of Part II only.

Sonate a Violino e Violono o Cimbalo... Opera Quinta, *etc. Printed for J. Johnson: London*, [1750?] fol. **g. 45. a.**

A reprint from the plates of B. Cooke's edition.

XII Solos for a Violin with a Thorough Bass for the Harpsicord or Violoncello... Opera Quinta. (The Second Part containing Preludes, *etc.*) *Printed for I. Walsh: London*, [1740?] fol. **g. 39. b. (2.)**

Six Solos for a Flute and a Bass...Being the second part of his Fifth Opera. Containing Preludes Allmands Corrants Iiggs Sarabands Gavotts with the Spanish Folly. The whole...Transpos'd and made fitt for a Flute and a Bass with the aprobation of severall Eminent Masters. [Separate Parts.] *Printed for I. Walsh and I. Hare: London*, [1710?] *obl.* fol. **e. 682.**

—— [Nos. 1 and 11.] Two Concertos being the first & eleventh Solos of...A Corelli, as they are made into Concerto's by Mr. Obadiah Shuttleworth. [Separate Parts.] *Ingrav'd by T. Cross, Joseph Hare: London*, [1725?] fol. **h. 202. c.**

The full imprint only occurs on the Violino Primo del Concertino part.

—— [Nos. 6 and 11.] [*Engraved by*] *T. Cross*: [*London*, 1702?] fol. **K. 1. i. 11. (2.)**

—— [No. 5. Giga.] A Celebrated Jig. *R. Falkener*: *London*, [1770?] *s. sh.* fol. **H. 1994. a. (58.)**

—— [No. 10. Gavotta.] *See* Tartini (G.)

L'Arte dell' Arco, o siano Cinquanta Variazioni per Violino...composte...sopra alla ...Gauotta del Corelli Opera v. [1750?] fol. **h. 1629. (3.)**

CORELLI (Arcangelo)

4. Adaptations, Doubtful Works, &c.

Suittes pour le Clavecin. Composées à un Clavecin, un Violon & Basse de Viole, ou de Violon ad libitum par A. Corelli & autre Autheurs. 2 Livres. *Chez E. Roger: Amsterdam*, [1715?] fol. **f. 17. a.**

This work contains arrangements of movements from the Sonatas.

Sonate a Tre, Due Violini col Basso par [*sic*] l'organo . . . Ouvrage Posthume. [Separate Parts.] *Chez E. Roger: Amsterdam*, [1714?] fol. **g. 420. (2.)**

XII Sonatas for Two Violins a Violoncello with a Thorough Bass for the Harpsicord. The Author unknown but supposed by several Eminent Masters...to be...by A. Corelli. [Separate Parts.] *Printed for J. Johnson: London*, [1755?] fol. **g. 45. b.**

See M., R. Medulla Musicae; Being a Choice Collection of Airs...Extracted from the Works of...Corelli, *etc.* [1727?] 8°. **c. 25.**

5. Index of Vocal Arrangements.

Advice to Fanny.
See [*Sonatas. Op.* 2. *No.* 1. *Gavotte.*]

Bacchus assist us to sing thy great Glory.
See [*Concertos. Op.* 6. *No.* 10. *Minuetto.*]

The Complainant. Song.
See [*Sonatas. Op.* 2. *No.* 1. *Gavotta.*]

Madam, old Homer.
See [*Sonatas. Op.* 2. *No.* 11. *Giga.*]

Moggy and Jenny both do undo me. *A Favourite Minuet, etc.*
See [*Sonatas. Op.* 1. *No.* 5. *Sarabanda.*]

A Song to Miss B—y P—tle-aite.
See [*Sonatas. Op.* 2. *No.* 11. *Giga.*]

CORERIA (Cherubino) Six Sonatas for Two German Flutes or Two Violins, with a Thorough Bass, *etc.* [Separate Parts.] *H. Waylett: London*, [1740?] fol. **g. 270. l. (3.)**

CORFE (James) The Caution. [Song.] The words by a Gentleman, *etc.* [*London*, 1740?] *s. sh.* fol. **G. 316. a. (13.)**

The Lady of the May. [Song.]
See Pretty. Pretty Wanton come away, *etc.* [Music by J. Corfe.] [1750?] *s. sh.* fol. **G. 311. (8.)**

Luckless Love. [Song.] The Words by a Gentleman, *etc.* [*London*, 1740?] *s. sh.* fol. **G. 316. a. (14.)**

The mighty Bowl. A Song. *See* Fill. Fill me a Bowl, a mighty Bowl, *etc.* [Words by J. Oldham, Music by J. Corfe.] [1735?] *s. sh.* fol. **G. 307. (200.)**

CORFE (James) The mighty Bowl. [For editions of this song published anonymously:] *See* Fill. Fill me a Bowl, *etc.*

Of all the Joys we are possest. *A two Part Song*...Sung at the Theatre in Goodmans Fields. [*London*, 1735?] *s. sh.* fol. **G. 310. (253.)**

[Another edition.] Of all the Joys we are possest. *A two Part Song, etc.* [*London*, 1735?] *s. sh.* fol. **H. 1994. c. (18.)**

CORFE (Joseph) Twelve Glees, for Three and Four Voices...Composed from Ancient Scotch Melodies, *etc.* [Book I.] *London*, 1791. *obl.* fol. **E. 207. b.**

Twelve Glees, for Three and four Voices ...Composed from Ancient Scotch Melodies, *etc.* (Book the Second.) *London*, 1791. *obl.* fol. **E. 317. a.**

A Third Set of Twelve Glees for Three and Four Voices arranged from the Melodies of Sacchini, Paisiello, Haydn, Pleyel, Storace &c...by Joseph Corfe, *etc.* *London & Bath*, [1800?] *obl.* fol. **E. 317.**

Sacred Music...in Two Volumes Consisting of a Selection...from the Te Deum, Jubilate, Anthems, & Milton's Hymn, Adapted to...Music of...Jomelli, Pergolesi, Perez, Martini, Beretti, Scolari, &c., &c. by...J. Harris. Arranged and published by J. Corfe, *etc.* *Printed for the Editor: London*, [1800?] fol. **I. 250. a.**

The composers named in this collection are: Pergolesi, Scolari, Cocchi, Hasse, Jomelli, Tasso, Chinzer, Vinci, Perez, Martini of Milan, Harris, Beretti and Geminiani.

A Treatise on Singing...interspersed with Original Examples...Selected...from the most Eminent Authors ... particularly some...Vocal Pieces of Sacred Music, from the MSS. of Jomelli, and Sacchini, never before published, *etc.* *London & Bath*, [1800?] *obl.* fol. **557. e. 22. (1.)**

The composers named in this work are: Sacchini, Jomelli and Anfossi.

Nine Vocal Trios arranged from the most Favourite Airs and Duetts of Purcell, Wise, Travers, Hayden & Harington. *Broderip & Wilkinson: London*, [1800?] *obl.* fol. **F. 607. z. (1.)**

See Haendel (G. F.) [2. *Selections and Arrangements.* a. *Vocal.*] The Beauties of Handel...arranged with a separate Accompaniment for the Piano Forte...by J. Corfe, *etc.* [1800?] *obl.* fol. **F. 26.**

See Kent (J.) Twelve Anthems, *etc.* (A Morning & Evening Service, with Eight Anthems ... Vol. 2d ... Revised ... by J. Corfe, *etc.*) 1773[–1777?] fol. **H. 829. a.**

CORIN. Corin and Joan. Pastoral. *See* Suett (R.)

CORINNA. Corinna is divinely fair. Song. *See* Purcell (H.)

Corinna with a Gracefull Air. Song. *See* Purcell (D.) [*The Reformed Wife.*]

CORIOLANO. Il Coriolano. Opera. *See* Ariosti (A.)

Piu benigno par che arrida. *A Favourite Minuet* sung by Mrs. Robinson in the Opera call'd Coriolanus. [By A. Ariosti.] [*London*, 1723.] *s. sh.* fol. **H. 1601. (96.)**

[Another copy.] **G. 305. (305.)**

CORISANDRE. Corisandre, ou les Foux par Enchantement. Opéra Ballet. *See* Langlé (H. F. M.)

CORKINE (William) Ayres, to Sing and Play to the Lute and Basse Violl. With Pauins, Galliards, Almaines and Corantos for the Lyra Violl. *W. Stansby for Iohn Browne: London*, 1610. fol. **K. 8. h. 4.**

The Second Booke of Ayres, Some, to Sing and Play to the Base-Violl alone: Others, to be sung to the Lute and Base Violl. With new Corantoes, Pauins, Almaines; as also diuers new Descants vpon old Grounds, set to the Lyra-Violl. *Printed for M[atthew] L[ownes] I[ohn] B[rowne] and T[homas] S[nodham]. As signed by W. Barley: London*, 1612. fol. **K. 8. h. 5.**

CORN. Corn Riggs are bonny. [Song.] *See* My. My Patie is a Lover gay, *etc.* [1740?] *s. sh.* fol. **G. 310. (88.)**

[Another edition.] Corn Riggs are bonny. Song. *See* My. My Patie is a Lover gay, *etc.* [1772.] 8°. **P.P. 5438. z.**

[Another setting.] Corn Riggs are bonny. [Song.] *See* My. My Patie is a Lover gay, *etc.* [By J. Hook.] [1774.] *s. sh.* fol. **G. 310. (126.)**

CORNACHIOLI (Giacinto) Diana Schernita. Favola Boscareccia, posta in musica da Giacinto Cornachioli d'Ascoli, *etc.* [Words by G. F. Parisani.] *Appresso Gio. Battista Robletti: Roma*, 1629. fol. **K. 7. i. 4.**

CORNEILLE ( ) Chantez petits oyseaux. *Chanson.* Sur le rétablissement de la santé du Roy. [Words by] L'Affichard. [*Paris*,] 1726. *s. sh.* 4°. **297. a. 23.**

Mercure de France, Sept., 1726.

CORNELIA. Cornelia. Song. *See* Moulds (J.)

CORNET (Alessandro) Six Italian Duettinos with an Accompaniment for the Piano Forte or Harpsichord. *Longman and Broderip: London*, [1790?] *obl.* fol. **D. 370. (7.)**

CORNISH. The Cornish Miners. [Song.] *See* DIBDIN (C.) [*A Tour to the Land's End.*]

CORNWALLIS. Cornwallis, Illustrious Warrior! *Ode in honor of Earl Cornwallis's Victory over General Gates* at Camden, South Carolina, on the 16th of August 1780, Performed at Lady Mary Cornwallis's Ball at Black-Land's House. (Minuets Composed for...Lady Mary Cornwallis's Ball, *etc.*) *J. Blundell:* [*London*, 1780.] fol. **G. 307. (55.)**

CORONA. Corona della Morte. [Madrigals.] *See* BONAGIONTA (G.)

Corona di Sacre Canzoni o Laude Spirituali di più divoti Autori. In questa terza impressione...accresciute di materie, & arie nuove. Ad uso de pij Trattenimenti delle Conferenze. *Da Cesare Bindi. Per il Carlieri: Firenze*, 1710. 12°. **A. 571.**

Corona Sacra Connexa ex Flosculis Musicalibus Præstantiss. Autorum, Addito in fine Cantico, Te Deum Laudamus, complenda Quatuor Vocibus, cum Basso Continuo ad Organum. Tenor. (Bassus.) (Basso Continuo.) 3 pts. *Apud Petrum Phalesium: Antuerpiæ*, 1626. 4°. **C. 201.**

This collection contains compositions by G. Zuchini, A. Banchieri, J. B. Cesena, L. Ursini, A. Mortari, A. Cifra, D. Borgi, H. Pfendner, H. Vecchi, G. Allegri, A. Gualtieri, T. Cechini, L. Viadana, I. F. Capelli, A. Agazzari, B. Leva, A. Bendinelli, S. Bernardi, I. Finetti, A. Lemes and M. A. Serra.

CORRADI (CESARE) *See* AMOROSI ARDORI. Li Amorosi Ardori di Diuersi...Musici ...Libro Primo, *etc.* [With a Dedication by C. Corradi.] 1583. *obl.* 4°. **A. 277. b.**

CORRECTEUR. Le Correcteur des Bouffons à l'Ecolier de Prague. [By J. B. Jourdan.] *Paris*, [1753.] 8°. **1103. b. 21. (9.)**

Seconde Lettre du Correcteur des Bouffons à l'Ecolier de Prague. Contenant quelques observations sur l'Opera de Titon, le Jaloux corrigé, et le Devin du Village. [By J. B. Jourdan.] *Paris*, [1753.] 8°. **1103. b. 21. (18.)**

CORRELLI (ARCANGELO) *See* CORELLI.

CORRESPONDENT. Where is pleasure? tell me where? *Song.* Music by a Correspondent.
[*London*], 1797. *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, Sept., 1797.

CORRETTE (MICHEL) Une Éléve de Melpomène. *Vaudeville, etc.* [Words by Panard.] [*Paris*,] 1733. *s. sh.* 4°. **298. a. 29.**
Mercure de France, July, 1733.

CORRETTE (MICHEL) Epouvante tes bords. *Air de Basse-taille, etc.* [Words by] Laffichard. [*Paris*,] 1744. *s. sh.* 4°. **298. b. 25.**
Mercure de France, April, 1744.

Premier Livre d'Orgue contenant Quatre Magnificat à l'usage des Dames Religieuses ...Oeuvre XVI. *Chez l'Auteur: Paris*, 1737. *obl.* fol. **e. 156.**

Le Maître de Clavecin pour l'Accompagnement, Méthode Théorique et Pratique ...Avec des Leçons chantantes on les Accords sont notés, *etc.* *Chez l'Auteur: Paris*, 1753. fol. **f. 734.**

Methode pour apprendre aisément à jouer de la Flûte Traversière. Avec des Principes de Musique, et des Brunettes à I. et II. parties, *etc.* *Chez Me Boivin: Paris*, [1740?] fol. **f. 734. a.**

Le Parfait Maitre à Chanter, Méthode pour apprendre facilement la Musique Vocale et Instrumentale . . . Avec des Leçons dans le gout nouveau à une et à deux parties, *etc.* *Chez l'Auteur: Paris*, [1758.] fol. **f. 734. b.**

CORRI, DUSSEK AND CO. Twenty Four New Country Dances, with their Proper Figures for the Harp, Piano Forte & Violin...Dedicated to the Nobility & Gentry...by Corri, Dussek & Co. For the Year 1797.
Printed for Corri, Dussek & Co.: London and Edinburgh, [1797.] *obl.* 8°. **b. 54. (3.)**

CORRI (DOMENICO) Three Favorite Airs selected from Blue Beard. Composed by M. Kelly...arranged as a Sonata, for two Performers on one Piano Forte with an accompaniment for the Tambourin ad libitum, *etc.*
Printed for Corri, Dussek & Co.: London, [1800?] fol. **g. 271. c. (32.)**
The P. F. part only.

[Alessandro nel Indie.] The Favourite Songs in the Opera Alessandro nel Indie. *R. Bremner: London*, [1774.] fol. **H. 348. (2.)**

The British Sailor. Song.
See MOULDS (J.) Louisa, a...Ballad... by J. Moulds...and the British Sailor, a ...Song...by D. Corri. [1800?] fol. **G. 798. (34.)**

Six Canzones for Two Voices and Bass or Guitar, *etc.* *J. Johnson: Edinburgh*, 1772. *obl.* 4°. **A. 797.**

Colin's my Theme. [Song.] As Sung by Miss Poole...at the Theatre Royal Covent Garden, *etc.* *Corri Dussek & Co.: Edinburgh and London*, [1793?] fol. **G. 805. d. (10.)**

CORRI (Domenico) A Select Collection of the Most Admired Songs, Duetts, &c., from Operas ... and from other Works, in Italian, English, French, Scotch, Irish, &c., &c. In Three Books ... The Music ...divided into Phrases...and to each are appropriated its Graces, Cadences, &c., with...directions for the Management of the Voice...by D. Corri. 4 vols.
Printed for John Corri : Edinburgh, [1779?] fol. **I. 278.**
The composers named in this collection are : Giordani, Rauzzini, Paesiello, Sacchini, Vento, Gluck, Perez, Piccini, Handel, Mortellari, Bertoni, J. [C.] Bach, D. Corri, Sarti, Dr. Arne, Barnard, Carey, Geminiani, Galuppi, Giardini, Dr. Boyce, Shield, M. Este, Monsigny, the Elector of Saxony, Dr. Arnold, T. Linley, C. Dibdin, M. Arne, W. Jackson, H. Purcell, Millico, Guglielmi, J. Hook, T. Smith, Carter, Des Aides, Mereau, Grétry, Rousseau, Hinner, Aprile, Oswald, Harington & L. Atterbury.

[Another edition.] Select Collection of the Most Admired Songs, Duetts, &c. In Four Books, *etc.* 4 vols.
Printed for Corri, Dussek & Co. : [London and] Edinburgh, [1795?] fol. **H. 1e35.**
In this edition the following composers are also named : Martini, Kozeluch, Salieri, Tarchi, Mozart, N. Corri, Batistino, B. Sperati and Gossec.

A New & Complete Collection of the Most Favourite Scots Songs, including a few English & Irish with proper Graces and Ornaments...likewise the New Method of Accompanyment of Thorough Bass. 2 Books. *Printed for Corri & Sutherland : Edinburgh*, [1788.] fol. **G. 348.**

[Another edition.] A New & Complete Collection of...Scots Songs, *etc.* Book I.
Printed for Corri & Sutherland : Edinburgh, [1790?] fol. **G. 348. b.**
In this edition there are no Directions on p. 1.

The Favorite Dance of La Belle Catherine. Adapted with Variations—in which is introduced the favorite Air of the Yellow Hair'd Laddie,—for the Harpsichord or Piano Forte, *etc.*
Printed for Birchall & Andrews : London, [1785?] fol. **g. 272. j. (12.)**

Donald, arranged [for voice & with P. F. variations] by D. Corri.
[*London ?* 1795?] fol. **g. 272. a. (23.)**

Donald. A Favorite Scotch Air...with Variations for the Piano Forte or Harpsichord. *Corri, Dussek & Co. : Edinr. and London*, [1795?] fol. **g. 272. j. (11.)**

CORRI (Domenico) The Doom of the Rose. [Song. Words] by [or rather translated from the French of] Cardinal Bernis ...with an Accompaniment for the Piano Forte, or Harp.
Printed for Corri Dussek & Co. : London & Edinburgh, [1800?] fol. **G. 805. d. (9.)**

Duncan Gray. With Variations by Sigr. Corri. *Printed for Corri and Compy. : [Edinburgh*, 1793?] fol. **g. 272. g. (13.)**

Duncan Gray. [Song.] Arranged with Variations for the Piano Fort by D. Corri. [*London ?* 1795?] fol. **g. 272. a. (22.)**

Evening. [Song.] Sung by Mrs. Crouch at the Theatre Royal Edinburgh. [*Edinburgh ?* 1795?] fol. **G. 805. d. (8.)**

Good Bye. A Favorite Ballad with an Accompanyment for the Piano Forte.
Printed for Corri & Dussek & Co. : [London] and Edinburgh, [1795?] fol. **G. 805. m. (14.)**

The Happy Dreamer. A Ballad...with an Accompaniment for the Harp or Piano Forte. *Printed for Corri, Dussek & Co. : London & Edinr.* [1800?] fol. **G. 805. m. (15.)**

Harvest Song.
See Pleyel, Corri and Dussek. Pleyel, Corri & Dussek's Musical Journal, *etc.* [Vocal Part.] No. 4. 1797. fol. **G. 356. (14*.)**

A Favorite Irish Air made into a Rondo for the Harpsichord.
[*Edinburgh ?* 1790?] fol. **h. 1568. b. (3.)**

Loch Erroch Side. Set for the Harpsichord with Variations, *etc.*
Printed for Corri & Sutherland : Edinr., [1780?] fol. **h. 2999. (5.)**

A Complete Musical Grammar, with a concise Dictionary comprehending all the Signs, Marks & Terms necessary to the practice of Music; The Art of Fingering; the Rules of Thorough Bass; a Prelude in every Key, and other Various Instructions, all comprehended in this Board. Invented and Aranged by D. Corri.
Corri & Sutherland : Edinr., [1787?] 4 *sheets, obl.* fol. **E. 350. (3.)**

My ain kind Dearie with Variations, *etc.* [P. F.] *Printed for G. Walker : London*, [1790?] fol. **g. 272. a. (21.)**

[Another edition.] My ain kind Dearie, with Variations, *etc.* [P. F.]
W. Boag : London, [1795?] fol. **h. 1480. b. (9.)**

[Another edition.] My ain kind Dearie, with Variations, *etc.* [P. F.]
G. Walker : London, [1800?] fol. **g. 272. g. (12.)**

CORRI (Domenico) The New Tender Lover. In vain you tell your parting Lover. A Ballad. [Words by M. Prior.] [*London*, 1790?] fol. **G. 805. m. (16.)**

Non temer mio bel tesoro. Rondo, as sung by Signora Morichelli ... in the Opera of La Fraschatana, *etc.* *Printed for Corri, Dussek & Co.: London*, [1793?] fol. **G. 805. d. (6.)**

The Sigh. A Ballad. [*London and Edinburgh*, 1795?] fol. **G. 805. m. (17.)**

See Apollo's Feast. Apollo's Feast, containing...Songs by...Corri, *etc.* [1788.] fol. **G. 351. (2.)**

See Guglielmi (P. C.) A compir già vò l'impresa. Recitative and Air...Arranged for the Piano Forte, with ornaments by D. Corri. [1794.] fol. **G. 805. d. (13.)**

See Paisiello (G.) Gli Schiavi per Amore. A Comic Opera...Arranged for the Harpsichord or Piano-Forte, with Graces and other Ornaments by D. Corri. [1787.] fol. **H. 445.**

See Pleyel (I. J.) The King of Hearts ...Ballad set by D. Corri from Pleyel's ...Air. [1790?] fol. **G. 377. (15.)**

See Pleyel (I. J.) [*Quartett. Op.* 7.] The Favorite Air from Pleyel's Quartett. Op. 7th. Arranged for the Voice and Harpsichord by D. Corri. [1800?] fol. **H. 1650. p. (21.)**

See Sarti (G.) Ah non sai...Arranged, with an Accompaniment and Graces, by D. Corri. [1792.] fol. **G. 199. (28.)**

See Trento (V.) Brillar il cor mi sento ...Arranged for the Piano Forte with ornaments by D. Corri. [1794.] fol. **G. 805. d. (23.)**

See Viotti (G. B.) Amanti che nel Core ...Pollacca...Arranged, with an Accompaniment for the Piano Forte by D. Corri. [1794.] fol. **G. 385. c. (13.)**

CORRI (Natale) Three Sonatas, for the Piano Forte or Harpsichord, with an accompanyment for a Violin...Op. 1st. *Corri & Sutherland: Edinburgh*, [1790?] fol. **g. 271. f. (1.)**

See Pleyel (I. J.) [6 *Quartetts. Op.* VI. No. 3.] A Quartetto...Adapted for the Harpsichord...with Accompaniments for a Violin & Bass by N. Corri. [1790.] fol. **g. 161. (9.)**

CORRI (Philip Antony) Altho' from thee, I soon must part. Canzonett, Words by Lady T[inte]. *L. Lavenu: London*, [1800?] fol. **G. 805. f. (33.)**

Caro caro. Cavatina with a Harp Accompaniment, *etc.* *R. Birchall: London*, [1800?] fol. **H. 1666. (31.)**

CORSAIRE. Que de maux loin de toi j'éprouve. *Romance du Corsaire* [by N. Dalayrac]. [*Paris*, 1783?] *s. sh.* 8°. **B. 362. c. (76.)**

Le Corsaire. Comédie. *See* Dalayrac (N.)

CORSI (Bernardo) Di Bernardo Corsi ...Il Primo Libro de Madrigali, a Otto voci. Accomodati per sonar con ogni sorti di stromenti. Opera III. Nouamente composte, *etc.* Canto (Tenore) (Basso) Primo Choro. (Alto Secondo Choro.) 4 pts. *Appresso Ricciardo Amadino: Venetia*, [1607.] 4°. **C. 177.**

Missæ, et Motecta cum Quatuor, et Octo Vocibus Accomodato ad cantum quorumcunque instrumentorum musicalium, Voce demissiori Continuata ad cantum Organi ... Opera IIII. Altus Primus Chorus. (Cantus Secundus Chorus.) 2 pts. *Apud Ricciardum Amadinum: Venetijs*, 1608. 4°. **C. 177. a.**

CORSIN ( ) Berceaux charmants. *Romance.* Musique et Accomp[t] de Harpe par Corsin. Paroles de Mademoiselle de Lancosmé. *Chez l'Auteur:* [*Paris*, 1800?] fol. **G. 548. (57.)**

Sonate pour la Harpe, terminé par un Air varié. *Chez l'Auteur: Paris*, [1795?] fol. **h. 173. c. (4.)**

CORSIUS (Bernardus) *See* Corsi.

CORTECCIA (Francesco) Libro Primo de Madriali a Quatro Voci...Con l'aggiunta d'alcuni Madriali Nouamente fatti per la Comedia del Furto. Cantus. (Tenor.) (Bassus.) 3 pts. *Appresso di Antonio Gardane: Venetia*, 1547. *obl.* 4°. **K. 3. b. 7.**

The Tenor part is imperfect, wanting all after p. 14.

Responsoria Omnia Quintæ ac Sextæ Feriæ Sabbathique Maioris Hebdomadę Paribus Vocibus ... Iuxta Breuiarij Romani Formā restituti, Vnà cum Cantico Zachariæ & Psalmo Dauidis quīquages: Ipsis Ferijs accomodata Nūc nuper edita. *Apud Filios Antonij Gardani: Venetijs*, 1570. fol. **K. 4. h. 10.**

CORTI (Stefano) Laude Spirituali ... Per uso delle Congregazioni di S. Filippo Neri ed' altre conferenze simili solite farse nella Città di Firenze. *Nel Garbo, nella Stamperia di G. Manni: Firenze*, 1703. 8°. **A. 191.**

CORTICIUS (Franciscus) *See* Corteccia.

CORTITIUS (Franciscus) *See* Corteccia.

CORVINUS (Johannes Michael) Heptachordum Danicum seu Nova Solsisatio in qua Musicæ tam qviad canendum, qvàm qvi ad componendum cantum Prac-

ticæ Usus . . . dilucedè, planè, & apertè ostenditur. Cui accessit Logistica Harmonica Musicæ theoricæ vera & firma præstruens fundamenta, *etc.*
Typis Melchioris Martzan: Hafniæ, 1646. 4°. **K. 4. C. 1.**
A presentation copy with an autograph inscription by the author. There is a second engraved title-page.

CORVINUS (Laurentius) Laurẽtij Coruini Nouiforensis Diologus Carmine & soluto oratione conflatus: de Mentis saluberrima ꝑsuasione . . . Et qm̃ mirifice dn̄icę passiõis recordatio in ꝑcipue opusculũ ex Dauide, reliquisq; sanctis vatibus cũ Saphicis Iambicis & Pindaricis Ymnis & Canticis redacta, *etc.* MS. NOTES.
In ædibus Valentini Schuman: Lipsiæ, 1516. 4°. **11408. c. 86.**

CORYDON. Corydon and Cynthia. [Song.] *See* B., *Revd. Mr.*

Corydon and Phillis. [Song, begins "Her sheep had in clusters."]
See Gardiner (P.)

Corydon and Phillis. A Dialogue. [Begins: "Come, Phillis Fair."]
See Russel (D.)

COSA RARA. Pace caro mio sposo. Duetto in the Opera La Cosa Rara [by V. Martin y Solar], *etc.* [Full Score.]
Longman and Broderip: London, [1790.] fol. **G. 197. (2.)**

Pace caro mio sposo. The Favorite Duet sung by Sig^ra. Storace and Sig^r. Viganoni in the Opera of La Cosa Rara [by V. Martin y Solar]. *R. Birchall: London*, [1800?] fol. **H. 2820. (12.)**

Più bianca di giglio. *Air de la Cosa Rara.* [By V. Martin y Solar.] Avec Accompag^t. de Clavecin. *Chez Frère: [Paris*, 1800?] fol. **G. 557. (46.)**

Una Cosa Rara. Dramma giocoso.
See Martin y Solar (V.)

COSIMI (Nicola) Sonate da Camera a Violino e Violone o Cembalo . . . Opera Prima. *Chez E. Roger: Amsterdam*, [1700?] *obl.* fol. **e. 23.**

COSPOTH ( )
See Kospoth (O. C. E. von).

COSSET (François) Missa Quatuor Vocum, ad Imitationem moduli, Cantate Domino, *etc. Ex officina Roberti Ballard; Parisiis*, 1659. fol. **K. 10. b. 1. (11.)**

Missa Quatuor Vocum, ad Imitationem Moduli, Exultate Deo. . . Novo editio. *Typis Joannis Baptistæ Christophori Ballard: Lutetiæ-Parisiorum*, 1729. fol. **K. 10. b. 1. (9.)**

Missa Quinque Vocibus, ad Imitationem Moduli, Gaudeamus omnes . . . Quarta editio. *Typis Joannis Baptistæ Christophori Ballard: Luteciæ-Parisiorum*, 1725. fol. **K. 10. b. 1. (10.)**

COSSONI (Carlo Donato) Il Primo Libro de Motetti a Due e Tre Voci. Con vna Letania della B.M.V. a 3 . . . Opera Prima, e Seconda Impressione, *etc.* Canto. (Alto.) (Basso.) (Basso per l' Organo.) 4 pts. *Nella Stampa di G. B. Beltramino: Milano*, [1678.] 4°. **D. 44.**

Il Secondo Libro de Motetti a due, e trè voci . . . Opera Nona, *etc.* Canto Primo (Secondo). (Basso.) (Organo.) 4 pts. *Per Giacomo Monet: Bologna*, 1670. 4°. **C. 70.**

COSTA (Antonio Pereyra da)
See Pereyra da Costa.

COSTANTINI (Alessandro) Motecta Singulis, Binis, Ternisq; vocibus, cum Basso al Organum concinenda . . . Liber Primus. Cantus Primus (Secondus). (Bassus.) (Bassus ad Organum.) 4 pts. *Ex Typographia Bartholomaei Zannetti: Romae*, 1616. 4°. **D. 63.**

COSTANTINI (Fabio) L'Aurata Cintia Armonica, Arie, Madrigali, Dialogi, e Villanelle, Di diuersi. . . Autori, à 1. à 2. à 3. & à 4. Posta in luce Da Fabio Costantini . . . Opera Ottaua, Libro Secondo. Con la Partitura. Canto Primo (Secondo). (Basso steso per il Cimbalo, ouero altri Stromenti.) 3 pts. *Per Michel' Angelo Fei, e Rinaldo Ruuli: Oruieto*, 1622. 4°. **D. 62. c.**
The composers named in this collection are: F. Costantini, T. Gargari, P. Mutij, [G.] Boschetti, G. F. Anerio, A. Costantini, Il Grappuccio, A. Antonelli and Frescobaldi.

Ghirlandetta Amorosa, Arie, Madrigali, e Sonetti, Di diuersi . . . Autori, A Vno, à Due, à Tre & à Quattro, Poste in luce Da Fabio Costantini. . . Opera Settima. Libro Primo. Canto Primo (Secondo). (Basso Steso per il Cimbalo, ouero altri Stromenti.) 3 pts. *Per Michel' Angelo Fei, & Rinaldo Ruuli: Oruieto*, 1621. 4°. **D. 62. d.**
The composers named in this collection are: F. Costantini, G. Frescobaldi, A. Costantini, A. Antonelli, P. Mutij, G. F. Anerio, "La Cecchina di Fiorenza," G. D. Puliasca, T. Gargari, G. B. Nanini, P. Quagliati and I. Benincosa.

Raccolta de' Salmi a Otto de diuersi Eccellentissimi Autori, posti in luce da F. Costantini Romano. Opera Seconda. Canto, (Alto,) (Tenore,) (Basso,) Primo Choro. Canto, (Alto,) (Tenore,) (Basso,) (Secondo Choro.) (Basso steso per l' Organo.) 9 pts. *Nella Stamperia di Gio: Giacomo Carlino: Napoli*, 1615. 4°. **D. 62. b.**
The composers of this collection are: F. Costantini, A. Chrivello, G. M.

Nanini, A. Costantini, F. Soriano, G. B. Nanini, P. Tarditi, C. Roilo, G. F. Anerio, R. Giovanelli, V. de Grandis and F. Anerio.

COSTANTINI (Fabio) Selectæ Cantiones Excellentissimorum Auctorum, Binis, Ternis, Quaternisq; Vocibus concinendæ. A Fabio Constantino ... simul collectæ. Liber Primus. Opus Tertium. Cantus Primus (Secundus). (Bassus.) (Bassus ad Organum.) 4 pts.

Apud Bartholomæum Zannettum : Romæ, 1616. 4°. **D. 62. a.**

The composers of this collection are : R. Giovanelli, G. B. Nanini, T. Gargarii, V. de Grandis, F. Anerio, O. Catalano, P. Tarditi, A. Antonelli, A. Costantini, C. Zoilo, G. Troiani, R. Vailerii, G. F. Anerio, P. Quagliati, G. F. Brissio, P. Heredia, D. Massentio, G. Frescobaldi, S. Landi, A. Crivello and F. Costantini.

Selectæ Cantiones Excellentissimorum Auctorum Octonis vocibus concinnendæ. A Fabio Constantino...in lucem editæ. Cum Basso ad Organum. Cantus (Altus) (Tenor) (Bassus) Primi Chori. Cantus (Altus) (Tenor) (Bassus) (Secundi Chori.) (Bassus ad Organum.) 9 pts.

Ex typographia Bartholomæi Zannetti : Romæ, 1614. 4°. **D. 62.**

The composers of this collection are : Palest[r]ina, G. M. Nanini, F. Anerio, F. Soriano, R. Giovanelli, A. Crivello, B. Nanini, G. F. Anerio, A. Pacelli, A. Costantini, P. Santini, A. Zoilo, L. Marentio, B. Roi, G. B. Lucatello and F. Costantini.

[Another copy. Cantus Secundi Chori.] **D. 62. e.**

Imperfect, wanting the title-page.

COSTELLOW (Thomas) Bridal Day. A favorite Song sung by Miss Wingfield at the Apollo Gardens. Written by Mr. Upton, *etc.* *Longman and Broderip : London*, [1792?] fol. **H. 2826. c. (8.)**

Dorilas and Daphne, [Song] *etc.* *S. B[abb : London*, 1780?] *s. sh.* fol. **G. 314. (95.)**

The Fair Huntress, a Favorite New Song, Sung at Vauxhall ... by Miss Daniels ... Written by Dr. Houlton. *E. Riley : London*, [1800?] fol. **H. 2835. a. (8.)**

The favorite Irish Air, as Performed ... in the Pantomine of Harlequin Amulet, adapted for the Piano Forte or Harp, with Variations, *etc.* *E. Riley : London*, [1800.] fol. **h. 1480. a. (18.)**

A Favourite Lesson for the Harpiscord. *Printed for Straight and Skillern : London*, [1775?] fol. **g. 271. (29.)**

Love and Music. [Song,] *etc.* *St[raight] and Sk[illern : London*, 1775?] *s. sh.* fol. **G. 313. (161.)**

COSTELLOW (Thomas) A Selection of Psalms and Hymns with favorite and approved Tunes for the Use of Bedford Chapel, *etc.* [The Music edited by T. Costellow. With a preface by W. Parry] *W. Crace : London*, [1791] 4°. **C. 725.**

The following composers are named in this work : Costellow, Marcello, Madan, Handel, Jackson [of Exeter], Dr. Arne, Carey and I. Ashley.

A Sonata for the Piano-Forte, to which is added—Arranged as a Rondo—the Favorite Air in the Ballet of the True Lover's Knot as performed by Mr. O'Farrol... & Mr. Weippert...at Drury Lane Theatre. *Printed for G. Walker : London*, [1795?] fol. **g. 443. d. (5.)**

Six Favorite Sonatinas, for the Piano Forte with or without Additional Keys. *Preston : London*, [1800?] fol. **g. 442. f. (2.)**

You lov'd and I was blest. A favorite Song sung by Mr. Mathews at the Royalty Theatre in a Pill for the Doctor or the Tripple Wedding, *etc.* *Printed for Mr. Mathews : Bath, etc.* [1790.] fol. **G. 808. e. (6.)**

See Stevenson (*Sir* J. A.) The Willow ...The Accompaniments by T. Costellow. [1800?] fol. **H. 2818. c. (45.)**

COSWAY (Maria Cecilia Louise) *Mrs.* Deux Sonates pour le Clavecin, avec un Violon, arrangées pour Deux. Harpe et Clavecin, Piano-Forté ou L'Orgue par P. J. Meyer, *etc.* [Separate Parts.] *Chez Messrs. Birchall & Andrews : Londres*, [1787?] fol. **h. 64. (3.)**

COSYN (John) Musike of Six, and Fiue partes. Made vpon the common tunes vsed in singing of the Psalmes. Altus. *Iohn Wolfe : London*, 1585. *obl.* 4°. **K. 8. b. 6.**

COTCHELIN. Cotchelin sat all alone. A favourite Irish Song, *etc.* [By C. Dibdin.] *J. Lee : Dublin*, [1780?] *s. sh.* fol. **H. 1601. b. (45.)**

COTILLIONS. XXIV New Cotillons, or French Dances...for the Harpsichord, Violin, German Flute or Hautboy, with proper Directions to each. *J. Longman & Co. : London*, [1770?] *obl.* 4°. **a. 227. b.**

Sixteen Cotillions or French Dances... For the Harpsicord, Violin, German Flute or Hautboy, with proper Directions to each Dance. *Randall and Abell : London*, [1768?] *obl.* fol. **a. 227. a.**

Twenty Four New Cotillions with their proper Figures. Adapted for the Harp, Piano Forte, Violin and German Flute. As danc'd at the Assembly Rooms in Bath...being the most Favorite and

fashionable...now performing this present Spring Season. 1876. Book the VI.
Printed for Longman & Broderip: London, [1786.] *obl.* 4°. **b. 53. (3.)**

Twenty-Four New Cotillions, for the Harpsicord German Flute or Violin with proper Figures to each, as Danced at the Assembly Rooms at Bath.
Preston & Son: London, [1790?] *obl.* 4°. **a. 227.**

Four Cotillons or French Dances. Arranged for the Piano Forte. *S. Straight: London*, [1800?] fol. **g. 229. (19.)**

COTILLON. The Cotillon. [Song.]
See HAIL. Hail Politeness, Pow'r divine. [1770?] *s. sh.* fol. **H. 1994. a. (85.)**

Cotillon Song.
See LONG. Long young Jockey toy'd and sported. [1770?] *s. sh.* fol. **G. 316. j. (13.)**

COTTAGE. The Cottage Boy. Song.
See HOOK (J.)

Cottage Carol. [Song.]
See IN. In every copse beneath the shade. [1790?] fol. **H. 2831. a. (2.)**

The Cottage in the Grove. Song.
See HOOK (J.)

The Cottage on the Lawn. Song.
See ARNE (M.)

Cottage on the Moor. [Song.]
See SANDERSON (J.)

The Cottage Swain. Song.
See HOW. How happy is yon Cottage Swain, *etc.* [1790?] fol. **G. 356. (38.)**

COTTAGER. The Cottager. [Song.]
See WHEATLEY (W.)

COTTAGERS. The Cottagers. Glee. [Begins: "Tho' our fate is to be poor."]
See ATTERBURY (L.)

The Cottagers. Glee. [Begins: "From this roof my shepherd went."]
See CALLCOTT (J. W.)

COTTERELL (JOHN) Lucinda is quite forgotten now. *A Song*, [words] by a lady of quality. [*London*, 1754.] 8°. **P.P. 5438. z.**
The Universal Magazine, Vol. XIV., *p.* 127.

COUARDE (SEBASTIEN)
See MEYER (P. J.) *the Elder*, and COUARDE (S.) French Songs for 1779...adapted... by P. J. Meyer & Monsr. Couarde. [1779.] fol. **H. 1439.**

COULANT. Le Coulant. [Song.]
See JUSQUES. Jusques dans la moindre des choses, *etc.* [1785?] 8°. **B. 362. (179.)**

COULD. Could a man be secure. A Favourite Duet, *etc.* [By Starling Goodwin.] *Printed for S. A. & P. Thompson: London*, [1790?] fol. **G. 806. r. (13.)**

COULD. Cou'd a Man be secure. Song.
See CLARKE (J.) [*The Committee.*]

Could I fancy that for me. Ballad.
See SCHULZ (M.)

Could I know all the world. *New Black Joke.* [Song.] *P. Hodgson: London*, 1775?] *s. sh.* fol. **G. 307. (122.)**

Cou'd I the lovely Cælia move. Song.
See HARRIS (R.)

COULD'ST. Could'st Thou give me a Pleasure. *The Choice.* [Song.] Address'd to a Bottle by Mr. Tho: Say. [*London*, 1730?] *s. sh.* fol. **G. 305. (253.)**

[Another copy.] **G. 307. (35.)**

[Another edition.] Could'st thou give me a Pleasure. *The Choice, etc. B. Cole:* [*London*, 1740?] *s. sh.* fol. **H. 1994. b. (15.)**

[Another edition.] Could'st thou give me a Pleasure. *The Choice, etc. London*, 1754. *s. sh.* 8°. **P.P. 5439. ab.**
New Universal Magazine, Sept., 1754.

COULE. Coule, bouteille incomparable. Air.
See BOUVARD (F.)

Coule, jus prétieux. Air.
See VOISIN ( )

COULEUR. Une Couleur Charmante. *Coquelicot*, [Song, written] par Mr. Déduit, sur l'Air: Au Coin du Feu [by F. Guichard]. *Chez les frères Savigny:* [*Paris*, 1785?] 8°. **B. 362. a. (149.)**

COULTHIRST (ROBERT) By the Murmuring Streams, as I lay. *A new Song* the Words and Tune by Mr. R. Coulthirst. [*London*, 1710?] *s. sh.* fol. **H. 1601. (73.)**

[Another edition.] By the murmuring streams as I lay. *A Song, etc.* [*London*, 1715?] *s. sh.* fol. **G. 306. (240.)**

Sweet Charmer of the Plain. *A new Song* the Words and Tune by Mr. R. Coulthirst. [*London*, 1715?] *s. sh.* fol. **H. 1601. (399.)**

'Twas at the foot of a rising hill. *A Song* words and tune by Mr. R. Coulthirst. [*London*, 1710?] *s. sh.* fol. **H. 1601. (447.)**

COUNTRY. Country and Town. [Song.]
See YOUR. Your praises of London are surely a joke, *etc.* [1795?] fol. **G. 249. (55.)**

The Country Club. [Song.]
See DIBDIN (C.) [*The Sphinx.*]

The Country Courtship. Pastoral Dialogue. *See* HOOK (J.)

The Country Cousins. [Song.]
See BIRD ( )

The Country Delight. [Song.]
See infra: A Country Life is sweet.

COUNTRY. The Country Dialogue.
See WHERE. Where oxen do low, *etc.*
[1705?] *s. sh.* fol. **H. 1601. (481.)**

The Country Farmer. Song.
See CLARKE (J.)

The Country Girl's Farewel. [Song.]
See FAREWELL. Farewel ye Hills and Valleys. [1740?] *s. sh.* fol.
G. 316. d. (130.)

The Country Lass. [Song.]
See WHAT. What tho' I am a Country Lass. [1725?] *s. sh.* fol.
G. 313. (81.)

The Country Life. [Duet.]
See WYNNE (J.)

A Country Life is sweet. *The Country Delight.* [Song.]
[*London*, 1730?] *s. sh.* fol.
G. 316. d. (29.)

[Another edition.] A Country Life is sweet. *The Country Delight.* [Song.]
[*London*, 1750?] *s. sh.* fol. **I. 530. (40.)**

The Country School-Boy and Rosa. Ballad.
See HAIGH (T.)

The Country Sheep-Shearing. [Song.]
See JENNY. Jenny and Molly and Dolly, *etc.* [1720?] *s. sh.* fol. **H. 1601. (223.)**

The Country Wake. [Glee.]
See ARNE (T. A.) The Syren.

The Country Wedding. Song.
See WELL. Well met pretty nymph, *etc.*
[1756.] 8°. **P.P. 5438.**

The Country Wedding. [Song.] *See* WELL. Well met, pretty nymph. [1756.] 8°.
250. c. 3.

The Country Wife's Complaint. [Song.]
See YOU. You Nymphs that would true pleasure learn. [1735?] *s. sh.* fol.
G. 316. f. (152.)

COUNTRY DANCES. A Hundred and Twenty Country Dances for the Flute: Being a Choice Collection of the Pleasant and most Airy Tunes out of all the Dance Books both old and new, Transpos'd into Familiar Keys and made Proper for the Flute, the whole Fairly Engraven.
Printed for L. Pippard: London, 1711. *obl.* 4°. **b. 49.**

Twenty Four New Country Dances for the Year 1711 ... Dedicated to ... Henry Ld. Newport ... by ... N. Kynaston, *etc.*
[1711.] *obl.* 12°. *See* KYNASTON (N.)
a. 10. (3.)

Twenty Four New Country-Dances, for the year 1713. With Proper Tunes, and New Figures or Directions, to each Dance. The Musick proper for the Violin, Hautboy, or Flute. Printed on the New Capital Character of Musick.
Printed for J. Walsh and J. Hare: London, [1713.] *obl.* 12°. **a. 9. (2.)**

COUNTRY DANCES. Twenty Four New Country Dances for the Year 1714. With proper Tunes and new Figures or Directions to Each Dance. Compos'd by Several Authors. All Fairly Engraven, *etc.*
Printed for J. Walsh and J. Hare: London, [1714.] *obl.* 12°. **a. 10. (2.)**

Twenty Four New Country Dances for the Year 1716...dedicated to W. Williams ... by ... N. Kynaston. [1716.] *obl.* 12°.
See KYNASTON (N.) **a. 10. (4.)**

Twenty Four New Country Dances for the Year 1718 ... dedicated to R. Waringe ... by ... N. Kynaston. [1718.] *obl.* 12°.
See KYNASTON (N.) **a. 10. (1.)**

Twenty Four Country Dances for the Year 1738. With Proper Tunes, Figures or Directions to Each Dance. . . . The, Tunes proper for the Violin, German Flute, or Hoboy, *etc.* *Printed for Benj. Cooke: [London*, 1738.] *obl.* 4°. **a. 9. d. (1.)**

Twenty Four Country Dances for the Year 1745. With Proper Tunes, Figures, or Directions to each Dance ... The Tunes proper for the Violin, German Flute, or Hoboy, *etc.* *Printed for I. Walsh: London*, [1745.] *obl.* 4°. **a. 10. a. (1.)**
Wanting the last leaf.

[8 pages of an imperfect collection of Country Dances, without title-page.]
[*J. Johnson? : London?* 1745?] *obl.* 4°.
a. 9. f. (3.)

Twenty Four Country Dances for the Year 1748. With Proper Tunes, Figures, or Directions to each Dance ... The Tunes proper for the Violin, German Flute or Hoboy, *etc.* *Printed for I. Walsh: London*, [1748.] *obl.* 4°. **a. 10. a. (2.)**

A Choice Collection of 200 Country Dances ... With proper Figures or Directions to each Tune. For the Violin and German Flute. Vol. 4(–6). 3 vols. *Printed for Jno. Johnson: London*, 1748–51. *obl.* 4°.
a. 9. a.
Vol. V. is imperfect, wanting the title-page and last eight dances.

Twenty Four Country Dances for the Year 1750. With Proper Tunes and Directions to each Dance. Set for the Violin, German Flute, or Hoboy, *etc.*
Printed for I. Walsh: London, [1750.] *obl.* 4°. **a. 10. a. (3.)**
Wanting the last leaf.

Caledonian Country Dances with a Through Bass for y^e^ Harpsicord, y^e^ 3^d^ Edition, with Aditions. *Printed for I. Iohnson: London*, [1750?] *obl.* 4°.
a. 222.

Twenty Four Country Dances for the Year 1751. With Proper Tunes and Directions to each Dance, set for the Violin, German Flute or Hautboy.
Printed for H. Waylett: London, [1751.] *obl.* 4°. **a. 9. g. (2.)**

COUNTRY DANCES. Twenty Four Country Dances. With Proper Tunes and Directions to each Dance ... for the year 1755. *Printed for J. Johnson : London*, [1755.] *obl.* 4°. **a. 9. g. (1.)**

Twenty Four Country Dances for the Year 1755. With proper Tunes and Directions to each Dance ... The Tunes proper for the Violin, German-Flute and Hautboy, *etc. Printed for P. Thompson : London*, [1755.] *obl.* 4°. **a. 223. f. (1.)**

Rutherford's compleat Co'lection of 200 ... Country Dances, *etc.* Voll. Ist. [1756?] *obl.* 4°. *See* RUTHERFORD (D.) **a. 220.**

Twenty-Four Country Dances for the Year 1760. With proper Tunes and Directions to each Dance ... The Tunes proper for the Violin, German-Flute and Hautboy, *etc. Printed for Thompson & Son : London*, [1760.] *obl.* 4°. **a. 223. f. (2.)**

The Compleat Collection of 200 Favourite Country Dances ... with proper Figures or Directions to Each Tune. Set for the Violin, *etc.* Vol. I. [1760?] *obl.* 4°. *See* THOMPSON, *Music Publishers.* **a. 225.**

Twenty Four Country Dances for the Year 1762. With proper Tunes and Directions to each Dance ... The Tunes proper for the Violin, German-Flute and Hautboy, *etc. Printed for Thompson & Sons : London*, [1762.] *obl.* 4°. **a. 223. f. (3.)**

Twenty Four Country Dances for the Year 1763. With proper Tunes & Directions to each Dance, *etc. Printed for Thompson and Sons : London*, [1763.] *obl.* 4°. **a. 223. f. (4.)**

Twenty Four Country Dances for the Year 1764. With proper Tunes & Directions to each Dance, *etc. Printed for C. & S. Thompson : London*, [1764.] *obl.* 4°. **a. 223. f. (5.)**

Twenty Four Country Dances for the Year 1765. With Proper Tunes and Directions to each Dance. Set for the Violin, German Flute, or Hoboy, *etc. Printed for I. Walsh : London*, [1765.] *obl.* 4°. **a. 10. a. (4.)**
At the end is bound up the last leaf of another of Walsh's sets of dances.

Twenty Four Country Dances for the Year 1768. With proper Directions to each Dance. *Printed for T. Straight and Skillern : London*, [1768.] *obl.* 4°. **a. 253. (1.)**

Thompson's Compleat Collection of 200 Favourite Country Dances ... with proper Figures or Directions to each Tune ... Set for the Violin, *etc.* 4 Vols. [1770-1780.] *obl.* 4°. *See* THOMPSON, *Music Publishers.* **a. 223. a.**

COUNTRY DANCES. [Another edition.] Thompson's Compleat Collection of 200 Favourite Country Dances, *etc.* Vol. 4. [1780?] *obl.* 4°. *See* THOMPSON, *Music Publishers.* **a. 223. g.**

Twenty Four Country Dances for the Year 1770. With proper Tunes and Directions to each Dance, *etc. Printed for R. Bride : London*, [1770.] *obl.* 4°. **a. 222. a.**

Twelve Favorite Country Dances and Six Cotillions, with their proper Figures, *etc. J. Johnston : London*, [1770?] *obl.* 4°. **a. 9. e. (5.)**
Imperfect, wanting pp. 25 *and* 26.

Twenty Four Country Dances for the Year 1775. With proper Tunes and Directions to each Dance, *etc. Printed for C. & S. Thompson : London*, [1775.] *obl.* 4°. **a. 223. f. (6.)**

Rutherford's compleat Collection of 200 ... Country Dances, *etc.* Voll. 1st. (Voll. 3rd.) 2 pts. [1775?] *obl.* 4°. *See* RUTHERFORD (D.) **a. 220. a.**

Twelve Favourite Country Dances with Figured Basses for the Harpsichord, for the Year 1777, with Proper Tunes and Directions for each Dance, *etc. Printed for J. Rutherford : London*, [1777.] *obl.* 4°. **b. 55. b. (7.)**

[Twenty Four Country Dances.] [*London*, 1778?] *obl.* 4°. **a. 9. f. (1.)**
Imperfect, wanting the title-page.

Sixteen New Dances for the Violin German Flute & Harpsichord with their proper Figures, *etc. W. Campbell : London*, [1780?] *obl.* 4°. **a. 9. e. (6.)**

Twenty four Country Dances for the Year 1783. With proper Tunes and Directions to each Dance, *etc. Printed for S. A. & P. Thompson : London*, [1783.] *obl.* 4°. **a. 223. f. (7.)**

Twenty four Country Dances for the Year 1784. With proper Tunes and Directions to each Dance, *etc. Printed for W. Campbell : London*, [1784.] *obl.* 4°. **a. 9. d. (3.)**

Twenty Four Country Dances for the Year 1785. With proper Directions to each Dance, *etc. T. Cahusac : London*, [1785.] *obl.* 4°. **a. 248. (1.)**

Twenty Four Country Dances for the Year 1785. With proper Tunes and Directions to each Dance, *etc. Printed for S. A. & P. Thompson : London*, [1785.] *obl.* 4°. **a. 223. f. (8.)**

[Twenty Four Country Dances.] [*London*, 1785?] *obl.* 4°. **a. 9. f. (2.)**
Imperfect, wanting the title-page.

Twenty Four American Country Dances as Danced by the British during their Winter Quarters, *etc.* 1785. *obl.* 4°. *See* CANTELO ( ) **b. 53. (2.)**

COUNTRY DANCES. Twenty four Country-Dances for the Year 1786. With proper Tunes and Directions to each Dance, *etc.* *J. Preston : London*, [1786.] *obl.* 4°. **a. 252. (1.)**

Twenty Four Country Dances for the Year 1787. With proper Directions to each Dance, *etc.* *Printed for T. Skillern : London*, [1787.] *obl.* 4°. **a. 253. (2.)**
A title-page only.

Twenty four Country Dances for the Year 1787. With proper Tunes and Directions to each Dance, *etc.* *Printed for S. A. & P. Thompson : London.* [1787.] *obl.* 4°. **a. 223. f. (9.)**

Eight Cotillions, 6 Country Dances and two Minuets, *etc.* Book XX., for the Year 1787. [1787.] *obl.* 4°. *See* PLATTS (M.) **b. 53. (4.)**

Twelve Country Dances with their Basses for the Year 1788, with proper Directions to each Dance, *etc.* *T. Cahusac : London*, [1788.] *obl.* 4°. **a. 248. (6.)**

Twenty four Country Dances for the Year 1788. With proper Tunes and Directions to each Dance, *etc.* *J. Preston : London*, [1788.] *obl.* 4°. **a. 252. (2.)**

Twenty Four new Country Dances for the Year 1788. With proper Directions to each Dance, *etc.* *Printed for T. Skillern : London*, [1788.] *obl.* 4°. **a. 253. (3.)**

Twenty four Country Dances for the year 1788. With proper Tunes and Directions to each Dance, *etc.* *Printed for S. A. & P. Thompson : London*, [1788.] *obl.* 4°. **a. 223. f. (10.)**

Twelve New Country Dances for the Year 1788, *etc.* [1788.] *obl.* 4°.
See BLAKE (R.) **b. 53. (8.)**

Twelve favorite new Country Dances... Danced at the Ball given by their Royal Highnesses the Prince of Wales, Duke of York and Prince William Henry, at... Stonehouse, *etc.* 1788. *obl.* 4°.
See EDWARDS (T.) **h. 52. (5.)**

Ten new Country Dances and three Cotillons, *etc.* For the year 1788. [1788.] *obl.* 4°. *See* JONES (T.) *Harpist.* **b. 55. a. (5.)**

Eight Cotillions and Six Country Dances, *etc.* Book XXII. For the year 1788. [1788.] *obl.* 4°. *See* PLATTS (M.) **b. 52. (6.)**

[Twenty Four Country Dances for the Year 1789, *etc.*] [*Printed for S. A. & P. Thompson : London*, 1789.] *obl.* 4°. **a. 223. f. (11.)**
Imperfect, wanting the title-page.

Ten new Country Dances and three Cotillions, *etc.* For the Year 1789. [1789.] *obl.* 4°. *See* JONES (T.) *Harpist.* **h. 52. (10.)**

COUNTRY DANCES. New Bath Dances. Twelve Country Dances and Two Minuets, *etc.* [1789.] *obl.* 4°.
See SECOND (J.) **a. 214.**

Twelve Country Dances, with their Basses, for the Year 1790; with proper Directions to each Dance, *etc.* *T. Cahusac : London*, [1790.] *obl.* 4°. **a. 248. (7.)**

Twenty Four Country Dances for the Year 1790. With proper Directions to each Dance, *etc.* *Cahusac : London*, [1790.] *obl.* 4° **a. 248. (2.)**

Twenty four Country Dances for the Year 1790. With Proper Tunes and Directions to each Dance, *etc.* *Printed for S. A. & P. Thompson : London*, [1790.] *obl.* 4°. **a. 223. f. (12.)**

Twelve Country Dances & Cotillions, *etc.* [1790?] *obl.* 4°.
See KOTSWARA (D.) **b. 55. (5.)**

Longman and Broderip's Selection (Second—Fifth Selection) of the most favorite Country Dances, *etc.* 5 Bks. [1790?] *obl.* 8°.
See LONGMAN AND BRODERIP. **b. 63.**

Twenty Four Country Dances for the Year 1791. With proper Directions to each Dance, *etc.* *Cahusac : London*, [1791.] *obl.* 4°. **a. 248. (3.)**

A Favourite Collection of Country Dances for the Year 1791, with Directions to each Dance, adapted for the Harpsichord or Piano-Forte. *Printed for S. A. & P. Thompson : London*, [1791.] *obl.* 4°. **a. 223. f. (13.)**

Twenty four Country Dances for the Year 1791. With proper Tunes and Directions to each Dance, *etc.* *Printed for S. A. & P. Thompson : London*, [1791.] *obl.* 4°. **a. 223. f. (14.)**

Twenty Four new Country Dances for the Year 1791. With proper Directions to each Dance, *etc.* *Printed for T. Skillern : London*, [1791.] *obl.* 4°. **a. 253. (4.)**

Six Cotillons and Twelve Country Dances, *etc.* Book XXIII, for the Year 1791. [1791.] *obl.* 4°. *See* PLATTS (M.) **b. 57. c. (4.)**

Preston's Twenty four Country Dances for the Year 1791, *etc.* [1791.] *obl.* 4°.
See PRESTON AND SON. **a. 252. (3.)**

Twenty four Country Dances for the Year 1792, with proper Tunes and Directions to each Dance, *etc.* *A. Bland : London*, [1792.] *obl.* 4°. **a. 251. (1.)**

Twelve Country Dances with their Basses, for the Year 1792, with proper Directions to each Dance, *etc.* *T. Cahusac : London*, [1792.] *obl.* 4°. **a. 248. (11.)**

[Another copy.] **a. 248. (12.)**

COUNTRY DANCES. Twenty four Country Dances for the Year 1792, with proper Tunes and Directions to each Dance, *etc.* *G. Goulding: London*, [1792.] *obl.* 4°. **a. 6. (1.)**

Twenty Four Country Dances, *etc.* [1792.] *obl.* 4°. *See* METRALCOURT (C.) **b. 55. (7.)**

Preston's Twenty four Country Dances for the Year 1792, *etc.* [1792.] *obl.* 4°. *See* PRESTON AND SON. **a. 252. (4.)**

Twelve Country Dances with their Basses for the Year 1793, with proper Directions to each Dance, *etc.* *T. Cahusac: London*, [1793.] *obl.* 4°. **a. 248. (8.)**

Bland and Weller's Collection of Fashionable Dances, *etc.* Nos. 1–2. [1793?] fol. *See* BLAND AND WELLER. **h. 184. g. (8.)**

Twenty four Country Dances for the Year 1794, with proper Tunes and Directions to each Dance, *etc.* *A. Bland: London*, [1794.] *obl.* 8°. **a. 251. (2.)**

Twelve Country Dances with their Basses for the Year 1794, with proper Directions to each Dance, *etc.* *T. Cahusac: London*, [1794.] *obl.* 4°. **a. 248. (9.)**

Preston's Twenty four Country Dances for the Year 1794, *etc.* [1794.] *obl.* 4°. **a. 252. (5.)**

Twenty four Country Dances for the Year 1795, with proper Tunes and Directions to each Dance, *etc.* *Printed for Messrs. Thompson: London*, [1795.] *obl.* 4°. **a. 223. f. (15.)**

Smart's Annual Collection of Twenty-four Country Dances, for the Year 1795, *etc.* [1795.] *obl.* 4°. *See* SMART (G.) **a. 9. d. (13.)**

Walker's Collection of Dances, *etc.* Nos. 1, 2, 8, 9, 12. [1795–]1807. fol. *See* WALKER (G.) **h. 141. a. (19.)**

Fourteen Country Dances for the Year 1796, *etc.* 1st Book. [1796.] *obl.* 4°. *See* HOFFMANN (J. A.) **b. 55. (4.)**

Twelve New Country Dances with their proper Figures...Book 1st(–4th) for the Year 1796(–1799). 4 Bks. [1796–1799.] *obl.* 4°. *See* PLATTS (J.) **a. 11.**

Twenty four Country Dances for the Year 1797 with proper Tunes and Directions to each Dance, *etc.* *G. Goulding: London*, [1797.] *obl.* 4°. **a. 6. (2.)**

Ten Country Dances and Four Cotillons with their Basses for the Piano Forte as they are now Danc'd at Bath, for the Year 1797. *Printed for J. & W. Lintern: Bath*, [1797.] *obl.* 4°. **a. 222. b. (6.)**

Bland and Weller's Annual Collection of Twenty-four Country Dances for the Year 1797, *etc.* [1797.] *obl.* 4°. *See* BLAND AND WELLER. **a. 251. (3.)**

COUNTRY DANCES. Twenty Four New Country Dances ... for the Harp, Piano Forte, and Violin. Dedicated to the Nobility and Gentry ... by Corri, Dussek & Co. For the Year 1797. [1797.] *obl.* 8°. *See* CORRI, DUSSEK & CO. **b. 54. (3.)**

Preston's Twenty four Country Dances for the Year 1797, *etc.* [1797.] *obl.* 4°. *See* PRESTON AND SON. **a. 252. (6.)**

[Twelve Country Dances with their Basses for the Year 1798, *etc.*] [*Cahusac & Sons: London*, 1798.] *obl.* 4°. **a. 248. (13.)**

Imperfect, wanting the title-page and last leaf.

Twenty Four Country Dances for the Year 1798. With proper Directions to each Dance, *etc.* *Cahusac & Sons: London*, 1798. *obl.* 4°. **a. 248. (4.)**

Twenty Four New Country Dances, for the Year 1798, with proper Directions to each Dance, *etc.* *Printed for L. Lavenu: London*, [1798.] *obl.* 4°. **a. 9. d. (15.)**

Preston's Twenty four Country Dances for the Year 1798, *etc.* [1798.] *obl.* 4°. *See* PRESTON AND SON. **a. 252. (7.)**

Riley's Collection of 24 Country Dances, *etc.* (1798.) *obl.* 8°. *See* RILEY (E.) **a. 9. c. (1.)**

Smart's Annual Collection of Twenty-four Country Dances, for the Year 1798, *etc.* [1798.] *obl.* 4°. *See* SMART (G.) **a. 9. d. (14.)**

Twenty four Country Dances for the Year 1799. With proper Directions to each Dance, *etc.* *T. W. & M. Cahusac: London*, 1799. *obl.* 4°. **a. 248. (5.)**

Twenty Four New Country Dances for the Year 1799. With proper Directions to each Dance, *etc.* *Printed for T. Skillern: London*, 1799. *obl.* 4°. **a. 253. (5.)**

William Rolfe's...collection of 24 Country dances ... as they are Danced at ... all public assemblies for the Year 1799. [1799.] *obl.* 4°. *See* ROLFE (W.) **a. 9. c. (4.)**

[Twenty Four Country Dances for the Year 1799?] [*London*, 1799?] *obl.* 4°. **a. 9. f. (5.)**

Imperfect, wanting the title-page and first leaf.

Thompson's Twenty-four Country Dances (for the Year 1799). With Figures to each, *etc.* 1799. *obl.* 4°. *See* THOMPSON, *Music Publishers.* **a. 223. f. (16.)**

[A Collection of sixteen country dances.] [*Preston: London,*] 1800. *obl.* 8°. **a. 252. (8.)**

Imperfect, wanting the title-page.

COUNTRY DANCES. [Twenty Four Country Dances for the year 1800.] [*London*, 1800.] *obl.* 4°. a. 9. f. (4.)
Imperfect, wanting the title-page and part of the first leaf.

[Twelve Country Dances with their Basses.] [*York?* 1800?] *obl.* 4°. a. 9. e. (4.)
Imperfect, wanting the title-page.

Dale's Selection of the most favorite Country Dances, Reels, &c. . . . for the Harp, Harpsichord & Violin, *etc.* [1800?] *obl.* 4°. *See* DALE (Joseph) b. 54. (4.)

J. Harbour's Third Book, of New & Favorite Country Dances, Strathspey Reels, Waltz, & Hornpipes, *etc.* [1800?] *obl.* 4°. *See* HARBOUR (J.) b. 55. (3.)

Smart's Collection of New & Favourite Country Dances, Waltz's & Reels, *etc.* [1800?] *obl.* 4°. *See* SMART (G.) b. 55. b. (3.)

[For Collections edited and published by J. Fentum:] *See* FENTUM.

[For F. Werner's Collections of Country Dances, *etc.*] *See* WERNER (F.)
See also: DANCES.

COUNTRY DANCING-MASTER. The Compleat Country Dancing-Master: containing Great Variety of Dances, both Old and New; particularly these perform'd at the several Masquerades: Together with all the Choicest . . . Country-Dances . . . With their Proper Tunes, and Figures . . . to each Dance: The Tunes fitted to the Violin, or Haut-Boy, and most of 'em within the Compass of the Flute . . . more correct than the former Editions; printed in the London Capital Character, *etc.*
H. Meere, for J. Walsh and J. Hare: London, 1718. *obl.* 12°. a. 4. (1.)

The Second Book of the Compleat Country Dancing-Master, *etc.* *H. Meere, for J. Walsh, and J. Hare: London*, 1719. *obl.* 12°. a. 4. (2.)

[Another copy.] a. 4. b.
Imperfect, wanting pp. 373–376.

The Compleat Country Dancing-Master: Containing great Variety of Dances. . . The Tunes fitted to the Violin, or Hautboy and most of them within the Compass of the German Flute & Common Flute. Engraven in a fair Character, and Carefully corrected, *etc.* (First Volume.)
I. Walsh: London, 1731. *obl.* 12°. a. 4. a.

The New Country Dancing-Master 3d Book being a choice Collection of Country Dances. . . with Directions to each Dance. The Tunes Airy and Pleasant for the Violin or Hoboy, *etc.* *Printed for I. Walsh and Joseph Hare: London*, [1732?] *obl.* 12°. a. 8.

COUNTRYMAN. The Country Mans ramble through Bartholomew Fair. [Song.] *See* ADZOOKS. Adzooks ches went the other Day. [1705?] *s. sh.* fol. H. 1610. (39.)

COUNTRY REVELS. Says Roger to Will. *The Favourite Song in the Country Revels.* [*London*, 1750.] *s. sh.* fol. G. 316. e. (132.)

COUNTRY WAKE. The Country Wake. Interlude. *See* HOOK (J.)

COUP-D'OEIL. A Coup d'Oeil of Felicity. [Song.] *See* WENNINGTON (W.)

COUPE ENCHANTÉE. La Coupe Enchantée. Opéra Comique en un Acte [written] par M. Rochon de la Vallette . . . Avec les airs notés. 1753. *See* THÉÂTRE. Nouveau Théâtre de la Foire, &c. Tom. 2. 1763. 8°. 11735. d. 2.

COUPERIN (FRANÇOIS) L'Art de toucher le Clavecin. *Chés l'Auteur: Paris*, 1717. fol. g. 324.

Piecès de Clavecin . . . Premier Livre. *Chés l'Auteur: Paris*, 1713. (1716.) fol. i. 7.

Second Livre de pieces de Clavecin . . . Gravé par Sr. du Plessy. *Chés Mr Couperin: Paris*, [1733.] fol. i. 7. a.

Troisième Livre de pieces de Clavecin. *Chés l'Autheur: Paris*, 1722. (1725.) fol. i. 7. b.

Quatre Versets d'un Motet composé de l'Ordre du Roy. . . On y a joint le Verset Qui dat nivem du Pseaume Lauda Jerusalem. . . du même Auteur. *Chez C. Ballard: Paris*, 1703. *obl.* 4°. B. 735 (1.)

Sept Versets du Motet composé de l'Ordre du Roy, *etc.* *Chez C. Ballard: Paris*, 1704. *obl.* 4°. B. 735. (2.)
The pagination of this work continues that of the "Quatre Versets" published in 1703.

Sept Versets du Motet, composé de l'Ordre du Roy, *&c.* *Chez C. Ballad: Paris*, 1705. *obl.* 4°. B. 735. (3.)
The pagination of this work continues that of the "Sept Versets" published in 1704.

COUPLE. Couple divin dont de langage. *Chanson.* A deux Demoiselles sur la délicatesse de leur voix. *Gravé par Mlle. Labassée. Imprimé par Tournelle: [Paris,]* 1758. *s. sh.* 8°. 297. d. 11.
Mercure de France, Jan., 1758.

COUPLETS. Couplets pour Jenny. [Song.] *See* CN.

COUR. La Cour de Vénus. [Song.] *See* QUAND. Quand l'Amour naquit à Cithère. [1795?] 8°. B. 362. a. (99.)

COURAGEOUS. The Couragious Loyalists, or, A Health to the Royal Family. [Ballad.] *See* DROWNED. Drown'd Melancholy in a Glass of Wine, *etc.* [1680?] *s. sh.* fol. **Case 39. K. 6. (40.)**

COURBOIS ( ) Bacchus, dont j'aime la liqueur. Chanson. [*Paris,*] 1729. *s. sh.* 4°. **298. a. 3.**

Mercure de France, Feb., 1729.

Importune Raison, je ne veux plus te croire. *Air à Boire, etc.* [*Paris,*] 1728. *s. sh.* 4°. **297. a. 31.**

Mercure de France, Jan., 1728.

Un objet plein d'appas. *Air, etc.* [*Paris,*] 1729. *s. sh.* 4°. **298. a. 8.**

Mercure de France, Dec., 1729.

COURCO ( ) [The Ladies' Visiting-Day.] Your Eyes, Belinda, you disarm. *A Song* in the Comedy call'd the Ladies Visiting Day [by C. Burnaby], . . . Sung by y^e^ Boy, and exactly engrav'd by T. Cross. [*London*, 1701.] *s. sh.* fol. **K. 7. i. 2. (96.)**

COURONNE DE ROSES. La Couronne de Roses, ou La Fête de Salency, Comédie eu deux Actes, mêleé d'Ariettes, suivie d'un Vaudeville. Par M. D. L. D. E. M. D. A. D. P. E. L. R. . . . avec la Musique. 1770. *See* RECUEIL. Recueil général des Opéra Bouffons, *etc.* Tom. 2. 1777. 8°. **11735. b. 2.**

COURT. Court me not to scenes of pleasure. Song. *See* WOODMAN.

The Court of Vauxhall. [Song.] *See* LET. Let Pleasure's gay Queen, *etc.* [1779.] fol. **G. 310. (54.)**

COURTEVILL (RAPHAEL) *See* COURTEVILLE (R.)

COURTEVILLE (RAPHAEL) Ah, who can the Joys discover. *A Rondeau, etc.* *Printed for R. Porter: London*, 1692. 4°. **P.P. 5255.**

The Gentleman's Journal, March, 1691–2. *pp.* 31–34.

The Charms of bright Beauty. *A Song*, the words by Capt. Walker. Sung in Orensebe by Mrs. Hodgson . . . exactly engrav'd by T. Cross. [*London*, 1698?] fol. **K. 7. i. 2. (72.)**

[Another edition.] The Charms of Bright beauty, *etc.* [*London*, 1715?] fol. **H. 1601. (431.)**

[Another edition.] The Charms of Bright Beauty, *etc.* [*London*, 1720?] fol. **G. 304. (162.)**

[Another copy.] **G. 305. (184.)**

Damon why will you dye for Love. *A Song, etc.* [Words by P. Motteux.] *Printed for R. Parker: London*, 1692. 4°. **P.P. 5255.**

The Gentleman's Journal, July, 1692, *pp.* 27, 28.

COURTEVILLE (RAPHAEL) [Don Quixote. Part III.] Virtumnus, Flora, you that bless. *A Song* in the Third Part of Don Quixote, *etc.* [Words by T. D'Urfey.] [*London*, 1696?] fol. **G. 303. (40.)**

—— [Another edition.] Virtumnus, Flora. *A Song, etc.* [*London*, 1715?] fol. **G. 313. (3.)**

—— *See* DON QUIXOTE. New Songs in the third Part of...Don Quixote...set to Musick...by Mr. Courtiville, *etc.* 1696. fol. **G. 150. a.**

[Duke and no Duke.] To Convent streams. *A Song* sung by Mrs. Aliff in y^e^ Play [by N. Tate] call'd Duke & no Duke. [*London*, 1693?] *s. sh.* fol. **K. 7. i. 2. (70.)**

[Another copy.] **G. 304. (153.)**

[Another edition.] To Convent Streams. *A Song, etc.* [*London*, 1720?] *s. sh.* fol. **H. 1601. (450.)**

Fly fly ye winged Cupids. *A Song* . . . exactly engrav'd by T. Cross. [*London*, 1700?] *s. sh.* fol. **K. 7. i. 2. (73.)**

From Envy and Ambition free. *A Song* ...The Words by Mr. W. *R. Baldwin: London*, 1694. 4°. **P.P. 5255.**

The Gentleman's Journal, Aug. and Sept. 1694, *pp.* 245–248.

I lov'd fair Celia many years. *A Song...* The Words by the Honourable Bernard Howard. *R. Parker: London*, 1693. 4°. **P.P. 5255.**

The Gentleman's Journal, March, 1693, *pp.* 101–104.

Maria prithee don't destroy. *A Song, etc.* [*London*, 1745?] *s. sh.* fol. **G. 316. e. (86.)**

[Oroonoko.] A Lass there lives upon the green. *A Song* in the Play call'd Oroonoko [by T. Southerne]...Sung by the Boy and exactly engrav'd by T. Cross. [Words by Sir H. Sheers.] [*London*, 1700?] fol. **K. 7. i. 2. (71.)**

—— [Another edition.] A Lass there lives upon the Green. A Song, *&c.* [*London*, 1720?] fol. **G. 304. (18.)**

—— [Another copy.] **G. 306. (59.)**

Phillis would her charms improve. *A Song* sung by Mrs. Robert at the Consort in Charles Street Covend Garden and at the Consort in York-Buildings...exactly engrav'd by T. Cross. [*London*, 1700?] *s. sh.* fol. **G. 304. (123*.)**

[Another copy.] **G. 315. (52.)**

The Prerogatives of Love. [Song. Words attributed to Ann Countess of Winchelsea.] [*London*, 1695?] *s. sh.* fol. **G. 304. (96.)**

The words of this song are printed in T. Wright's play "The Female Vertuoso's."

COURTEVILLE (Raphael) Racking thoughts of what is past. A Song, *etc.* *Printed for I. Walsh :* [*London*, 1700?] *s. sh.* fol. **G. 304. (129.)**

Part of a Series. It is headed : "*The 2d Weekly Song for Novemr ye 9th. A New one Published every Thursday.*"

Sonatas of two Parts, compos'd and purposley contrived for two Flutes. [Separate Parts.] *London*, [1715?] *obl.* fol. **c. 105. a. (3.)**

Stript of their Green. A Song, etc. [Words by P. A. Motteux.] [*London*, 1710?] *s. sh.* fol. **H. 1601. (393.)**

In the Gentleman's Journal for 1692, *Motteux states that this song was composed for him by H. Purcell. It is printed in the first, but not in the second edition of Book I. of "Orpheus Britannicus." In Walsh's "Orpheus Britannicus" the name of Courteville has been altered to that of Purcell.*

To touch your Heart. *A Song*... Sung by Mr Hughs at the Theater in Drury-Lane. [*London*, 1700?] fol. **G. 304. (159.)**

Under how hard a Fate are Women born. *Song, etc.* *R. Baldwin : London*, 1694. 4°. **P.P. 5255.**

The Gentleman's Journal, Aug. and Sept., 1694, *pp.* 249, 250.

While, Galathea, you design. *A Song, etc. R. Parker : London*, 1693. 4°. **P.P. 5255.**

The Gentleman's Journal, November, 1693, *pp.* 388–390.

Whilst Galatea you design. *A Song, etc. Printed for I. Walsh :* [*London*, 1702?] *s. sh.* fol. **G. 304. (174.)**

Part of a Series. It is headed "The 3d Weekly Song for Octobr the 19th. A New one Publish'd every Thursday."

See Psalms. [*English.*] An Abridgment of ... the Psalms ... With ... Tunes ... by ... Mr. Cortivile, *etc.* [1777.] 8°. **A. 511. d.**

See Songs. A Third Collection of New Songs ... by ... Mr. Courtiville, *etc.* 1685. fol. **G. 152. (2.)**

COURTIERS. Courtiers, courtiers, think it no scorn. *The Beggar's dear Joy.* [*Song.*] *Set for ye German Flute.* [Song.] [*London* ? 1730?] *s. sh.* fol. **G. 316. h. (21.)**

Courtiers' Words let no Man mind. *The Plague of Dependance.* [Song.] [*London*,] 1742. *s. sh.* fol. **H. 1994. (13.)**

COURTSHIP. The Courtship. [Song.] *See* Why. Why blushes so early the rose. [1780?] *s. sh.* fol. **G. 313. (143.)**

COUSIN DE CONTAMINE ( ) Traité Critique du Plain-Chant, *etc.* [By — Cousin de Contamine.] *See* Traité. 1749. 12°. **786. c. 28.**

COUSIN FLEMEN. Cousin Flemen's Promise. Comic Song. *See* Moulds (J.)

COUSINEAU ( ) *the Younger.* Méthode de Harpe Suivie d'un Recueil de Petits Airs de differens Auteurs ... Oeuvre IV. *Chez Cousineau Père et Fils : Paris*, [1785?] fol. **g. 285.**

See Devienne (F.) [*Rose et Aurèle. C'en est fait, je me marie.*] Rondeau ... Accompt extrait ... par Cousineau fils. [1800?] fol. **G. 554. a. (5.)**

COUSSER (Johann Sigismund) Apollon Enjoüé, contenant Six Ouvertures de Théatre, accompagnées de plusieurs Airs, *&c.* (Premier Dessus d'Hautbois.) *Chez P. Treu :* [*Stuttgart*,] 1700. fol. **h. 30.**

COUSTEAUX (Artus aux) *See* Auxcousteaux.

COUVENT. Le Couvent, ou Les Nuits du Caractère et de l'Éducation, Comédie en un Acte et en Prose. Par M. Laujon ... Les Airs notés se trouvent à la fin. *Chez la Veuve Duchesne, & Fils : Paris*, 1790. 8°. **164. d. 55.**

[Another copy.] **164. d. 55.**

L'Attrait qui fait chérir ces lieux. *Air du Couvent* [Comedy, by P. Laujon], avec Accompt de Guittare. *Chez Imbault : Paris*, [1790.] 8°. **B. 362. c. (67a.)**

Nos plaisirs sont légers. *Air du Couvent* [Comedy, by P. Laujon], avec Accompt de Guittare. *Chez Imbault : Paris*, [1790.] 8°. **B. 362. c. (67b.)**

COWSLIPS. Cowslips of the Valley. [Song.] *See* Moulds (J.)

COX (John George) The Charms of Polly Willis. [Song.] [*London*, 1730?] *s. sh.* fol. **G. 316. d. (22.)**

The Charms of Polly Willis. [For editions published anonymously :] *See* Attend. Attend ye ever tunefull Swains, *etc.*

COX (Robert) It is not that I love you less. A Song, *etc.* [Words by E. Waller.] [*London*, 1715?] *s. sh.* fol. **G. 304. (86.)**

When Jockey first I saw. A Scotch Song, *etc.* [*London*, 1715?] *s. sh.* fol. **G. 313. (67.)**

COX-HEATH. Cox-Heath Camp. [Song.] *See* Adieu. Adieu to dear London, *etc.* [1787?] *s. sh.* fol. **G. 306. (91.)**

COY. The Coy Mistress. [Song.] *See* Graves (J.)

COYLE (Miles) Six Lessons for the Harpsichord or Piano Forte, *etc.*
J. Preston : London, [1795?] *obl.* fol. **e. 5. b. (2.)**

COZZI (Carlo) Messa, e Salmi Correnti per Tutto l'Anno a Otto Voci, Con vn Domine, Dixit, Magnificat Concertati nel Primo Choro, & Motetti con le Letanie della B.V. Maria. Opera Prima, *etc.* Canto (Alto) (Tenore) (Basso) Primo Choro. (Canto (Alto) Tenore) (Basso) Secondo Choro.) (Partitura de Bassi per l'Organo.) 9 pts.
Per Carlo Camagno, and Giorgio Rolla : Milano, 1649. 4°. **E. 6.**
This work also contains two Motets by M. A. Grancini.

CRABBED. Crabbed Age and Youth. Glee. *See* Stevens (R. J. S.)

CRAIG (Adam) A Collection of the Choicest Scots Tunes Adapted for the Harpsicord or Spinnet and within the Compass of the Voice Violin or German Flute, *etc.* *Edinburgh*, 1730. *obl.* fol. **d. 21.**

CRAMBO. A Crambo on Miss Kitty Case. [Song.]
See Speak. Speak Fame if you can test a Girl, *etc.* [1760?] *s. sh.* fol. **G. 316. (126.)**

CRAMER (Carl Friedrich) Flora. Erste Samlung. Enthaltend : Compositionen für Gesang und Klavier, von Gräven, Gluck, Bach, Adolph Kunzen, F. L. Ae. Kunzen, Reichardt, Schwanenberger. Herausgegeben von C. F. Cramer.
Bey dem Herausgeber : Kiel und Hamburg, 1787. *obl.* fol. **D. 776.**

Magazin der Musik. Herausgegeben von C. F. Cramer. 2 Jahrg. 1783–86. 8°. **P.P. 1945. ap.**
See Periodical Publications.—*Hamburg.*

Musick...Erstes Vierteljahr. 1789. 8°. **P.P. 1945. aq.**
See Periodical Publications.—*Copenhagen.*

See Kunzen (F. L. A.) Chöre und Gesänge zu Klopstock's Hermann und die Fürsten ...Herausgegeben von C. F. Cramer. 1790. *obl.* fol. **F. 32. a.**

See Kunzen (F. L. A.) Compositionen der in dem ersten Theile der Gedichte meines Vaters enthaltenen Oden und Lieder...Herausgegeben von C. F. Cramer. 1784. *obl.* fol. **F. 32. b.**

See Kunzen (F. L. A.) Holger Danske oder Oberon...Herausgegeben von C. F. Cramer. 1790. *obl.* fol. **E. 517.**

See Naumann (J. G.) Orpheus und Euridice ... Herausgegeben von C. F. Cramer. 1787. *obl.* fol. **F. 392. b.**

CRAMER (Carl Friedrich)
See Salieri (A.) Armida ... Herausgegeben von C. F. Cramer. 1783. *obl.* fol. **F. 10.**

See Schulz (J. A. P.) Aline Reine de Golconde, opéra...publié par C. F. Cramer. 1790. *obl.* fol. **F. 327.**

See Schulz (J. A. P.) Maria und Johannes. Ein Passions-Oratorium...herausgegeben von C. F. Cramer. 1789. *obl.* fol. **F. 327. h.**

CRAMER (Caspar) Animæ sauciatæ medela, Das ist: Kräfftiges Labsal einer betrübten Seele, von Siebenzig Geistlicher...Fest- Bet- Buss- vnd Begräbniss Lieder:—Theils auss vornehmen Autoribus colligirt, theils selbsten in vier Stimmen. Contrapunctsweise...gesetzet von Casparo Cramero, *etc.* *Gedruckt bey F. M. Dedekinden : Erffurdt*, 1641. 8°. **A. 399.**
The composers named in this work are : H. Schütz, M. Altenburger, J. Thüring, J. H. Schein, C. Cramer, B. Gesius, J. à Burck, M. Vulpius and M. Franck.

CRAMER (Gabriel) Dissertatio Physico-Mathematica de Sono, quam . . . Publicè tueri conabitur Gabriel Cramer...Author & Respondens, *etc.* *Typis Cramer, Perachon & Cramer Filii : Genevæ*, 1723. 4°. **556. c. 9.**

CRAMER (Guillaume)
See Cramer (W.)

CRAMER (Johann Baptist) Cramer's Grand Concerto for the Piano Forte, with or without Additional Keys...Op. 10.
Preston & Son : London, [1795?] fol. **g. 451. (1.)**

Cramer's Second Grand Concerto for the Pianoforte, with or without the Additional Keys...Op. xvi. *Printed by R. Birchall : London*, [1800?] fol. **g. 443. g. (1.)**

Cramer's Grand March. For the Piano Forte or Harp, with or without the Additional Keys. *R. Birchall : London*, [1800?] fol. **g. 451. (2.)**

[Another copy.] **g. 272. j. (18.)**

Cramer's Favorite Military Rondo for the Piano Forte. *R. Birchall : London*, [1800?] fol. **g. 272. g. (16.)**

Three Sonatas for the Piano Forte, with an Accompaniment for Flute or Violin ad Libitum, *etc.* *L. Lavenu, for the Author : London*, [1800?] fol. **g. 142. (1.)**

Four Grand Sonatas for the Piano Forte ...Op. 6. *L. Lavenu : London*, [1800?] fol. **g. 451. (4.)**

Three Sonatas, for the Piano Forte ; with Accompaniments for a Violin or Flute and Violoncello ad Libitum...Op. ix. [Separate Parts.] *Longman and Broderip : London*, [1795?] fol. **g. 192. (2.)**

CRAMER (Johann Baptist) Three Sonatas for the Piano Forte with an Accompaniment for the Violin & Bass; ad libitum...Op. xi. *Printed for Corri, Dussek & Co.: London*, [1795?] fol.
The P. F. part only. **h. 2998. (1.)**

Three Sonatas for the Piano Forte, with an Accompaniment for Violin and Bass ad Libitum...Op. xii. [Separate Parts.] *Printed for Corri, Dussek & Co.: London*, [1795?] fol. **g. 161. b. (7.)**

Three Sonatas for the Piano Forte with Accompaniments for a Violin and Violoncello...Op. 14. *Preston & Son: London*, [1800?] fol. **h. 1480. (9.)**
Wanting the accompaniments.

Three Sonatas for the Piano Forte, with Accompaniments for Violin and Violoncello ad libitum...Op. 15. [Separate Parts.] *Longman and Broderip: London*, [1798?] fol. **g. 161. b. (5.)**

Three Sonatas for the Piano Forte, the Two first with an Accompaniment for a Violin and Violoncello ... Op. 19. [Separate Parts.] *Longman, Clementi & Compy.: London*, [1799?] fol. **g. 161. b. (6.)**

II. Sonates pour Forté Piano avec Violon Obligé pour la première...Op. 20. *Chez Sieber père: Paris*, [1800?] fol.
The P. F. part only. **h. 1728. c. (3.)**

Three Trios for the Piano Forte or Harpsichord, Violin and Violoncello . . . Op. 3. [Separate Parts.] *Longman & Broderip: London*, [1790?] fol. **g. 161. c. (1.)**

Eight Favorite Waltzes and Rondeaus selected from Mozart and other Eminent Authors, adapted for the Forte Piano by J. B. Cramer, *etc.* *Smart: London*, [1795?] fol. **g. 229. (11.)**

See Fischer (J. C.) An Old Favorite air Dulce Domum, with Variations . . . by J. C. Fischer...Adapted for the Harpsichord or Piano Forte by J. B. Cramer. [1790?] fol. **H. 2821. (6.)**

See Giornovichi (G. M.) Giornovichi's Concerto . . . Arranged for the Piano Forte ...by J. B. Cramer. [1796.] fol. **g. 116. a. (1.)**

See Kreutzer (R.) [*Lodoiska. La douce clarté de l'aurore.*] Adieu! my Fernando...Arranged as a Rondo . . . by J. B. Cramer. [1795.] fol. **g. 139. (13.)**

See Pleyel (I. J.) Pleyel's...Concertante [in E flat, No. 1], adapted for the Piano-Forte...by J. B. Cramer. [1795?] fol. **g. 161. c. (9.)**

CRAMER (Wilhelm) A Favorite Concerto ... Adapted for the Harpsichord or Piano Forte. *S. Babb: London*, [1780?] fol. **g. 271. c. (34.)**

CRAMER (Wilhelm) Concerto [No. iii.] à Violon principalle, Premier et Second Violon, Alto et Basse. [Separate Parts.] *Chez le Sr Sieber: Paris*, [1775?] fol. **h. 1508. a. (1.)**

Dis-moi donc quel embarras. *Romance.* [*Paris*, 1780?] 8°. **B. 362. b. (87.)**

Six Solos for a Violin and Violoncello ... Opera 4. *Printed for S. A. & P. Thompson: London*, [1780?] fol. **g. 514. (2.)**

Six Sonatas for two Violins and a Violoncello...Op. 1ma. [Separate Parts.] *Longman and Broderip: London*, [1780?] fol. **g. 420. e. (10.)**

Six Sonates pour le Violon avec la Basse Continue . . . Œuvre iie. *Chez Madame Berault: Paris*, [1770?] fol. **g. 270. q. (2.)**

A first Sett of three Sonatas for a Violin with an Accompanyment for a Violoncello ...Op. ii. [Nos. 4, 5 and 3.] *R. Wornum: London*, [1775?] fol. **h. 210. f. (3.)**

[Another edition.] A first Sett of three Sonatas for a Violin with an accompanyment for a Violoncello...Op. ii. [Nos. 4, 5 and 3.] *Welcker: London*, [1777?] fol. **h. 2910. c. (1.)**

Six Sonates pour Violon et Basse . . . Oeuvre iv. *Chez le Sr Sieber: Paris*, [1782?] fol. **g. 929. a.**

Six Trios for two Violins and a Bass . . . Op. iii. [Separate Parts.] *Printed for W. Napier: London*, [1780?] fol. **g. 929.**

CRANMER (William) A Collection of Catches and Glees ... Opera 1st. *Printed for the Author: Edinburgh*, [1800?]. *obl.* 4°. **A. 437.**

CRAPAUD. Le Crapaud Subtil. [Song.] *See* En. En me promenant dans la plaine, *etc.* [1785?] 8°. **B. 362. (58.)**

CRAPPIUS (Andreas) Sacræ aliquot Cantiones Quinque et Sex Vocum aptissima tam vivæ voci, quam diversis Musicorum instrumentorum generibus Harmonia accommodatæ, quibus adjuncta est Missa ad imitationem cantionis Germanici, Schaffe in mir Gott ein reines Hertz, *etc.* Discantus. *Andreas Gehen: Magdeburgi*, 1581. *obl.* 4°. **A. 129.**

CRAZY. Crazy Henry to Crazy Jane. [Song.] *See* Welsh (T.)

Crazy Jane. Ballad [begins: "Why fair Maid in ev'ry feature"]. *See* Davy (J.)

[Another setting.] Crazy Jane. [Song.] *See* Kauntze (G.)

[Another setting.] Crazy Jane. [Song.] *See* Nolcken (G. H.) *Baron.*

[Another setting.] Crazy Jane. Song. *See* Williams (G. E.)

CRAZY. Crazy Jane's Epitaph. Song. *See* HOWGILL (W.)

Crazy Jean. Song. *See* ROSS (J.)

Crazy Susan. Glee. *See* 'TWAS. 'Twas night, and no glimmering light could be seen. [1800?] fol. **G. 805. k. (33.)**

CREATION. The Creation. Oratorio. *See* HAYDN (F. J.)

CRECQUILLON (THOMAS) *See* CRÉQUILLON.

CREDI. Credi la mia ferita. Duett. *See* PAISIELLO (G.) [*Elfrida.*]

CREMA (GIOVANNI MARIA DA) *See* GIOVANNI MARIA, *da Crema.*

CRÉMONT ( )
See ASSIS. Assis au pied d'un Chêne. *Romance du Berger Malheureux.* Avec Accompagnemt. de Violon par Mr. Cremont. [1780?] 8°. **B. 362. a. (198.)**

CRÉQUILLON (THOMAS) Opus Sacrarum Cantionum,—quas vulgo Moteta vocant—... Quatuor, Quinque, Sex & Octo Vocum, tam viuæ voci quàm Musicis Instrumentis accommodatum. Superius. (Contratenor.) (Tenor.) (Bassus.) (Quinta Pars.) 5 pts. *Excudebat Petrus Phalesius, sibi & Ioanni Bellero: Lovanii,* 1576. *obl.* 4°. **A. 84.**

See CHANSONS.—4. La Fleur de Chansons et premier Lieure... Contenant XXXI nouuelles Chansons ... composées (la plus part) par Maistre Thomas Crecquillon, *etc.* [1550?] *obl.* 16mo. **K. 8. i. 4. (7.)**

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See MASSES. Liber Secundus missarum ... a Prestantissimis Musicis. Nempe Ioan. Lupo hellingo. & Thoma Cricquillione, *etc.* 1545. 4°. **K. 2. e. 5. (2.)**

CRESCENTINI (GIROLAMO) Twelve Italian Ariettes with an Accompaniment for the Piano Forte, *etc.* *R. Birchall: London,* [1800?] fol. **G. 806. h. (13.)**

—— [Another copy.] **H. 2830. f. (35.)**

CRESCENTINO (GIROLAMO) *See* CRESCENTINI.

CRESO. Songs in the Opera of Crœsus as they are Perform'd at y^e^ Queens Theatre. [A Pasticcio.] *Printed for J. Walsh & J. Hare: London,* [1715?] fol. **H. 323.**

CRESO. Overture. [Orchestral Parts.] *See* OVERTURES. Six Overtures, *etc.* [No. 2.] [1720?] fol. **h. 3211. (1.)**

—— English Words to E bello e pensiero, Sung by Mrs. Robinson in the Opera of Crœsus. [*London,* 1715?] fol. **G. 306. (77.)**

The Favourite Songs in the Opera call'd Creso. [A Pasticcio.] *Printed for I. Walsh: London,* [1758?] fol. **G. 206. a. (3.)**

The composers named are Abos, Potenza, Bertoni and Cocchi.

CREW ( ) Content: a New Song, *etc.* [*London,* 1764.] 8°. **P.P. 5441.**
Royal Magazine, Vol. X., p. 269.

CRI. Le Cri de la Douleur. [Song.] *See* GALLASSI (A.)

Le Cri de la Reconnoissance. [Song.] *See* PUISSANT. Puissant Roi de France. [1784.] 8°. **B. 362. a. (71.)**

CRIED. Cried Celia to a Reverend Dean. [Song.] *See* LEVERIDGE (R.)

CRIQUILLON (THOMAS) *See* CREQUILLON.

CRISCI (ORAZIO) *See* SABINO (H.) Il Secondo Libro de Madrigali...Con alcuni di Oratio Crisci, *etc.* 1581. *obl.* 4°. **A. 403.**

CRISP (WILLIAM) Divine Harmony, or the Psalm-Singer instructed. Containing I. A New and Complete Introduction to the Grounds of Musick ... II. A Select Collection of Church-Musick, consisting of Fifty-five Psalm-Tunes...III. Two Chanting-Tunes ... IV. Twenty-six ... Anthems ... collected from the best Authors ... Also, several Divine Hymns ...The whole...composed for One, Two, Three, Four and Five Voices, *etc.* *R. Brown, for the Author: London,* 1755. 8°. **C. 493.**

The composers named in this collection are: Jno. Smith, Jno. Bishop, Jas. Green, W. Knapp, J. Chetham, D. Heighington, T. Tallis, W. Crowfoot, W. Wheal, W. Crisp, I. Holdroyd, T. Guilding, A. Adams, W. Richardson, T. Ravenscroft, Wise, Weldon, Jer. Clarke, N. Townshend, G. Gibbs, Woodrough and W. Tans'ur.

CRISPO. [The Favourite Songs in the Opera call'd Crispus. By G. B. Bononcini.] [*Printed for...I. Walsh...& Ino. & Ioseph Hare: London,* 1722.] fol. **H. 230. f. (2.)**

Imperfect, wanting the title-page.

Crispus. Opera. *See* BONONCINI (G. B.)

CRISTOFFORI (MARSILIO) *See* PORTA (C.) Di Constanzo Porta il Quarto Libro de Madrigali...da Marsilio Cristoffori raccolti, *etc.* 1586. 4°. **D. 163.**

CRITIC. The Song and Duet, Sung by Miss Hagley, Miss De Camp & Mrs. Bland, in the Entertainment of the Critic, as perform'd at the Theatre Royal in Drury-Lane. Published by permission of the Managers. *Printed for Messrs. Thompson: London*, [1790?] *obl.* fol. **E. 600. g. (1.)**

CRITICAL. A Critical Dissertation on Noses. [Song.]
See I. I sing of your Noses, *etc.*
[1780?] *s. sh.* fol. **G. 309. (91.)**

The Critical Question Answer'd. [Song.] *See* From. From Morning till Night and where ever I go. [1775?] *s. sh.* fol. **G. 310. (154.)**

CRIVELLATI (Domenico) Cantate Diuerse a Una, Due, e Tre Voci, con l'Intauolatura per la Chitarra Spagnola in quelle più approposito, *etc.* *Appresso G. B. Robletti: Roma*, 1628. fol. **K. 4. h. 3. (1.)**

CRIVELLI (Giovanni Battista) Il Primo Libro delli Madrigali Concertati a Due, Tre and quatro Voci...Nouamente Ristampato, *etc.* Basso. (Basso Continuo.) 2 pts. *Appresso A. Vincenti: Venetia*, 1633. 4°. **D. 176.**

CROATTI (Francesco) Messa, et Motetti a Cinque Sei, e Otto Voci...Con la Partitura de Bassi. Nouamente composti...Libro Primo. Alto Primo Choro. (Canto Secondo Choro.) 2 pts.
Appresso Alessandro Rauerij: Venetia, 1608. 4°. **C. 178.**

CROCE (Giacomo) Six Sonatas for the Harpsichord. *H. Fougt: London*, [1769?] fol. **h. 60. b. (2.)**

CROCE (Giovanni) Canzonette a Quattro Voci ... Nououamente ristampate, & ... corrette. Libro Primo. Canto. *Appresso Giacomo Vincenti: Venetia*, 1595. 4°. **D. 24.**

Canzonette a Quattro Voci...Nououamente ristampate, &...corrette. Libro Primo. Canto. *Appresso Giacomo Vincenti: Venetia*, 1598. 4°. **D. 24. a.**

Magnificat Omnium Tonorum cum Sex Vocibus . . . Nunc primum in lucem æditum. Sextus. *Apud Iacobum Vincentium: Venetiis*, 1605. 4°. **D. 25. d.**

Di Giovanni Croce ... Madrigali a Sei Voci, Nouamente Ristampati. Canto. (Alto.) (Tenore.) (Basso.) (Quinto.) (Sesto.) 6 pts. *Appresso Petro Phalesio: Anuersa*, 1618. *obl.* 4°. **A. 200.**

Mascarate Piacevole et Ridicolose, per il Carnevale. A 4. 5. 6. 7. & otto voci... Nouamente composte, & date in luce. Libro Primo, *etc.* Quinto. *Appresso Iacomo Vincenti: Venetia*, 1590. 4°. **D. 24. d.**

CROCE (Giovanni) Mascarate Piacevoli et Ridicolose per il Carnevale a 4. 5. 6. & Otto Voci...Libro Primo. Nouamente Ristampate & ... corette. Alto. *Appresso Giacomo Vincenti: Venetia*, 1604. 4°. **D. 24. c.**

Motetti a Otto Voci ... Commodi per le Voci, e per Cantar con ogni Stromento, Nouamente Ristampati, & Corretti. Canto Sec. Cho. *Appresso Giacomo Vincenti: Venetia*, 1599. 4°. **D. 25. a.**

Motetti a Otto Voci ... Commodi per le Voci, e per Cantar con ogni Stromento. Nuouamente Composti, & Corretti. Tenor (Bassus) Primi Chori. (Bassus Secondi Chori.) (Basso per sonar nell' Organo.) 4 pts. *Appresso Giacomo Vincenti: Venetia*, 1607. 4°. **D. 25. h.**
Except the Tenor all the titles read "Nuouamenti Ristampati."

Motetti a Otto Voci ... Libro Secondo. Canto (Alto) (Tenore) (Basso) Primo Choro. (Canto (Tenore) (Basso) Secondo Choro.) 7 pts. *Appresso Giacomo Vincenti: Venetia*, 1605. 4°. **D. 25. c.**

Motetti a Otto Voci con il Basso per l'Organo...Nuouamente ristampati &... corretti. Libro Secondo. Tenore Secondo Choro. *Appresso Giacomo Vincenti: Venetia*, 1609. 4°. **D. 25. f.**

Musica Sacra: to Sixe Voyces.
See infra: [*Li Sette Sonetti Penitentiali.*]

Novi Pensieri Musicali a Cinque Voci... Nouamente Ristampati, & corretti. Canto.
Appresso Giacomo Vincenti: Venetia, 1598. 4°. **D. 24. b.**

Sacre Cantilene Concertate a Tre, a Cinque, et Sei Voci, con i suoi Ripieni à Quattro voci, et il Basso per l'Organo... Nouamente . . . ristampate, & corrette. Sesto. *Appresso Giacomo Vincenti: Venetia*, 1612. 4°. **D. 25. g.**

[Li Sette Sonetti Penitentiali.] Septem Psalmi Pœnitentiales Sex vocum...Italica lingua primum modulati: nunc vero... in Latinam linguam conversi ab amatore quodam musicae. Cantus. (Altus.) (Tenor.) (Bassus.) (Quinta Vox.) (Sexta Vox.) 6 pts.
Apud Paulum Kaufmannum: Norimbergæ, 1599. 4°. **D. 25.**
In the Cantus part the Dedication is signed in manuscript "Johann Ingolstetter, Medic. D."

Li Sette Sonetti Penitentiali a Sei Voci. [Words by F. Bembo.] ... Nouamente ristampati & coretti. Canto. (Alto.) (Tenore.) (Basso.) (Quinto.) 5 pts.
Appresso Giacomo Vincenti: Venetia, 1603. 4°. **D. 25. b.**

[Li Sette Sonetti Penitentiali.] Musica Sacra: to Sixe Voyces. Composed in the Italian tongue...Newly Englished. [By R. H.] Cantus. (Altus.) (Tenor.) (Bassus.) (Quintus.) (Sextus.) 6 pts. *Thomas Este: London*, 1608. 4°. **K. 3. h. 9.**

CROEBELIS (Domingo del) Het Nieuwe Hollands Speel-Huys, waar in alle Soorten van Dans en Speel-Stukjes...voor de Viool, Fluit, Hoboïs en Cimbalo...die men met Bas of Clavecimbaal kan speelen...Libro I.(–III.) 3 pts. *By A. Olofsen: Amsterdam*, [1750?] *obl.* 4°. **b. 34.**

CROESSE'R (Luis da Maia) *pseud.* [i.e. Carlos de Jesus Maria.] Resumo das regras geraes...para a boa intelligencia do Cantochaõ...conforme o uso Romano. Dado novamente ao pre'lo pelo P. Luis da Maia Croesse'r...Com varios accrescentamentos, *etc.* *Na Officina de Antonio Simoens Ferreyra: Coimbra*, 1741. 4°. **7899. g. 4.**

CROESUS. *See* Creso.

CROFT (William) Ah how Sweet. *Words made by Mr. Tho. Durfey*, to a Tune of Mr. William Croft's, and exactly engrav'd by Tho: Cross.
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[Another edition.] Ah how Sweet. *An Ode on Musidora Walking in Spring Garden, etc.* [*London*, 1705?] *s. sh.* fol. **G. 304. (12.)**

[Another edition.] Ah how Sweet. *A Song by Mr. Durfey.* [Music by W. Croft.] [1710?] *s. sh.* fol. **H. 1601. (42.)**
See Ah.

Cathedral Music, or Thirty Select Anthems in Score, *etc.* *Printed for J. French: London*, [1775?] 4°. **E. 472.**

How Insipid were Life. *A Song, etc.*
[*London*, 1705?] *s. sh.* fol. **G. 304. (70.)**

How Severe is my Fate. [Song.] *Sung by Mr. Freeman* at y^e^ Consort in York buildings, y^e^ words by Mr. Martin, *etc.*
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[Another copy.] **G. 304. (7.)**

Musica Sacra: or, Select Anthems in Score, Consisting of 2, 3, 4, 5, 6, 7 and 8 Parts: To which is added, The Burial Service, *etc.* 2 vols. *Printed for J. Walsh and John and Joseph Hare: London*, [1724.] fol. **H. 875.**

Musicus Apparatus Academicus, Being a Composition of Two Odes with Vocal & Instrumental Musick perform'd . . . at Oxford...July the 13th 1713. The Words by...J. Trapp, *etc.* *Printed for the Author: London*, [1720?] fol. **G. 329.**

An Ode on Musidora walking in Spring Garden. *See* supra: Ah how Sweet.

CROFT (William) Six Sonatas of two Parts, Purposely made and Contrived for Two Flutes...To which is added an Excellent Solo for a Flute and a Bass by Seignr. Pepusch. The whole carefully corrected and fairly engraven. [Separate Parts.] *Printed for I. Walsh...and I. Hare: London*, [1710?] *obl.* fol. **d. 150. (3.)**

[Another copy.] **c. 105. a. (1.)**

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See Anthems. Six Select Anthems in Score...viz...The Lord hath appeared... Dr. Croft. Hear my Crying O God, d°., *etc.* [1785?] fol. **H. 3006.**

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See Broome (M.) A Choice Collection of ...Psalm-Tunes...also Some of the most Favourite Tunes set by Dr. Croft, *etc.* [1740?] *obl.* 4°. **A. 902.**

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See Playford (H.) Harmonia Sacra... Book II. The 2nd Edition...Also Three ...Anthems .. by Mr. Croft, *etc.* 1714. fol. **G. 84. b. (2.)**

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See Willoughby (R.) Sacred Harmony ...selected from the Works of...Croft, *etc.* [1795?] *obl.* 4°. **A. 1095.**

CROISÉE. Ah! qu'une fille. *Air de la Croisée* [by G. G. Cambini].
Chez Imbault: Paris, [1785.] 8°. **B. 362. c. (90**.)**

En vain pour garder une fille. *Vaudeville de la Croisée* [by G. G. Cambini] avec Accompt. de Guittare. *Chez Imbault: Paris*, [1785.] 8°. **B. 362. c. (91***.)**

Lisette, belle Lisette. *Air de la Croisée* [by G. G. Cambini] avec Accompt. de Guittare. *Chez Imbault: Paris*, [1785.] 8°. **B. 362. c. (90*.)**

CROISÉE. Le Sommeil fuyait de nos yeux. *Romance de la Croisée* [by G. G. Cambini] avec Accompt. de Guittare. *Chez Imbault : Paris*, [1785.] 8°. **B. 362. c. (90.)**

See Au Retour. D'un bon et franc républicain...Air de la Croisée [by G. G. Cambini]. [1793.] 8°. **B. 362. a. (23.)**

See O. O Liberté, fille des Cieux. *Hymne à la Liberté*...Air: de la Croisée [by G. G. Cambini]. [1793?] 8°. **B. 362. a. (22.)**

See On. On a mille gouts différends... Sur l'Air de la Croisée [by G. G. Cambini]. [1793?] 8°. **B. 362. a. (19.)**

See Que. Que ce jour à pour nous d'attraits! *Hymne* en l'Honneur de Bordier...Air: de la Croisée [by G. G. Cambini]. [1793.] 8°. **B. 362. a. (21.)**

La Croisée. Romance. *See* Ducray-Duminil (F. G.)

CROIX. La Croix à la Jeannette. [Song.] *See* Présumant. Présumant trop de ma lire. [1785?] 8°. **B. 362. (232.)**

CROME (Robert) A Collection of Dr. Watts's divine and moral Songs...design'd as familiar Airs for the Harpsicord, and are particularly easy for y^e^ German Flute. *Printed for J. Tyther : London*, [1745?] *obl.* fol. **E. 601. d. (5.)**

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[Another edition.] The Fiddle new Model'd, *etc.* *John Rutherford : London*, [1765?] 8°. **7897. d. 24.**

Lovely Bett, *etc.* [Song.] [*London*, [1760?] *s. sh.* fol. **H. 1994. (14.)**

Rouse Britons rouse and face the Foe. *A Song for* 1758, *etc.* *J. Tyther : [London*, 1758.] fol. **G. 311. (36.)**

Rouse, Britons, rouse, and face the foe. *See* Rouse. Rouse, Britons, rouse, *etc.* [By R. Crome.] [1758.] 8°. **P.P. 5438. z.**

The Compleat Tutor, for the Violoncello ...To which is added a favourite Collection of Airs, Marches, Minuets, Song-tunes & Duetts. *Printed for C. & S. Thompson : London*, [1765?] 4°. **d. 45.**

CROME (Robert) When Thyrsis leaves his Celia's Arms. *A New Song, &c. Printed for J. Simpson :* [*London*, 1745?] *s. sh.* fol. **I. 530. (37.)**

CROMPTON (John) The Psalm Singer's Assistant, or a Key to Psalmody. Containing...A...Familiar Introduction...A ...Collection of Psalm Tunes...Also a Set of Tunes to particulars Hymns...A Variety of curious Anthems from our best Masters, with a Divine Ode and ..Purcell's Te Deum. To which is added, to this Second Impression, The true Division of an Octave, *etc.* *G. Bigg, for the Author : London*, 1778. *obl.* 4°. **A. 1020.**

The following composers are named in this work: C. Burney, M. Greene, H. Purcell, J. Chetham, Broadrip, R. Tayler, J. Blow, Harrington, A. Smith, Ivery, Weldon, Tansur and Bird.

CRONER ( ) *Signor.* Six Sonatas, for Two Violins with a Thorough Bass for the Harpsichord or Violoncello. [Separate Parts.] *Printed for Thompson & Son : London*, [1760?] fol. **g. 270. p. (1.)**

This work is probably the composition of Franz Carl von Croener.

CROOME (R.) *See* Crome.

CROPPIES. Croppies lie down. Irish Air. *See* Kambra (K.)

Croppies lie down. *See* We. We Soldiers of Eriu, *&c.* [1800?] fol. **G. 796. (37.)**

CROPS. The Crops. Song. *See* Hook (J.)

CROQUIS. Le Croquis de Tarare. [Song.] *See* Mechants. Méchans disent Tarare, *etc.* [1787.] 8°. **B. 362. f. (11.)**

CROSS. Cross Purposes. [Song, begins: "Tom loves Mary passing well."] *See* Beard (J.)

Cross Purposes. Duett [begins: "Sweet Lucy consider"]. *See* Hook (J.)

Cross Purposes. [Song, begins: "In merry mood sly Cupid once."] *See* Shield (J.)

Cross my Hand and you shall know. Song. *See* Kelly (M.) [*Aurelio and Miranda.*]

CROSS (Thomas) Bury delights my roving Eye. *A* 2 *pt. Song.* Set to Musick, & engrav'd by Tho: Cross Junr. [*London*, 1705?] *s. sh.* **G. 306. (238.)**

In Hawkins's "History of Music" this Song is printed as the composition of John Isum.

[Another edition.] Bury delights my roving Eye. *A* 2 *pt. Song* set to Musick by Mr. Cross. [*London*, 1715?] *s. sh.* fol. **H. 1601. (72.)**

CROTCH (JOHN) and (WILLIAM) No. 1 of Familiar Airs, in Various Styles, for the Piano Forte; composed by John & Willm. Crotch. *Printed for the Authors: London*, [1795?] *obl.* fol. **e. 104. (5.)**

CROTCH (WILLIAM) Ten Anthems, *etc.* [*W. Dixon: Cambridge*, 1798.] fol. **H. 877. c.**

Methinks I hear the full celestial choir. Glee, the words from Thomson. *Broderip & Wilkinson: London*, [1800?] fol. **G. 503. (12.)**

Ode to Fancy by Dr. I. Warton, *etc.* [Full Score.] *Broderip & Wilkinson, for the Author: London*, [1800?] fol. **I. 360.**

Three Sonatas for the Piano-Forte or Harpsichord, *etc.* *J. Bland, for the Author: London*, [1794?] fol. **g. 145. (2.)**

To love thee O my Emma. A Glee for Three Voices, *etc.* *R. Birchall, for the Author: London*, [1800?] fol. **G. 809. (52.)**

See BURNEY (C.) Account of an Infant Musician [William Crotch], *etc.* 1779. 4°. **T. 1560. (8.)**

See CROTCH (J.) and (W.) No. 1 of Familiar Airs ... for the Piano Forte, *etc.* [1795?] *obl.* fol. **e. 104. (5.)**

See HAENDEL (G. F.) The Triumph of Time and Truth, *etc.* MS. NOTES [by Dr. Crotch]. [1795?] fol. **I. 50. a.**

CROTCHET LODGE. There was a little Woman. The favorite Comic Song, introduced . . . by Mr. Fawcett in [T. Hurlstone's Farce] Crotchet Lodge. *Preston & Son: London*, [1795.] fol. **H. 2832. g. (41.)**

CROUCH (WILLIAM) Six Sonatas or Lessons for the Harpsichord or Piano Forte ... Opera Primo. *T. Bennett, for the Author: London*, [1775?] fol. **g. 79. (3.)**

Page 1 *is signed by the composer.*

Six Sonatas for the Piano Forte or Harpsichord ... Op. 7th. *Preston & Son: London*, [1790?] fol. **h. 337.**

See KELLY (M.) To see thee so gentle ... the Accompaniments by Mr. Crouch. [1789?] fol. **G. 377. (16.)**

See KELLY (M.) What new delights invade my bosom ... *Duett*... The Instrumental Parts ... by Mr. Crouch. [1789?] fol. **G. 354. (9.)**

CROWN. Crown your Bowles. [Song.] *See* PURCELL (H.)

CROWNS. Crowns of sweet roses my temples shall twine. A New Anacreontick Ode. *P. H[odgson: London*, 1780?] fol. **G. 307. (71.)**

CRUCHE. La Cruche Cassée. [Song.] *See* AU. Au puits du voisin Lucas. [1780?] 8°. **B. 362. e. (105.)**

CRUEGER (JOHANN) Geistliche Kirchen-Melodien, Uber die von... D. Luthero... und anderen ... Gelehrten Leuten auffgesetzte Geist- und Trost-reiche Gesänge und Psalmen ... In vier Vocal- und zwey Instrumental-Stimmen, als Violinen und Cornetten übersetzet, *etc.* Tenor. *In Verlegung Daniel Reichels... Gedruckt bey Timotheo Ritzschen*, 1649. 4°. **B. 114. d.**

Fol. E 2, 3 *are damaged, but have been restored in MS. There is a MS. Index.*

Königliche Harff des ... Sänger Fürsten Davids. Nach Lobwasserischer Reim-art, und ihren gebräuchlichen... Melodien ... mit 4. Vocal und pro Complemento 3. Instrumental-Stimmen nebenst General-Bass auffgesezet ... Denen auch viel . . Gesänge der Neuen... Teutsch-Italianisch und Französichen Sängermeistern bejgefüget von J. K. Sutern, *etc.* (Allerhand ausserlesne Geistliche Gesänge, *etc.*) (Geistliche Scelen-Music, bestehend in... Gesängen auss den . . . Kunstreichesten Italianisch- und Teutscher Sängermeistern ... Werken colligirt ... von Balthasaro Musculo, *etc.*) (Musicalisches Lust-Gärtlein . . . an Tag gegeben von J. K. Sutern, *etc.*) 4 pts. *Schaffhausen*, 1663 (1662). 8°. **B. 114. b.**

The two last parts are dated 1662. *The following composers' names occur in this collection: Ath. Kircher, J. J. Weilands, J. Rist, And. Sch[wartz], Joh. Vier[danck], Herm. Sch[ein] and And. Hammers[chmidt].*

Des Königs ... Davids Geistreiche Psalmen, nach Frantzösischen Melodien in Deutsche Reimen gebracht durch D. Ambrosium Lobwasser, denen auch des Hon. D. Lutheri und anderer . . Leute geistreiche ... Lieder und Psalmen beygefüget; vormals mit 4. Vocal- und 3. Instrumental-Stimmen nebst dem Basso continuo aufgesetzet von J. Crügern ... Itzo .. übersehen, und in 4. Vocal-Stimmen, . . . zum Druck befördert, *etc.* Cantus & Bassus. 3 pts. *Gedruckt und verlegt von Salfeldischer Wittwe: Berlin*, 1700. 8°. **3425. bbb. 28.**

There is a separate (engraved) title-page and frontispiece. Each part has also a separate title-page and pagination.

Laudes Dei Vespertinæ, in... Ecclesiarum Marchicarum Usum concinnatæ ad diversos modos musicos 4. and 5. Vocibus, *etc.* Quintus (Bassus Continuus.) 2 pts. *Impensis Martini Guthij, Excudebat Christophorus Rungius: Berlini*, 1645. 4°. **B. 114. c.**

CRUEGER (Johann) Meditationum Musicarum Paradisus Secundus, oder Ander Musicalisches Lust-Gärtlein, Newer Deutschen Magnificat, auss 2. vnd 8. Stimmiger Harmonià, nebst dem Basso continuo vor die Orgel .. verfertiget, *etc.* Discantus I. (II.) (Tenor I.) (Bassus.) (Bassus II.) (Vocum Concertantium Prima.) (Bassus Generalis vor die Orgell ... der Newen Deutschen Magnificat, *etc.*) 7 pts. *Gedruckt durch George Rungen, in Verlegung Martin Gutho : Berlin*, 1626. 4° & fol. **B. 114.**

Praxis Pietatis Melica. Das ist: Ubung der Gottseligkeit in Christlichen ... Gesängen ... Martini Lutheri ... wie auch anderer seiner ... Nachfolger... zusam̃en gebracht, und ... mit ... vielen ...Gesängen ... vermehret und verbessert. Auch ...mit beygesetztem...Melodien, nebenst dazu gehörigen Fundament verfertiget von J. Crügern, *etc. In Verlegung Balthasaris Meyn : Wittēb[erg]*. 1656. 12°.
1220. b. 15.

Praxis Pietatis Melica, *etc.* 2 pts.
Balthasar Christoph Wusts : Franckfurt am Meyn, 1662. 12°.
4400. i. 27.
Each part has a separate title-page, pagination and register.

Praxis Pietatis Melica ... Nunmehr mit Johann Heermanns Evangelien bis in 1114. Gesängen vermehret, . . . Nebst Johann Habermanns ... Gebätbuche und Catechismo Lutheri . . . Editio XXIII. [With a preface signed C. R., i.e. Christian Runge.] 2 pts. *Gedruckt und verlegt durch David Salfelds Sel. Wittwe : Berlin*, 1688. 12°. **219. d. 4.**
There is a second engraved title-page. Each part has a separate title-page, pagination and register.

Praxis Pietatis Melica . . . Itzo zum andernmahl in diesem Format Vier-Stimmich aufgelegt, die ... unanständige Melodien heraussgelassen . . . mit . . . neuen vermehret, wie auch zu denen hinzugethanen Melodien Mittelstimmen gesetzet, von Jacob Hintzen . . . Cantus & Basis . . . Editio XXIV. [With a Preface signed C. R. [i.e. Christoph Runge], dated 1679.] 2 pts. *Gedruckt und verlegt von David Salfelds Sel. Witwe : Berlin*, 1690. 4°. **3425. d. 22.**
There is a second engraved title-page. Each part has a separate title-page, pagination and register.

Praxis Pietatis Melica . . Editio XXV. [With a Preface signed Christoff Runge, dated 1678.] 2 pts. *Gedruckt und verlegt von Sel. David Salfelds Wittwe : Berlin*, 1690. 8°. **220. d. 2.**
There is a separate engraved title-page. Each part has a separate title-page, pagination and register.

CRUEGER (Johann) Psalmodia Sacra, Das ist: Des Königes ... Davids Geistreiche Psalmen, durch Ambrosium Lobwasser . . . in Deutsche Reim-Art versetzet: Denen auch des H. D. Lutheri und anderer . . . Leute Geistreiche- so wol alte- als neue Lieder ... beygefüget. Zu . . . Gebrauch der Christlichen Kirchen, fürnemlich Sr. Churfürstl: Durchl: zu Brandenburg ... auf eine ganz neue ... Art mit 4. Vocal- und ... 3. Instrumental-Stimmen, nebenst dem Basso Continuo auffgesetzet ... Bassus. 2 pts.
Gedruckt bey Christoff Runge : Berlin, 1658, 57. 8°. **B. 114. a.**
Part II., containing Luther's Hymns, has a separate title-page and pagination.

Johann Crügers und Peter Sohrens Ubung der Gottseligkeit in geist- lehr- und trostreichen Gesängen . . . Ordentlich zusammen gebracht ... mit bisshero gebräuchlichen und viel schönen neuen Melodeyen, neben darzu gehörigem Fundament verfertiget. Abermahlen auffs neue durchgangen, und...nicht nur mit einer zimlichen Anzahl neuer unverdächtiger Lieder, sondern auch zehen...Betrachtungen von den geistlichen Liedern, auss ... D. Müllers Seelen-Music...vermehret. 4 pts.
Balthasar-Christoph Wusts : Franckfurt am Mayn, 1700. 8°. **3433. eee. 3.**
Part 3, by Sohren, has a distinct title-page, dated 1692, *and reading :* "*Tagliches Morgen- und Abend-Opffer*," *etc.*

Synopsis Musica continens Rationem Constituendi & Componendi Melos Harmonicum Conscripta, varijsq; exemplis illustrata, *etc. Sumtibus Iohannis Kally : [Berlin?]* 1630. 4°. **556. c. 6.**
With the autographs of Dr. Pepusch and Sir John Hawkins.

CRUEL. Cruel Amynta, can you see. *A Song.* [Words by W. Congreve.] [*London*, 1730?] *s. sh.* fol.
G. 307. (43.)

[Another edition.] Cruel Amynta, can you see. *The Lover's Complaint*, a New Song. Sung by Miss Falkner, at Mary Bone Gardens. *See* Chloe. Chloe, or the Musical Magazine, *etc.* No. 85. [1760?] fol. **G. 433.**

Cruell Charmer do not grieve me. Song. *See* Barrett (J.) *Organist.*

Cruel Creature, can you leave me. *The Maid's Petition.* [Song, words and music by H. Carey.] [*London*, 1720?] *s. sh.* fol.
I. 530. (39.)

Cruel enfant, perfide amour. *Air.* [*Paris,*] 1777. *s. sh.* 8°. **297. f. 18.**
Mercure de France, Dec., 1777.

The Cruel Fair One. Song. *See* Hudson (R.)

CRUEL. Cruel fair! who secret anguish. Song. *See* STORACE (S.) [*My Grandmother.*]

Le cruel Hyver fait place. [Two-part Song.] [*Paris*, 1679.] *s. sh. obl.* 4°. **P.P. 4482.**

Nouveau Mercure Galant, 1679, *p.* 105.

Cruel Hiver, turbulens Aquilons. *Recit de Basse.* [*Paris*,] 1748. *s. sh.* 4°. **297. c. 18.**

Mercure de France, *Oct.*, 1748.

Cruel Peggy. [Song.] *See* HOOK (J.)

Cruel veux tu que ton Amante. Air. *See* CHIMÈNE.

CRUELLE. Cruelle, non, jamais. Air. *See* GLUCK (C. W. von) [*Iphigénie en Aulide.*]

CRUELS. Cruels momens qui me pénétrés l'âme. Romance. *See* R***, *Mr.*

CRÜGER (JOHANN) *See* CRUEGER.

CRUISING. A cruizing we will go. Song. *See* LIVERPOOL PRIZE.

CRUMPTON (WILLIAM) A Plain and Comprehensive Treatise of Decimals... Containing . . . to accomodate the above Work . . . An Introduction to practical Music; together with the Construction of Organ Pipes, Spinets, *etc.* *Printed for the Editor: Birmingham*, [1776?] 12°. **08533. df. 26.**

CRUSADE. The Crusade. Historical Romance. *See* SHIELD (W.)

CRUZ BROCARTE (ANTONIO DE LA) Medula de la Musica Theorica. Cuya inspeccion manifiesta... la execucion de la Practica, en division de quatro discursos, *etc.* *Por E. A. Garcia: Salamanca*, 1707. 8°. **1042. e. 13.**

CRYER. The Cryer. [Cantata.] *See* HOOK (J.)

CRYING. Crying and Laughing Song. *See* HOOK (J.)

The Crying Shepherd. [Song.] *See* POTTER (J.)

CSN., *Ml.* Vous qui causez mon martyre. *Romance* nouvelle. Paroles & Musique de Ml. Csn. à Dieppe. [*Paris*,] 1765. 8°. **298. d. 27.**

Mercure de France, *July*, 1765.

CUCKOO. The Cuckow. [Song, begins: "When Daisies pied."] *See* ARNE (T. A.) [*As you like it.*]

The Cuckoo. Song [begins: "Now the Sun is in the West"]. *See* CASSON (M.)

The Cuckoo. Round [begins: "Sweet the pleasure."] *See* DOYLE ( ) and PERFECT ( )

The Cuckow. [Song, begins: "When Dazies pied."] *See* LEVERIDGE (R.)

CUCKOO. The Cuckoo's Nest. [Song.] *See* AS. As I ranged the Meadows one Evening in May. [1775?] fol. **G. 306. (172.)**

CULANT-CIRÉ (RENÉ ALEXANDRE DE) *Marquis.* Nouvelle Règle de l'Octave. [*Paris*, 1786?] 8°. **Fr. Pam. 378. (8.)**

CUMINAL ( ) Dois-je aimer encore. *Chanson.* Les Paroles & la Musique, sont de M. Cuminal, *etc.* [*Paris*,] 1763. *s. sh.* 8°. **298. d. 8.**

Mercure de France, *Feb.*, 1763.

CUMMING (ANGUS) A Collection of Strathspeys, or Old Highland Reels... with a Bass for the Violincello, Harpsichord or Piano Forte. *J. Aird: Glasgow*, [1785?] *obl.* fol. **e. 284. c. (1.)**

CUNNING-MAN. The Cunning-Man. Musical Entertaiment. *See* ROUSSEAU (J. J.) [*Le Devin du Village.*]

CUPID. Cupid and Chloe. Duetto. *See* BARRE (W.)

Cupid and Chloe. Cantata. *See* LANGDON (R.)

Cupid attend us. Duet. *See* GRÉTRY (A. E. M.) [*Les Mariages Samnites. Dieu d'Amour.*]

Cupid Baffled. [Song.] *See* FESTING (M. C.)

Cupid Benighted. Ballad. *See* SABLE. The Sable Night had spread around, *etc.* [1791?] fol. **G. 808. e. (42.)**

Cupid Commander. Song. *See* BETTS (E.)

Cupid Confined. [Song.] *See* ARNE (M.)

Cupid deceiv'd. [Song.] *See* HOWARD (S.)

Cupid drowned in Wine. [Song.] *See* BRIDE (R.)

Cupid ease a lovesick Maid. *A New Song.* [*London*, 1750?] *s. sh.* fol. **G. 316. d. (82.)**

Cupid God of gay Desires. [Song.] *See* HAPPY NUPTIALS.

Cupid God of pleasing anguish. [Song.] *L[ongman] & B[roderip: London*, 1780?] fol. **G. 307. (70.)**

[Another setting.] Cupid, God of pleasing Anguish. [Song.] *See* DOCTOR FAUSTUS.

Cupid God of soft persuasion. [Song.] *See* LOVE IN A VILLAGE.

Cupid in a Camphor Bag. [Song.] *See* WIDOW. A Widow bewitch'd in a dream we find, *etc.* [1800?] fol. **G. 810. (69.)**

Cupid! instruct an am'rous swain. Song. *See* STUBLEY (S.)

Cupid make your Virgins tender. Song. *See* PURCELL (D.)

CUPID. Cupid mistaken. [Song.]
See BAMBER ( )

Cupid my Pleasure. Two part Song.
See LEVERIDGE (R.)

Cupid no more shall give me Grief. *Dithyrambick for two Voices.* [Words and Music by H. Carey.] *London*, 1730?] *s. sh.* fol. **G. 316. (45.)**

Cupid once in search of Prey. Song.
See TESEO. [*Più non cerca libertà.*]

Cupid sent on a message one ev'ning. *Silenus and Cupid.* [Song.] The Words by G. A. Stevens.
[*London*, 1780?] *s. sh.* fol. **G. 307. (120.)**

Cupid Triumphant. [Song.]
See NOW. Now's the time for Mirth, *etc.* [1770?] fol. **H. 1994. b. (58.)**

Cupid, whom great Jove obey'd. *A new Song.* [*London*, 1720?] *s. sh.* fol. **H. 1601. (102.)**

Cupid's Arrow. [Song.]
See As As Chloe plied her Needle's Art, *etc.* [1750?] *s. sh.* fol. **G. 305. (63.)**

Cupid's Defeat. [Song.]
See ROZELLI ( )

Cupid's Dismissal. [Song.]
See ESSEX (M.)

Cupid's Drum. [Song.] *See* ARNE (M.)

Cupid's Kisses. [Song.] *See* SMART (T.)

Cupid's Power restor'd [Song.]
See ATFIELD (J.)

Cupid's Recruiting Serjeant. [Song.]
See POTTER (J.)

Cupid's Refuge. [Song.]
See OSWALD (J.)

Cupid's Revenge. [Song.]
See FOR. For a Song, or a Dance. [1750?] *s. sh.* fol. **G. 316. d. (150.)**

Cupid's Revenge. [Song.]
See FOR. For a Song, or a Dance, *etc.* [1762.] 8°. **P.P. 5441.**

Cupid's Revenge. Song.
See 'TWAS. 'Twas on a certain Day, *etc.* [1720?] *s. sh.* fol. **H. 1601. (452.)**

CUPID'S REVENGE. Cupid's Revenge. Opera. *See* HOOK (J.)

CUPIDON. Le Cupidon de Lisette. [Song.]
See LISETTE. Lisette ne possedait rien, *etc.* [1775?] 8°. **B. 362. j. (1.)**

CUPIS (JEAN BAPTISTE) Méthode Nouvelle ... pour apprendre à jouer du Violoncelle ... avec ... Leçons, Romances, Ariettes et Menuets variés, &c^a. *Chez Le Menu: Paris*, [1772.] *obl.* fol. **e. 313.**

Six Sonates à Violoncelle et Basse... Première Œuvre, *etc.* *Chez Le Clerc: Paris*, [1765?] fol. **g. 507.**

CUPRE (JEAN) Livre Premier contenant Trente Madrigales a Cinq voix, *etc.* Superius. (Altus.) (Tenor.) (Bassus.) (Quinta Vox.) 5 pts. *De l'imprimerie de N. Stein: Francfort*, 1610. 4°. **K. 3. h. 10.**

CURÉ. Le Curé d'un certain village. *Le Charman Curé.* [Song.] Air: Avec les jeux. [From "Les Amours d'Été.]
Chez Camand: [Paris, 1785.] 8°. **B. 352. e. (65.)**

Le Curé de notre Village. Ronde.
See PARTIE CARRÉE.

CURE. A Cure for Love. [Song.]
See STANLEY (J.)

The Cure of all Grief. [Song.]
See LEVERIDGE (R.)

CURIEUX DE COMPIÈGNE. Les Curieux de Compiègne, Comédie.. Représentée pour la première fois, le 4 Octobre 1698. [By F. C. Dancourt, music by J. C. Gillier.] [*Paris*, 1760.] 12°. **241. c. 6.**
Part of "Les Œuvres de Théatre de M. D'Ancourt," etc. tom. 6.

CURIOSITÉ. La Curiosité indiscrète. Romance.
See QUE. Que ne suis je encor un enfant, *etc.* 1778. 8°. **B. 362. g. (3.)**

CURIOSITY. Curiosity made Sylvia seek. *Sylvia a May rolling.* [Song.] [*London*, 1720?] *s. sh.* fol. **H. 1601. (99.)**

CURSON (HENRY) The Theory of Sciences Illustrated; or the Grounds and Principles of the Seven Liberal Arts, Grammar, Logick, Rhetorick, Musick ... accurately demonstrated, *etc.* *Printed for R. Smith: London*, 1702. 8°. **8705. a. 36.**

[Another copy.] **62. a. 21.**

CURST. Curst be the wretch that's bought and sold. *A Catch, for three Voices.* [By H. Carey.] [*London*, 1754.] 8°. **250. c. 1.**
The Gentleman's Magazine, Vol. XXIV., p. 182.

CURTAIN-LECTURE. The Curtain Lecture. Dialogue.
See OF. Of all Comforts I miscarried, *etc.* [1710?] *s. sh.* fol. **H. 1601. (329.)**

CURTIS (THOMAS) The Jessamine. A Collection of Six New Songs ... with a Thorough Bass for the Harpsicord or Organ. [Book I.] *J. Cox, for the Author: London*, [1755?] fol. **H. 2826. c. (10.)**

[Another copy.] **G. 316. c. (16.)**

The Jessamine. A Collection of Six Songs with Accompanyments for Two Violins and a Thorough-Bass for the Organ or Harpsichord... Book II. *Printed for the Author: London*, [1760?] fol. **G. 359. (3.)**

CURTIS (Thomas) On the intended French Invasion of England in 1798. A Song and Two Marches ... by Mr. Curtis ... in which is introduced his imitation of the Trumpet, *etc.* *W. Rolfe, for the Author: London*, [1798.] fol. **G. 376. (15.)**

The plain Dealer. [Song.] [*London*, 1765?] fol. **G. 309. (110.)**

CUSHIN (John) Six Sonatas for two Violins, a Violoncello or Thorough Bass, and a Lesson for the Harpsichord, *etc.* [Separate Parts.] *Printed for the Author: Dublin*, [1780?] fol. **g. 409. a. (2.)**

CUSTANCE (R.) Five Songs for Philosophers in Particular, and for Christians in General...For the Voice, Organ, or Harpsichord. *Printed for the Author: London*, [1780?] *obl.* 4°. **B. 440. (4.)**

CUT. Cut, slash, ram damn. Song.
See Highland Reel.

CUZENS (Benjamin) Five Anthems and Five Collects. 2nd Edition.
Printed for Messrs. Thompson: London, [1800?] fol. **H. 1187. f. (3.)**

Divine Harmony. Six Anthems and a Christmas Ode each in Score ... 2nd Edition. *Printed for Messrs. Thompson: London*, [1800?] fol. **G. 517. a. (6.)**

The Portsmouth Harmony, containing Fifty Psalm Tunes, Three Psalms & Hymns on Christmas, Two Anthems, & one Canon in Unison, or Four in One. Book 1st. (Supplement to the Portsmouth Harmony.) 2 pts.
S. Major, for the Author: London, [1800?] *obl.* 4°. **a. 109.**

CYBELLE AMOUREUSE. Cybelle Amoureuse, Parodie Nouvelle d'Atis [by Quinault and Lully], par M. Sticotti, *etc.* [With the voice-part of seven of the songs.] *Chez Prault père: Paris*, 1738. 8°. **164. a. 69.**

CYMON. Yet awhile sweet Sleep deceive me. [Song.] *Sung by Mrs. Arne in Cymon* [by M. Arne]. [*London*, 1770?] *s. sh.* fol. **H. 1994. b. (112.)**

Cymon. Dramatic Romance.
See Arne (M.)

Cymon and Iphigenia. Cantata.
See Arne (T. A.)

CYNTHIA. Cinthia. [Song.]
See While. While I my Cinthia's praises sing. [1740?] *s. sh.* fol. **G. 316. f. (99.)**

Cynthia thinks of me no more. [Song.]
See Ross (J.)

Cynthia's Dream. [Song.]
See As. As Cynthia on her downy Pillow lay, *etc.* [1710?] *s. sh.* fol. **H. 1601. (52.)**

CYRUS. *See* Ciro.

CYTHÈRE ASSIÉGÉE. Cythère Assiégée. Opéra-Ballet.
See Gluck (C. W. von)

CZARTORYSKA (de), *Princess.* Romance de Roland. [Song.] Les paroles sont de Mr. le Marquis de Paulcuy. [*Paris*, 1780?] 8°. **B. 362. a. (3.)**

D * * *. Histoire du Théâtre de l'Académie Royale de Musique en France, depuis son établissement jusqu'à present. Seconde Édition, corrigée & augmentée, *etc.* [With a Dedication signed D * * *. By L. Travenol and J. Durey de Noinville.] 2 pts. *Chez Duchesne: Paris*, 1757. 8°. **1042. h. 3.**

Remarques au sujet de la lettre de M. Grimm sur Omphale. *Paris*, 1752. 8°. **640. e. 22. (2.)**

[Another copy.] **1103. b. 21. (3.)**

D * * *, *M.* L'Heureuse Nuit. [Song.] Par M. D * * *. *Chez Camand: [Paris*, 1780?] 8°. **B. 362. b. (134.)**

L'Homme du Jour. [Song.] Musique de Mr D * * *. [Words] Par M. Delaulne. *Chez les frères Savigny: [Paris*, 1785?] 8°. **B. 362. (173.)**

Hommage à l'Amour. Ariette de M. D.... [*Paris*, 1785?] 8°. **B. 362. b. (68.)**

D * * *, *M.* Le Printems. Ariette de M. D * * *. [*Paris*, 1785?] 8°. **B. 362. b. (61.)**

D., *Madame.* *See* Pleyel (I. J.) Andante ...The Variations by Madame D[e Ronssecy?]. [1800?] fol. **H. 2819. (40.)**

D * * *, *Mlle.* Lorsque sur ta musette. *Musette, etc. Gravée par Mlle. Latassée. Imprimée par Tournelle: [Paris,*] 1758. *s. sh.* 8°. **297. d. 15.**
Mercure de France, Oct., 1758.

D., *Mr.* Rien ne nous doit plus allarmer. *Duo, etc.* [*Paris*], 1739. *s. sh.* 4°. **297. b. 27.**
Mercure de France, Jan., 1739.

D . . . , *Mr., de Vaubreton.* Le Prétendu Enfant Supposé, ou Mémoires de la Jeunesse du Comte de Letaneuf . . . accompagné de six Airs notés en Musique: Par Mr. D. . . . de Vaubreton. *Aux Dépens de la Compagnie: La Haye*, 1740. 12°. **12512. a. 18.**

D., C. Chr. Musicalischer Jahr-Gang, und Vesper-Gesang, von Dreien Teilen, darinnen, Hundert und Zwanzig, auf Sonn- Fest- und Apostel-Taage... Deutsche Concerten,... mit zweien Discanten, befindlich. Erste (Andere) Stimme. [By] C[onstantin] Chr[istian] D[edekind]. 2 pts. *P. A. Hamann : Dressden*, 1673. 4°. **C. 205. a.**

D * * *, F. Nouvelles Poésies Spirituelles et Morales sur les plus beaux Airs de la Musique Françoise et Italienne avec la Basse, Premier (— Troisième) Recueil. Revû & corrigé. (Fables sur de petits Airs et sur des Vaudevilles choisis, avec la Basse en Musette. 3 Recueils.) [Edited by F. D . . . [Fréderic Desessart]. The figured basses by L. N. Clérambault.] 6 pts. *Chez P. N. Lottin : Paris*, 1732. *obl.* 4°. **D. 366.**

The composers named in this collection are : Salomon, Destouches, Montéclair, Clérambault, Le Maire, Marchand, Bertin, Hardouin, Déon, Rebel, Lulli, Debousset, Couperin, Bourgeois, La Lande, Campra, Boutillier, Mouret, Desmarets, Bernier, Chausson, Cochereau, La Coste, Brossard, Marais, Batistin, La Barre, Dubuisson, Gervais, Desfontaines, Danielis, Bacilly, Lambert, Charpentier, Bouvard, Abeille, Beaupré and Gillier.

D * * *., J. B. Cessez, Printemps, votre parure. *Air, etc.* [Words] Par M. C. L'Orleans. [*Paris,*] 1744. *s. sh.* 4°. **298. b. 24.**

Mercure de France, March, 1744.

D., J. M. Unvorgreiffliche Gedancken über die Neulich eingerisseue Theatralische Kirchen-Music und denen darinnen bishero üblich gewordenen Cantaten mit Vergleichung der Music voriger Zeiten zur Verbesserung [*sic*] der Unsrigen vorgestellet von J[oachim] M[eyer] D[octor]. [*Gottingen?*] 1726. 8°. **7896. a. 5.**

D., R. The British Bucks. *See* Now. Now rise my soul. *The British Bucks.* [Two-part Song.] The Words and Musick by a True Briton [R. D.] [1757.] 8°. **158. l. 2.**

The British Bucks. [Two-Part Song.] The Words and Music by a true Britton R. D. [*London*, 1780?] *s. sh.* fol. **H. 1994. a. (178.)**

Briton's unite and hail the Day. *A Two-Part Song* on ... King George the Third's Birth Day. [*London*, 1760?] *s. sh.* fol. **G. 316. d. (65.)**

The Irresolute Lover. [Song.] The Words and Music by R. D. Esqr. *J. F[entu]m :* [*London*, 1775?] *s. sh.* fol. **G. 310. (97.)**

D., T. The Coquet Admonish'd, *etc.* [Song.] [*London*, 1760?] *s. sh.* fol. **H. 1994. (15.)**

Fond Turtles their lost Mates deplore. *A new Song, etc.* [*London*, 1750?] *s. sh.* fol. **G. 316. d. (146.)**

The Generous Maid. [Song.] ... For the German Flute. [*London*, 1740?] *s. sh.* fol. **G. 316. f. (110.)**

In my Strong Dominions here. *The Taylors Song* in y^e^ new Entertainment at the New Wells, sung by Mr. Mouyly, *etc.* [*London*, 1740?] *sh. s.* fol. **G. 316. e. (35.)**

The Power of Women, *etc.* [Song.] [*London?* 1735?] *s. sh.* fol. **G. 316. h. (2.)**

The Reflecting Swain, [Song,] the words by N. S. [*London*, 1750?] *s. sh.* fol. **G. 316. d. (94.)**

D., W. Delia of the Rose. [Song.] The words by T. H., *etc.* *G. S[mart :* *London*, 1785?] *s. sh.* fol. **G. 309. (158.)**

D . . . ET ( ) *Mlle.* Tircis voyant que sa Lisette. *Chanson Nouvelle.* [*Paris,*] 1755. 8°. **298. c. 24.**

Mercure de France, July, 1755.

DA. Da Jesus Christus vnser Herr. *Das erbärmliche Klagen vnd bittere Weinen vnsers Herren Jesu Christi, vber Jerusalem...* Gesangsweiss kurtz gestellet . . . mit einer oder vier Stimmen zu singen, *etc.* 1590. 8°. **11515. a. 60.**

DA. Da questi lineamenti. Song. *See* Salieri (A.)

DADDY NEPTUNE. Daddy Neptune one Day. *The Island.* A Favorite Song as Sung by Mr. Davies at Sadler's Wells. The Words by T. Dibdin. [Adapted to the tune of the Rogue's March.] *Longman and Broderip : London*, [1797?] fol. **G. 368. (9.)**

DAFFODIL. The Daffodil. [Song.] *See* One. One day among the tombs I stray'd, *etc.* [1798?] fol. **G. 356. (37.)**

Daffodil, or the Shepherd's Complaint. [Song.] *See* Spring. Spring Returns, *etc.* [1755?] *s. sh.* fol. **G. 316. f. (2.)**

Daffodil. [Song.] *See* Spring. Spring returns, *etc.* [1757.] *s. sh.* 8°. **P.P. 5439. ab.**

DAFNE. Dafne. [Opera.] *See* Gagliano (M. da)

DAFNIS. *See* Daphnis.

DAGNEAUX (Pierre) Missa Quatuor Vocum, ad Imitationem Moduli, Vox exultationis, *etc.* *Ex Officina Roberti Ballard : Parisiis*, 1666. fol. **K. 10. b. 1. (18.)**

DAHMEN (Jan Arnold) Three Quartetts for Two Violins, Tenor & Violincello... Opera 3rd. [Separate Parts.] *Printed for the Author : London*, [1800?] fol. **h. 2830. (1.)**

DAIGNE. Daigne écouter l'amant fidèle. Ariette. *See* Deux Jumeaux de Bergame.

DAIRY MAID. The Dairy Maid. [Song.] *See* My. My Maid Mary she minds her dairy. [1775?] *s. sh.* fol. **G. 310. (125.)**

DAISIED. The Daisied mead once Laura stray'd. [Song.] *See* Hook (J.)

DAL * * *, *M. See* Dalayrac (N.)

DALAYRAC (Nicolas) Adèle et Dorsan, Comédie en trois Actes en Prose. Paroles de B. Marsollier ... Gravé par Huguet. [Full Score.] *Chez Le Duc : Paris*, [1795?] fol. **G. 276.**

Adieu monsieur Firmin.
See infra : [*Une Matinée de Catinat.*]

Adieux d'un Vieillard à son Fils, en l'envoyant aux Frontières. Chanson patriotique, par Coupigny. *Du Magazin de Musique à l'usage des fêtes Nationales : [Paris*, 1794?] 8°. **E. 1717. b. (10.)**

Adolphe et Clara, ou les Deux Prisonniers, Comédie en un Acte et en Prose. Paroles de B. J. Marsollier...Gravée par Huguet. [Full Score.] *Chez l'Auteur : Paris*, [1799?] fol. **G. 276. e.**

—— Ouverture d'Adolphe et Clara, arrangée pour le forté piano [and Violin] (par N. Carbonel). *Chez Sieber : Paris*, [1799?] fol. **H. 538. f. (2.)**

—— Ah! jeunes Filles qu'on marie. *Rondo.* Accompt. de Piano par N. Carbonel. *Chez Sieber : Paris*, [1799?] fol. **H. 538. f. (2b.)**

—— Aimable et belle. *Rondo* . . . Avec Accompt. de Forte Piano par Carbonel. *Chez Sieber : Paris*, [1799?] fol. **H. 538. f. (2a.)**

—— D'un Époux chéri la tendresse. *Air.* ...Accompt. de Piano par N. Carbonel. *Chez Sieber : Paris*, [1799?] fol. **H. 538. f. (2c.)**

—— Je l'ai juré. *Duo*...Avec Accompagnement de Forte Piano par Carbonel. *Chez Sieber : Paris*, [1799?] fol. **H. 538. f. (2e.)**

Ah! jeunes filles qu'on marie.
See supra : [*Adolphe et Clara.*]

Ah! que je sens d' impatience.
See infra : [*Azémia.*]

Aimable et belle.
See supra : [*Adolphe et Clara.*]

Alexis, ou l'Erreur d'un Bon Père. Comédie en un Acte et en Prose. Paroles de B. Marsolier...Gravé par la Citoyenne Frédéric. [Full Score.] *Chez Pleyel : Paris*, [1798?] fol. **H. 538. h.**

DALAYRAC (Nicolas) Ouverture d'Alexis . . . Arrangée pour Clavecin ou Forté-Piano avec Accompagnement de Violon ad Libitum par Mr Sehnal. *Chez H. Naderman : Paris*, [1800?] fol. **H. 538. f. (3.)**

—— Dès mon enfance. *Romance de l'Erreur d'un Bon Père*...Arrangée pour le Piano par G. Dugazon. *Chez Janet : Paris*, [1800?] fol. **H. 538. f. (3b.)**

—— J'aimons que l'on chante. *Air de l'Erreur d'un Bon Père* ... Arrangé pour Piano par L. Prader. *Chez Chapelle : Paris*, [1800?] fol. **H. 538. f. (3c.)**

—— On nous raconte qu'au village. *Romance de l'Erreur d'un Bon Père* ... Arrangée pour Piano par L. Prader. *Chez Janet : Paris*, [1800?] fol. **H. 538. f. (3d.)**

L'Amant Statue. Comédie en un Acte ...Representeé pour la première fois...le Jeudi 4 Août 1785...Mise en Musique par M. Dal * * * Gravée par Huguet, *etc.* [Full Score.] *Chez Pleyel : Paris*, [1802?] fol. **H. 538. i.**
Printed from the plates of an earlier edition.

—— Sous sa forme nouvelle. *Air*...avec Accompagnemt. de Guittare par Mr Alberti. [1785?] 8°. **B. 362. (151.)**
See Amant Statue.

—— Sous sa forme nouvelle. *Ariette* ... Accompt. de Guitarre par M. Ducray. [1785?] 8°. **B. 362. h. (38.)**
See Amant Statue.

Ambroise, ou Voilà ma Journée. Comédie en un Acte...Paroles du Cen Monvel, *etc.* [Full Score.] *Chez Pleyel : Paris*, [1795?] fol. **H. 538. j.**

Aussitot que je t'apperçois.
See infra : [*Azémia.*]

Azémia, ou les Sauvages, Comédie, en trois Actes, representée...le 3 Mai 1787 ...Mise en Musique par M. Dal * * * Œuvre viii. Gravé par Huguet, *etc.* [Full Score.] *Chez Pleyel : Paris*, [1804?] fol. **H. 538. b.**
Printed from the plates of an earlier edition.

—— [Ah! que je sens d'impatience.]
See Georges et Gros Jean. Il falait voir pendant la route. *Ariette* ... Air. Ah! que je sens d'impatience [by N. Dalayrac]. [1795?] 8°. **B. 362. (97.)**

—— [Aussitôt que je t'apperçois.]
See Écoutez. Ecoutes Hommes vitieux ...Air...Aussitot que je t'apperçois. [By N. Dalayrac.] [1790?] 8°. **B. 362. a. (143.)**

—— [Aussitôt que je t'apperçois.]
See Je. Je fut par certain jour d'hiver ...Air : d'Azémia, *etc.* [By N. Dalayrac.] [1790?] 8°. **B. 362. a. (142.)**

DALAYRAC (Nicolas) [Aussitôt que je t'apperçois.] *See* Nicodème dans la Lune. Dès le premier raion du jour... Air d'Azémia [by N. Dalayrac]. [1790 ?] 8°. **B. 362. a. (144.)**

—— [For songs, &c., published anonymously:] *See* Azémia.

Camille ou le Souterrain. Comédie en Trois Actes...par Mr Marsollier. Representée...le...19 Mars 1791...Gravé par Huguet, *etc.* Œuvre xii. [Full Score.] *Chez Pleyel: Paris*, [1795 ?] fol. **H. 538. k.**

—— [For songs, &c., published anonymously:] *See* Camille.

Le Château de Monténéro, Comédie en Trois Actes ... Paroles du Cen Hoffmann, representée pour la première fois ... le 24 Vendémiere, An 7...Gravée par Huguet, *etc.* [Full Score.] *Chez Pleyel: Paris*, [1798 ?] fol. **H. 538. l.**

Le Corsaire. Comédie en Vers et en Trois Actes [written by A. E. X. Poisson de Lachabeaussière]. Représentée pour la première fois a Versailles...le 7 Mars 1783, et à Paris...le...17. Reprise avec les changemens le...10 Mai 1785. Mise en Musique par M. Dal * * *...Gravée par Huguet, *etc.* [Full Score.] *Chez Imbault: Paris*, 1785. fol. **H. 538. x.**

—— [On se presse toujours trop tôt.] *See* À. À Paris l'esprit vient trop tôt, *etc.* [1783.] 8°. **B. 362. c. (77.)**

—— [On se presse toujours trop tôt.] *See* Buerckhoffer (J. B.) Recueil des Airs de Blaise et Babet, avec un Duo... et un Air du Corsaire, *etc.* [1785 ?] fol. **G. 808. (41.)**

—— [For detached numbers, &c., published anonymously:] *See* Corsaire.

D'un époux chéri la tendresse. *See* supra: [*Adolphe et Clara.*]

Depuis longtems j'ai le désir. *See* infra: [*Maison à Vendre.*]

Dès mon enfance. *See* supra: [*Alexis.*]

[Les Deux Petits Savoyards.] Escouto d'Jeannetto. *Couplets*...Musique de M. Dal * * * Accompt. par M. Mozin le jeune. [*Paris*, 1790 ?] fol. **G. 557. (57.)**

—— Une petite fillette. *See* Jour. Un jour vient dans ma chambrette...Air: Une petite fillette [by N. Dalayrac]. [1790 ?] 8°. **B. 362. (93.)**

—— [Une petite fillette.] *See* Two Little Savoyards. Down in the Country lived a Maiden, *etc.* [Music by N. Dalayrac.] [1795 ?] fol. **G. 800. M. (58.)**

DALAYRAC (Nicolas) [Les Deux Petits Savoyards. For songs, &c., published anonymously:] *See* Deux Petits Savoyards.

Les Deux Tuteurs. Comédie en deux Actes en Prose. [Written by N. Fallet.] Representée, pour la première fois, à Fontainebleau...le 11 Octobre 1783, et à Paris...le 8 May 1784...Mise en Musique par M. Da * * * Gravée par Huguet, *etc.* [Full Score.] *Chez M. Le Duc: Paris*, [1785 ?] fol. **H. 538. w.**

—— [For songs, &c., published anonymously:] *See* Deux Tuteurs.

Dors cher enfant. *See* infra: [*Nina.*]

La Dot. Comédie en trois Actes et en Prose par M. Desfontaines. Représentée, pour la première fois...a Fontainebleau, le 8 Novembre 1785...Mise en Musique par M. Dal * * * Oeuvre iv. Gravée par Huguet, *etc.* [Full Score.] *Chez Le Duc: Paris*, [1786 ?] fol. **H. 538. d.**

[L'Éclipse Totale.] Lison, jeune et timide. *Air, etc.* [*Paris,*] 1782. 8°. **298. f. 27.** *Mercure de France, May*, 1782, *p.* 5.

—— [For songs, &c., published anonymously:] *See* Éclipse Totale.

L'Erreur d'un Bon Pére. *See* supra: [*Alexis.*]

Escouto d'Jeannetto. *See* supra: [*Les Deux Petits Savoyards.*]

La Famille Américaine. Comédie en un Acte et en Prose. Paroles du Cen Bouilly ...Gravé par Huguet, *etc.* [Score.] *Chez Pleyel: Paris*, [1796.] fol. **H. 538. m.**

Fiés vous, fiés vous. *See* infra: [*Maison à Vendre.*]

Gulnare ou l'Esclave Persanne. Comédie en un Actes et en Prose. Paroles de B. Marsolier. Représentée...le 20 Nivose an 6 ... Gravé par Huguet, *etc.* [Full Score.] *Paris*, [1802 ?] fol. **G. 276. d.**
A reprint from the plates of an earlier edition.

—— Je trouve une femme jolie. *Air...* Arrangé pour le Forte-Piano par B. Viguerie. *Chez Mlle. Leblanc: Paris*, [1797 ?] fol. **H. 538. f. (1c.)**

—— Jeunes esclaves, croyez moi. *Rondeau...* Arrangé pour le Forte Piano par B. Viguerie. *Chez Imbault: Paris*, [1797 ?] fol. **H. 538. f. (1a.)**

—— Pour mieux te prouver mon amour. *Romance...* Arrangée pour le Forte Piano par B. Viguerie. *Chez Imbault: Paris*, [1797 ?] fol. **H. 538. f. (1b.)**

—— Rien, tendre Amour. *Romance...* Arrangée pour le Forte Piano par B. Viguerie. *Chez Imbault: Paris*, [1797 ?] fol. **H. 538. f. (1e.)**

DALAYRAC (Nicolas) Sexe charmant. *Rondeau* ... Arrangé pour le Forte Piano par B. Viguerie. *Chez Imbault : Paris*, [1797 ?] fol. **G. 390. a. (8.)**

—— [Another copy.] **H. 538. f. (1[d].)**

—— [For detached numbers, published anonymously :] *See* Gulnare.

J'aimons que l'on chante.
See supra : [*Alexis.*]

Je l'ai juré.
See supra : [*Adolphe et Clara.*]

Je trouve une femme jolie.
See supra : [*Gulnare.*]

Jeunes esclaves, croyez moi.
See supra : [*Gulnare.*]

Une Journée de Catinat.
See infra : [*Une Matinée de Catinat.*]

Lison, jeune et timide.
See supra : [*L'Éclipse Totale.*]

Maison à Vendre, Comédie en un acte et en prose. Paroles du C[en] A. Duval, representée pour la première fois . . . le premier Brumaire, An 9 ... Gravées par McLeroy. [Full Score.] *Chez Pleyel : Paris*, [1800 ?] fol. **H. 538. e.**

—— Depuis longtems j'ai le désir. *Duo, etc.* *Chez Weissenbruch : Bruxelles*, [1800 ?] fol. **G. 808. (54.)**

—— Fiés vous, fiés vous. *Air*...Arrangé pour Piano ou Harpe par A. E. Trial. *Chez Imbault : Paris*, [1800 ?] fol. **G. 390. a. (1.)**

—— Trop malheureux Dermont. *Air*... Arrangé pour Piano ou Harpe par A. E. Trial. *Chez Imbault : Paris*, [1800 ?] fol. **G. 390. a. (7.)**

Marianne, Comédie en un Acte et en Prose, Paroles de B. Marsollier. Représentée pour la première fois...le...7 Juillet 1796. V. S. ...Gravé par Huguet. [Full Score.] *Chez Pleyel : Paris*, [1796 ?] fol. **H. 538. q.**

Une Matinée de Catinat, ou le Tableau. Comédie en un Acte et en prose. Paroles de B. J. Marrollier [or rather Marsollier.] Representée pour la première fois...le 7 Vendemiaire, An 9 .. Gravées par Huguet, *etc.* [Full Score.] *Chez l'Auteur : Paris*, [1800 ?] fol. **H. 538. r.**

—— Une Journée de Catinat. Ouverture arrangée pour Clavecin ou Piano Forte [and Violin]. *Chez Imbault : Paris*, [1800 ?] fol. **h. 1480. p. (3.)**

—— Adieu monsieur Firmin. *Duo d'une Journée de Catinat*....Paroles de Marsollier...Arrangé pour Piano ou Harpe par A. E. Trial. *Chez Imbault : Paris*, [1800 ?] fol. **G. 808. (55.)**

DALAYRAC (Nicolas) Nina, ou La Folle par Amour. Comédie en un Acte en Prose. [Words by B. Marsollier.] Representée pour la Première fois...le... 15 Mai 1786. . . . Œuvre v. Gravé par Huguet. *Chez Pleyel : Paris*, [1803 ?] fol. **G. 276. b.**

A reprint from the plates of an earlier edition.

Nina, or the Love distracted Maid, [Opera]. Translated from the French with all the original Music [by N. Dalayrac], adapted for the Voice and Harpsichord, *etc.* [1787.] *obl.* fol. **D. 283. (1.)**
See Nina.

The Favorite Musical Entertainment of Nina ... Composed by Monsr. Dal * * ... Published by the Authority of the Translator [Peter Pindar] and [with interpolations by] W. Shield. The Chorusses and the major part of the Airs...adapted to English Words by W. Parke.
Longman and Broderip : London, [1787.] *obl.* fol. **E. 100. (4.)**

—— Dors cher enfant. *Chœur de Nina, etc.* [By N. Dalayrac.] [1800 ?] fol.
See Nina. **H. 346. (25.)**

—— O ma Nina. *Air de Nina.* [By N. Dalayrac.] [1790 ?] fol.
See Nina. **G. 561. a. (30.)**

—— Quand le bien-aimé reviendra. *Romance, etc.* [*Paris*,] 1786. 8°. **297. g. 30.**
Mercure de France, June, 1786, *p.* 4.

—— Quand le bien aimé reviendra. *Romance* ... Accp[t] de Guittare par M[r] Le Moine, *etc.* *Chez les Frères Savigny : [Paris*, 1786.] 8°. **B. 362. f. (41.)**

—— [Quand le bien aimé reviendra.]
See Jones (E.) Nina. A...French Song [by N. Dalayrac], *etc.* [1795 ?] fol. **H. 1673. (18.)**

—— [Quand le bien aimé reviendra.]
See O. O toi qui viens de me charmer... Air de la Romance de Nina. [1790 ?] 8°. **B. 362. f. (32.)**

—— [Quand le bien aimé reviendra.]
See Oiseaux. Oiseaux par le plus doux accent...Sur l'air de la Romance [by N. Dalayrac]. [1790 ?] 8°. **B. 362. h. (30.)**

—— [Quand le bien aimé reviendra.]
See Quoi. Quoi tu fuis ta chère Amintas. *La Bergère Délaissée.* Romance...Air de Nina [by N. Dalayrac,] *etc.* [1790 ?] 8°. **B. 362. (1.)**

—— [Quand le bien aimé reviendra.]
See Tu. Tu m'appele chère Nina...Air : Quand le bien aimé reviendra [by N. Dalayrac]. [1786 ?] 8°. **B. 362. h. (29.)**

On nous raconte qu'au village.
See supra : [*Alexis.*]

DALAYRAC (Nicolas) On se presse toujours trop tôt.
See supra: [*Le Corsaire.*]

La Pauvre Femme. [For songs, &c., published anonymously:]
See Pauvre Femme.

Une petite fillette.
See supra: [*Les Deux Petits Savoyards.*]

Philippe et Georgette, Comédie en un Acte en Prose. Par le Citoyen Monvel. Representé pour la 1ere fois...le...28 Decembre 1791...Œuvre xvi. Gravée par Huguet, *etc.* [Full Score.] *Chez Pleyel: Paris*, [1795?] fol. **H. 538. t.**

—— [Chacun avec moi l'avouera.]
See Descendons. Descendons dans nos souterreins ... Air: Chacun avec moi l'avouera. [By N. Dalayrac.] [1793?] 8°. **B. 362. d. (34.)**

—— [Chacun avec moi l'avouera.]
See Ennemis. Ennemis de la royauté... Air: Chacun avec moi l'avouera. [By N. Dalayrac.] [1793?] 8°. **B. 362. d. (35.)**

—— [Chacun avec moi l'avouera.]
See Intérieur d'un Ménage Républicain. J'ai parcouru quelques instants ... Air: Chacun avec moi l'avouera [by N. Dalayrac]. [1794.] 8°. **B. 362. a. (24.)**

—— [For songs, &c., published anonymously:] *See* Philippe et Georgette.

Pour mieux te prouver mon amour.
See supra: [*Gulnare.*]

[Primerose.] Quand de la nuit le voile tutélaire. *Duo*...Accompagnement par N. Carbonel. *Chez Sieber: Paris*, [1798?] fol. **H. 538. f. (5.)**

Quand de la nuit le voile tutélaire.
See supra: [*Primerose.*]

Quand le bien aimé reviendra.
See supra: [*Nina.*]

Raoul, Sire de Créqui, Comédie en Trois Actes en Prose. Par M. Monvel. Representé pour la Première fois...le...31 Octobre 1789 ... Œuvre xi. Gravé par Huguet, *etc.* [Full Score.] *Chez Le Duc: Paris*, [1790?] fol. **H. 538. c.**

—— [For songs, &c., published anonymously:] *See* Raoul de Créqui.

Renaud d'Ast, Comédie en deux Actes et en Prose par MMrs Radet et Barré. Representée pour la premiere fois ... le ... 19 Juillet 1787...Œuvre viii. Gravé par Huguet, *etc.* [Full Score.] *Chez Le Duc: Paris*, [1787.] fol. **G. 276. c.**

—— [Comment gouter quelque repos.]
See Cœurs. Cœurs sensibles et généreux ...Air: Comment gouter quelque repos. [From N. Dalyrac's "Renaud d'Ast."] *etc.* [1793.] 8°. **B. 362. d. (33.)**

—— [Comment gouter quelque repos.]
See Ciel. Le Ciel a puni les Tirans... Air...Comment gouter quelque repos, *etc.* [1793?] 8°. **B. 362. d. (46.)**

DALAYRAC (Nicolas) [Renaud d'Ast. Vous qui d'amoureuse aventure.]
See Au Retour. Tu me connais, *etc.* (Une loi formelle et précise...Air: Vous qui d'amoureuse aventure [by N. Dalayrac].) [1793.] 8°. **B. 362. d. (18c.)**

—— [Vous qui d'amoureuse aventure.]
See Je. Je te salue, Être Suprême...Air: Veillons au salut de l'Empire [by N. Dalayrac]. [1794.] 8°. **B. 362. a. (169.)**

—— [Vous qui d'amoureuse aventure.]
See O. O Français, l'exemple du Monde. *Hymne*...Air: Veillons au salut de la France [by N. Dalayrac]. [1794.] 8°. **B. 362. a. (168.)**

—— [Vous qui d'amoureuse aventure.]
See Sur. Sur les débris du diadème. *Hymne Populaire, en l'Honneur de l'Être Suprême*...Sur l'air: Veillons au Salut de l'Empire, &c. [1794.] 8°. **B. 362. d. (3.)**

—— [Vous qui d'amoureuse aventure.]
See Veillons. Veillons au salut de l'empire. Air: Vous qui d'amoureuse aventure [by N. Dalayrac]. [1794?] 8°. **B. 362. a. (166.)**

—— [Vous qui d'amoureuse aventure.]
See Vous. Vous qui versez avec courage. *Hymne du Cen. Person*...Air: Veillons au salut de la France. [By N. Dalayrac.] [1795?] 8°. **B. 362. d. (45.)**

—— [For songs, &c., published anonymously:] *See* Renaud d'Ast.

Rien, tendre Amour.
See supra: [*Gulnare.*]

Rose et Picard, ou Suite de l'Optimiste. Comédie en un Acte et en Vers, avec un Vaudeville et des Couplets...[Words] par Collin-Harleville. *Chez Prault: Paris*, L'an iii [1794]. 8°. **11738. a. 41. (1.)**

—— Air et Vaudeville de Rose et Picard. Avec Ac. de Guittare par le Citoyen Guichard. *See* Rose et Picard. [1794.] 8°. **B. 362. d. (14.)**

Sargines ou l'Elève de l'Amour. Comédie en Quatre Actes en Prose par Monvel. Representée pour la premiere fois...le... 14 Mai 1788. Mise en Musique par M. Dal*** Œuvre ix...Gravée par Huguet, *etc.* [Full Score.] *Chez I. Pleyel & fils: Paris*, [1800?] fol. **H. 538. u.**

Sexe charmant. *See* supra: [*Gulnare.*]

La Soirée Orageuse. Comédie en un Acte et en Prose par M. Radet...Representée pour la première fois...le...29 Mai 1790 ...Œuvre iv. Gravé par Huguet, *etc.* [Full Score.] *Chez Pleyel: Paris*, [1806.] fol. **H. 538. v.**

A reprint from the plates of an earlier edition.

DALAYRAC (Nicolas) [La Soirée Orageuse. Vieillard qui d'amour est épris.] *See* Au Retour. Citoyens vous parlez de paix... Air: de la Soirée orageuse [by N. Dalayrac], *etc.* [1793.] 8°. **B. 362. d. (18.)**

—— *See* Vertus. Les Vertus à l'ordre du jour... Air: du Vaudeville de la soirée orageuse [by N. Dalayrac?] [1794?] 8°. **B. 362. (90.)**

—— [For songs, &c., published anonymously:] *See* Soirée Orageuse.

Sous sa forme nouvelle.
See supra: [*L'Amant Statue.*]

Trop malheureux Dermont.
See supra: [*Maison à Vendre.*]

DALBERG (Friedrich Hugo von) *Baron.* *See* Dalberg (J. F. H.)

DALBERG (Johann Friedrich Hugo von) *Baron.* Beatrice, an Italian cantata written by Dante Alighieri, *etc.* *Printed for the Author: London*, [1795?] *obl.* fol. **E. 600. l. (5.)**
A presentation copy, with the composer's autograph.

Zwölf Lieder, *etc.* *Bey Beyer und Maring: Erfurt*, 1799. *obl.* fol. **E. 56.**

English Songs with an Accompaniment for the Piano Forte . . . Op. xv. *Corri, Dussek & Co., for the Author: London*, [1796?] *obl.* fol. **D. 392. (5.)**

DALE (J.) *See* Dale (Joseph) The Favorite Grand Sonata for the Piano Forte and Tambourine . . . The Tambourine Accompaniment by J. Dale Junr. Op. 18. [1800?] fol. **h. 270. (9.)**

DALE (James) Musical Compositions. [P. F.] Op. 2. *The Author: London*, [1800?] fol. **g. 270. e. (3.)**

DALE (Joseph) Abraham Newland. A Favorite Song. The Words by C. T. Dibdin, *etc.* *Printed for J. Dale: London*, [1798?] fol. **G. 361. (49.)**
An adaptation of the tune known as "The Rogue's March."

Admiral Duncan's Victory over the Grand Dutch Fleet, the 11th of October 1797. A Sonata for the Piano Forte or Harpsichord ... Op. 13. *Printed for the Author: London*, [1797.] fol. **g. 138. (11.)**

Amanda. A favorite Ballad. *Printed by the Author: London*, [1785?] fol. **G. 806. a. (48.)**

[Another edition.] Amanda, *etc.* *Longman & Broderip: London*, [1785?] fol. **H. 1601. a. (58.)**

The Battle of Prague, a Favorite Sonata [by F. Kotzwara], adapted for Two Performers on one Piano Forte or Harpsichord, by J. Dale. *Printed at his Music Warehouses: London*, [1793?] fol. **g. 131. (4.)**

DALE (Joseph) The Blue Bell of Scotland. A Favorite Scotch Song . . . with Variations for the Piano-Forte by J. Dale. *Printed for the Author: London*, [1800.] fol. **g. 139. (17.)**

Calder Fair, a favorite Scotch Air, arranged for the Piano Forte or Harp by J. Dale. *Printed for the Author: London*, [1800?] fol. **g. 270. (5.)**

Colin's Invitation. A New Song. *R. Falkener: London*, [1775?] fol. **G. 806. f. (22.)**

[Another copy.] **H. 1994. a. (103.)**

[Dale's Collection of all the favorite English Songs. Printed in Books containing 12 Songs in each Book. Books 1, 3, 17 and Nos. 6 & 7 of Book 16, and 2 Nos. of Books 22 and 23.] *Dale: London*, [1800? *etc.*] fol. **G. 383. (3-5.)**
This collection was printed to be sold in books and in single sheets. The pagination is continuous, but there appear to have been no title-pages.

Dale's Collection of Duets for two Performers on one Piano Forte, by the most Celebrated Composers. No. 1. The Fall of Paris. *J. Dale: London*, [1795?] fol. **g. 131. (5.)**

Dale's Collection of Music for the Pedal Harp, containing a Variety of Preludes and favorite Airs, by different Masters. The whole Selected, Composed, & Arranged with New Variations ... for that Instrument by J. Dale. Op. 15. 2 Books. *Printed for the Author: London*, [1800?] fol. **g. 301. (3.)**
The composers named in this collection are: Dale, Kelly, Storace and Dance.

Dale's Collection of Reels and Dances. 3 Nos. [P. F.] *Printed at his Warehouses: London*, [1800?] fol. **g. 271. c. (36.)**

Dale's Collection of Sixty favorite Scotch Songs, adapted for the Voice and Piano-Forte or Harpsichord, with a Thorough Bass carefully revised, taken from the Original Manuscripts of the most Celebrated Scotch Authors & Composers. 3 Books. *J. Dale: London*, [1795?] fol **G. 348. a. (1.)**
The pagination is continuous.

Dale's Collection of Sixty Favorite Scotch Songs ... adapted for the German Flute. Book 1. *Printed for J. Dale: London*, [1795?] *obl.* 4°. **B. 402. (1.)**

The College Hornpipe. Arranged [by J. Dale] as a Rondo for the Piano-Forte, *etc.* [1795?] fol. *See* College Hornpipe. **g. 140. (56.)**

The College Hornpipe. Arranged as a Rondo for the Piano-Forte or Harp, by J. Dale. *Printed for the Author: London*, [1800?] fol. **g. 271. c. (35.)**

DALE (Joseph) Concerto i. for the Piano Forte or Harpsichord with Accompaniments for two Violins, two Hautboys, two Horns, a Tenor and Bass . . . Opera iv. [Separate Parts.] *Printed for the Author : London*, [1785?] fol. **g. 116. (5.)**

Concerto ii. for the Piano Forte or Harpsichord with Accompaniments for two Violins, two Hautboys, two Horns, a Tenor and Bass . . . Opera v. [Separate Parts.] *Printed for the Author : London*, [1785?] fol. **g. 116. (6.)**

Dear is my little native Vale, a Favorite Ballad, *etc.* [Words by S. Rogers.] *J. Dale : London*, [1795?] fol. **G. 360. (16.)**

Three Favorite Duetts for Two Performers on one Piano Forte, or Harpsichord . . . Opera vii. *The Author : London*, [1785?] fol. **g. 131. (1.)**

A 2nd Sett of Three Favorite Duetts for Two Performers on one Piano-Forte, or Harpsichord . . . Op. x. *The Author : London*, [1786?] fol. **g. 131. (3.)**

The Easter Hymn, with a Variation by J. Dale. [P. F.] *Printed at his Warehouses : [London*, 1790?] fol. **G. 502. (10.)**

Flatt'ring Hope, a New Song, *etc.* *The Author : London*, [1795?] fol. **G. 377. (18.)**

George and England save. [Song.] Sung by Mr. Dignum, the words by Capt. Morris. *Printed for the Author : London*, [1798?] fol. **G. 376. (16.)**

The New German Waltz. Adapted as a Rondo for the Piano Forte or Harp with an Accompaniment for a German Flute. *Printed for the Author : London*, [1796?] fol. **g. 140. (21.)**

Go to the Devil and Shake yourself. A Favorite Irish Dance. Arranged as a Rondo for the Piano Forte by J. Dale. *Printed for the Author : London*, [1796?] fol. **g. 140. (23.)**

Helder Point, a Sonata, for the Piano Forte, *etc.* *Printed for the Author : London*, [1799?] fol. **g. 141. (6.)**

How stands the Glass around. A Favorite Soldier's Song for 1, 2, and 3 Voices. Arranged . . . by J. Dale. *J. Dale : [London*, 1794?] fol. **G. 354. (51.)**

Dale's Instructions for the Tambourine. *Published . . . at his . . . Warehouses : London*, [1796?] fol. **h. 1178.**

Dale's Introduction to the Piano Forte, Harpsichord or Organ, in Four Books, containing . . . a Variety of Lessons . . . by the most Eminent Masters . . . to which is added Preludes in every Key . . . not only . . . given as Examples by Ancient Writers, but also by all the great . . . Composers of the present time. The whole . . . Selected, Arranged and Composed by J. Dale. Op. xii. Book i (ii). *Printed for the Author : London*, [1797?] *obl.* fol. **e. 140. (1.)**

The composers named in this work are : Morelli, Niccolai, Storace, Stanley, Dale, Morgan, Worgan, Wagenseil, Felton, Handel, Sig^ra Galli, Schroeter and Gronoman.

The London New Minuet. [P. F.] [*London*, 1790?] *s. sh.* fol. **g. 140. (6.)**

The Loud Wind roar'd. *The Favorite African Song*, set to Music with an Accompaniment for the Piano Forte or Harp, taken from Mr. Park's Travels, the Poetry by . . . the Duchess of Devonshire. *Printed for the Author : London*, [1800?] fol. **G. 356. (63.)**

Lovely Delia. [Song.] The Words by J. Wilkinson, *etc.* *Printed . . . at his Musical Library : London*, [1787?] fol. **H. 131. (14.)**

The Loyal March. Composed for the Gentlemen Volunteers of England and adapted for the Piano Forte or Harp, *etc.* *Printed for the Author : London*, [1796?] fol. **g. 133. (12.)**

Moll in the Wad. A favorite Irish Dance, arranged as a Rondo for the Piano Forte or Harp by J. Dale. With a Flute Accompaniment. *Printed for the Author : London*, [1798?] fol. **g. 140. (25.)**

Nelson and the Navy. A Sonata for the Piano Forte—in Commemoration of the Glorious 1st August, 1798—, *etc.* *Printed for the Author : London*, [1799?] fol. **g. 138. (12.)**

The New blown Rose, [Song] . . . the Words by Mrs. Cumyns, *etc.* *The Author : London*, [1786?] fol. **H. 131. (15.)**

The Norfolk Shop-Keeper, a Humorous Song, as Sett to Music for the late Mr. Edwin, *etc.* *Printed for the Author : London*, [1791?] fol. **G. 360. (17.)**

La Pipe de Tabac, a Favorite French Air arranged as a Rondo, for the Piano Forte or Harp, by J. Dale. *Printed for the Author : London*, [1800?] fol. **g. 140. (20.)**

Dale's Pocket Companion for the German Flute, containing the most Celebrated Songs, Duets . . . Dances . . . &c &c . . . composed and adapted for that Instrument by the most Eminent Composers. Vol. i. *Printed for J. Dale : London*, [1795?] *obl.* 4°. **B. 402. (2.)**

The Post Boy. A Favorite Song written & sung by G. S. Carey, *etc.* *Printed . . . at his Music Warehouses : London*, [1794?] fol. **G. 377. (19.)**

DALE (Joseph) Dale's selection of the most favorite Country Dances Reels, &c., with their Proper Figures, for the Harp, Harpsichord & Violin, *etc.* *J. Dale: London*, [1800?] *obl.* 4°. **b. 54. (4.)**

The Siege of Valenciennes for the Piano-Forte or Harpsichord, with Accompaniments for a Violin...Op. 9. [Separate Parts.] *Printed for the Author: London*, [1793?] fol. **g. 188. (5.)**

Six Sonatas and a Fantasia Cromatica, for the Harpsichord or Piano Forte... Opera 2da *J. Preston, for the Author: London*, [1785?] *obl.* fol. **e. 101. (2*.)**

Three Sonatas for the Grand Piano Forte or Harpsichord with Accompaniments for a Violin and Violoncello . . . Op. vi. [Separate Parts.] *Printed for the Author: London*, [1785?] fol. **h. 68–70. (2.)**

Three Sonatas for the Piano Forte or Harpsichord with Accompaniments for a Flute and Violoncello . . . Opera viii. [Separate Parts.] *The Author: London*, [1790?] fol. **g. 161. a. (3.)**

The Favorite Grand Sonata, for the Piano Forte and Tambourine, with Accompaniments for a Flute, Violin and Bass...the Tambourine Accompaniment by J. Dale, Junr. Op. 18. [Separate Parts.] *Printed for the Author: London*, [1800?] fol. **h. 270. (9.)**

A Grand Scotch Sonata for the Piano Forte with an Accompaniment for a Flute, or Violin and Violoncello, interspersed with the...Compositions of L. Kozeluch. Arranged . . . by J. Dale. [Nos. 1–3. Separate Parts.] *J. Dale: London*, [1799.] fol. **h. 270. (11.)**
The pagination is continuous, but Nos. 1 and 2 have separate title-pages.

[Another copy.] **g. 442. (3.)**
Wanting the accompaniments.

[Another copy.] **g. 270. e. (23.)**
Wanting the accompaniments.

Six Sonatinas for the Piano Forte or Harpsichord, with an Accompaniment for a Violin or German Flute...Opera 3.
Printed for the Author: London, [1785?] fol. **g. 223. n. (1.)**

[Another edition.] Six Sonatinas . . . Opera 3. *Printed for the Author: London*, [1785?] fol. **h. 61. (3.)**

The Sun gone down. [Song.]
R. Falkener: London, [1780?] *s. sh.* fol. **G. 806. f. (23.)**

[Another copy.] **H. 1994. a. (16.)**

Touch again that sweet trembling String. Arranged with new Symphonies &c. by J. Dale. (A Favorite Irish air arranged for the Harp or Piano Forte, *etc.*)
Printed for the Author: London, [1800?] fol. **h. 184. a. (16.)**

DALE (Joseph) Eight Waltzes for the Piano Forte, or Harp, with an Accompaniment for a Flute, Tambourine and Triangle . . . Op. 16. 2 Bks. *Printed for the Author: London*, [1800?] fol. **g. 231. (3.)**

See Purcell (H.) [*Doubtful and Spurious Works.*] Purcel's Ground ... with additional Variations...by J. Dale. [1788?] fol. **h. 62. (18.)**

See Storace (S.) [*The Pirates. Peaceful slumb'ring.*] Lullaby...with Variations for the Piano Forte by J. Dale. [1792?] fol. **g. 139. (15.)**

DALE (William) Six Sonatas for the Harpsichord or Piano-Forte, with Accompaniment; ... Opera Seconda.
Printed for the Author: London, 1783. *obl.* fol. **e. 234.**

D'ALEMBERT (Jean le Rond)
See Alembert.

DALEYRAC (Nicolas)
See Dalayrac.

DALLA BELLA (Domenico)
See Bella.

DALLA CASA (Girolamo)
See Casa.

DALLO. Dall' affanno ho il core. [Song.]
See Anfossi (P.)

DALMER (William) Twenty Psalms and Hymns, in three & four Parts, as sung at the ... Churches & Chapels in Bath...adapted for the Piano Forte or Organ. *Preston, for the Author: London*, [1788?] fol. **H. 1187. o. (1.)**

DALVIMARE (Martin Pierre) Trois Sonates pour la Harpe...Oeuvre 2e.
Chez les frères Gaveaux: Paris, [1800?] fol. **h. 173. b. (4.)**

DAMA SOLDATO. La Dama Soldato. Opera. *See* Naumann (J. G.)

DAMAN (Guilielmo)
See Damon (W.)

DAMASCENE (Alexander) Beauty, like Kingdoms. *A Song*...the Words by Mr. R. *Printed for H. Rhodes: London*, 1694. 4°. **P.P. 5255.**
The Gentleman's Journal, June, 1694, *pp.* 177, 178.

Come beat the Drum. *A March* with a Second Treble and Bass, *etc.* [Words by P. Motteux.] *Printed for R. Porter: London*, 1692. 4°. **P.P. 5255.**
The Gentleman's Journal, March, 1691–2, *pp.* 27–31.

Dear cruel Nymph, whose pow'rfull Charms. *A Song, etc.* [Words by P. Motteux.] *Printed for R. Parker: London*, 1692. 4°. **P.P. 5255.**
The Gentleman's Journal, July, 1692, *pp.* 32–34.

DAMASCENE (Alexander) Who can Dorinda's Beauty view. *A Song, etc. R. Parker: London*, 1693. 4°. **P.P. 5255.**
The Gentleman's Journal, November, 1693, *pp.* 391–2.

DAME. The Dame of Honnour. [Song.]
See Kingdom of the Birds.

DAMIANI (F.) A Duet for two Performers, on one Piano Forte...Op. 13.
Printed for the Author: London, [1800?] fol. **g. 443. b. (8.)**
Four easy Songs with Accompaniments of the Harp or Piano Forte, and Four Notturni's for Two and Three Voices with Accompaniments of a Bass, *etc.*
Broderip & Wilkinson: London, [1800?] *obl.* fol. **E. 270. (11.)**

DAMMI. Dammi la destra o cara. Duett. *See* Alessandro e Timoteo.

DAMON. Damon. Song [begins: "Damon, unjustly you complain."].
See Abington (L.)
Damon. Song. *See* As. As Damon on a Summer's Day, *etc.* [1751.] 8°. **P.P. 5438. z.**
Damon. Song. *See* As. As Damon on a Summer's day. [1765?] *s. sh.* fol. **G. 316. d. (7.)**
Damon. Ballad. *See* Young. Young Damon pride of all the Plain, *etc.* [1780?] *s. sh.* fol. **G. 314. (94.)**
Damon and Celia. Dialogue [begins: "Behold the Birds"].
See Abington (L.)
Damon and Celia. [Begins: "As Celia near a Fountain."] Two-part song.
See Cannington ( )
Damon and Cleora. [Song.]
See Moze (J. H.)
Damon and Cloe. [Song.]
See Gay. Gay Damon long study'd my Heart to obtain. [By J. Battishill.] [1757.] *s. sh.* 8°. **P.P. 5439. ab.**
Damon and Clora. Song.
See Harington (H.)
Damon and Cynthia. Dialogue.
See Ganthony (J.)
Damon and Daphne. Song.
See Lads. The Lads and the Lasses, *etc.* 1799. *s. sh.* 4°. **P.P. 5141.**
Damon and Delia. Cantata [begins: "Delia gay Strephon lov'd"].
See Hook (J.)
Damon and Delia. [Song, begins: "O'er the daisy-deck'd dale."]
See Hudson (R.)
Damon and Delia. Rondo [begins: "Cease fond Damon"]. *See* Lee (P.)
Damon and Delia. [Song.] *See* Too. Too long to the beauty of Delia. [1775?] *s. sh.* fol. **H. 1994. a. (157.)**

DAMON. Damon and Florella. [Song.] *See* Cast. Cast, my Love, thine Eyes around. [1775?] *s. sh.* fol. **G. 806. f. (20.)**
Damon and Pastora. Song.
See Alcock (J.) *the Younger.*
Damon and Phillis. Pastoral Dialogue [begins: "When Phillis was faithful"].
See Brooks (J.)
Damon and Phillis. [Song, begins: "Beneath yon poplar."] *See* Buswell (J.)
Damon and Phillis. Song. *See* Flocks. The Flocks all in Clusters, *etc.* [1772.] 8°. **P.P. 5438. z.**
Damon and Phillis. Dialogue. *See* Oh. Oh! Phillis, shame on you, *etc.* [1751.] 8°. **157. l. 13.**
Damon and Phillis. Song [begins: "Virgins when softened"].
See Pring (J. C.)
Damon and Phillis. Pastoral Dialogue. *See* When. When Phillis was faithful, *etc.* [1772.] 8°. **P.P. 5438. z.**
Damon and Phillis, Lovers both. *The Fickle Lovers.* [Song.] Sung by Miss Parfett at Finch's Grotto Gardens. [*London*, 1765?] *s. sh.* fol. **G. 307. (159.)**
Damon and Phœbe. Song.
See Pring (J. C.)
Damon and Sylvia. Song. *See* Dear. Dear Sylvia, no longer my passion, *etc.* [1752.] 8°. **157. l. 14.**
Damon and Sylvia. Dialogue. *See* When. When Sylvia first my Flame approv'd. [1730?] *s. sh.* fol. **G. 313. (149.)**
Damon ask'd me but once. *The Disappointment.* A Song. [*London*, 1746.] 8°. **249. c. 16.**
The Gentleman's Magazine, Vol. XVI., p. 380.
Damon, if you will believe me. *Rondo.* [Words by Sir Charles Sedley.]
R. Hodgson: London, 1775?] fol. **G. 307. (172.)**
Damon to Cælia, *etc.* [Song.] *See* Chloe. Chloe, or the Musical Magazine, *etc.* No. 45. [1760?] fol. **G. 433.**
Damon to Cælia. Song. *See* To. To Cælia thus fond Damon said, *etc.* [1750.] 8°. **157. l. 12.**
Damon to Philomel. [Song.] *See* As. As lovesick Damon lay. [1760?] *s. sh.* fol. **I. 530. (11.)**
[Another setting.] Damon to Philomel. Song [begins: "As lovesick Damon lay"].
See Oakes (J.)
Damon why will you dye for Love. Song.
See Courteville (R.)
Damon's Complaint. [Song.]
See Though. Tho' I have long lov'd you in vain. [1720?] *s. sh.* fol. **G. 316. g. (64.)**

DAMON. Damon's Complaint for the Absence of his Mistriss. [Song.]
See VANBRUGHE (G.)

Damon's Goddess. Song.
See CASTRUCCI (P.)

Damon's Invitation. [Song.]
See SAPPHO, *pseud.*

Damon's Invocation to Chloe, *etc.* [Song.]
See O. O, dear Chloe, *etc.* 1791. *s. sh.* 4°. **P.P. 5141.**

Damon's Mistake. [Song.] *See* To. To Bath a gallant Lover came. [1750?] *s. sh.* fol. **G. 312. (27.)**

Damon's Wish. Song. *See* IF. If flattering Love, *etc.* [1740?] *s. sh.* fol. **G. 316. a. (32.)**

Damon's Wish. [Song, begins: "Where y^e^ Light cannot pierce."] *See* SMITH (A.)

DAMON AND PHILLIDA. Damon and Phillida. A Ballad Opera of one Act [taken from Cibber's "Love in a Riddle"] ...With the Musick prefix'd to each Song. *Printed for J. and R. Tonson: London*, 1765. 8°. **643. h. 12. (7.)**

Damon and Phillida. Comic Opera.
See DIBDIN (C.)

DAMON (WILLIAM) The former Booke of the Musicke of M. William Damon, late one of her maiesties Musitions: conteining all the tunes of Dauid's Psalmes, as they are ordinarily soung in the Church: most excellently by him composed into 4. parts. In which Sett the Tenor singeth the Church tune. Published for the recreation of such as delight in Musicke by W. Swayne Gent. (The second Booke of the Musicke of M. William Damon . . . In which Sett the highest part singeth the Church tune, *etc.*) Cantus. 2 pts. *T. Este, the assigné of W. Byrd: [London]*, 1591. 4°. **K. 3. m. 4.**

The Psalmes of Dauid in English meter, with Notes of foure partes set vnto them by Guilielmo Daman for Iohn Bull, to the vse of the godly Christians for recreatyng themselues, in stede of fond and vnseemely Ballades. [With a preface by E. Hake.] Tenor. (Bassus.) 2 pts. *Iohn Daye: London*, 1579. *obl.* 4°. **K. 4. c. 5.**

DAMPIERRE (DE) *Marquis.* La Lawffelt. Fanfare...les paroles sont de M. de Moncrif, *etc.* [*Paris,*] 1747. *s. sh.* 4°. **297. c. 13.**

Mercure de France, August, 1747.

DAMSEL. A Damsell I'm told. *The Maid's Twitcher.* [Song.] Sung by Mr. Pack at the Theatre in Lincoln's Inn Fields. [*London*, 1700?] *s. sh.* fol. **H. 1601. (12.)**

[Another edition.] A Damsel I'm told. *The Twitcher, etc.* [*London*, 1710?] *s. sh.* fol. **G. 306. (14.)**

[Another copy.] **G. 305. (18.)**

DANAÏDES. Rends moi ton cœur, ta confiance. [Song.] *Des Danaïdes* [by A. Salieri.] *Chez Baillon: [Paris,]* 1784. 8°. **B. 362. h. (42.)**

Les Danaïdes. Tragédie Lyrique.
See SALIERI (A.)

DANBY (JOHN) Danby's First Book of Catches, Canons and Glees, for Three, Four & Five Voices, *etc.* *J. Bland: London*, [1785?] *obl.* fol. **E. 207. d. (2.)**

Danby's Second Book of Catches, Canons, & Glees, for three, four and five Voices... Op. 3. *Printed for the Author: London*, [1788?] *obl.* fol. **E. 207. (1.)**

Danby's Third Book of Catches, Canons and Glees, for Three, Four & Five Voices, *etc.* *J. Dale: London*, [1791?] *obl.* fol. **D. 400. (1.)**

Come ye party jangling swains. [Glee.] [*London*, 1785?] fol. **H. 2832. l. (11.)**

Fair Flora decks. A Glee for Three Voices. *Printed for R. Birchall: London*, [1795?] fol. **H. 2830. f. (38.)**

Fare thee well thou native Vale. A... Glee for Four Voices...The Words by Mr. Winnington, *etc.* [*London*, 1795?] fol. **G. 353. (10.)**

Danby's Posthumous Glees, being a Fourth Set for 3, 4 and 5 Voices. Also the Ode to Hope presented by him to the Glee Club...Op. 6th. *R. Joubert: London and Bath*, [1798.] *obl.* fol. **D. 400. (2.)**

La Guida alla Musica Vocale. Containing various...Examples and Duetts...Op. 2. *Printed for the Author: London*, [1785?] *obl.* fol. **E. 207. d. (1.)**

[Another edition.] La Guida alla Musica Vocale, *etc.* *Printed for the Author: London*, [1790?] *obl.* fol. **E. 738.**

La Guida della Musica Instrumentale, or The Rudiments of the Forte Piano and Harpsichord;...To which are subjoined, Eight Progressive Lessons constructed on . . . familiar Airs. To conclude with a Lesson for Two Performers on one Forte Piano...Op. 5. *Printed for G. Smart: London*, [1790?] *obl.* fol. **e. 140. (2.)**

The Merry Peal, a Favorite Song. *Printed for the Author: London*, [1793?] fol. **G. 361. (50.)**

My Heart is ev'ry Beauty's Prey. A Favorite Song, as sung by Master Knyvett, *etc.* *Printed for the Author: London*, [1793?] fol. **G. 361. (51.)**

O! what a Charming Creature. A favorite Song, sung by Mrs. Wrighten, at Vaux-Hall, *etc.* *J. Bland: London*, [1785?] fol. **G. 808. f. (26.)**

[Another edition.] O! what a Charming Creature, *etc.* *E. Rhames: Dublin*, [1785?] *s. sh.* fol. **H. 1601. b. (93.)**

DANBY (John) The Favorite Song of Shepherds I have lost my Love [words by G. Ogle, melody ascribed to S. Storace], harmonized [for three voices] by J. Danby. *J. Bland : London*, [1780 ?] fol. **G. 311 (161.)**

Stay silver Moon, a favorite Rondo sung ...by Mr. Harrison, *etc.* [Full Score.] *J. Bland : London*, [1788 ?] fol. **H. 131. (16.)**

The Stout Limb'd Oak. A Glee for Four Voices...The Words from Metastasio. *Printed for Goulding & Co : London*, 1799 ?] fol. **G. 798. (18.)**

Sweet Thrush. A Glee for 4 Voices, *etc.* *R. Birchall : London*, [1795 ?] fol. **H. 2832. l. (10.)**

To thee! O Gentle Sleep. Harmoniz'd for three Voices by J. Danby. *J. Bland : London*, [1790 ?] fol. **G. 808. f. 27.**

When the Poor Love. A Favorite Glee. The Words from Metastasio. *Goulding & Co. : London*, [1799 ?] fol. **G. 805. j. (23.)**

While beams the bright Morn. *A favorite Hunting Duett, etc.* *Longman and Broderip :* [*London*, 1790 ?] fol. **G. 354. (10.)**

[Another edition.] While beams the bright Morn. A Favorite Hunting Duett, for Two Voices & Piano Forte. *Duncombe : London*, [1800 ?] fol. **H. 2824. (14.)**

See Amusement for the Ladies. Amusement for the Ladies, being a Selection ... of...Glees and Madrigals...by...Messrs. Atterbury,...Danby, *etc.* [1791–93.] *obl.* fol. **E. 61.**

See Cooke (B.) The Favorite New Glees composed by Dr. Cooke ... Mr. Danby, *etc.* [1792.] *obl.* fol. **F. 193.**

See Glees. The Professional Collection of Glees ... Composed by Callcott, ... Danby, *etc.* [1796 ?] *obl.* fol. **E. 207. (3.)**

DANCE. The Dance Nannette. Song. *See* Haydn (F. J.)

DANCE (William) Address to Contentment, [Song] from Lady Manners' Poems, *etc.* *L. Lavenu, for the Author : London*, [1798 ?] fol. **G. 368. (3.)**

God save the King, arranged for the Piano Forte, with New Variations, and an Introductory Movement, and Coda ... by W. Dance, *etc.* *L. Lavenu : London*, 1800. fol. **g. 139. (18.)**

Preludes for the Piano Forte, in Various Keys, *etc.* *L. Lavenu : London*, 1800. fol. **g. 303. (5.)**

Preludes. [P. F.] [*London*, 1800 ?] fol. **g. 303. (5*.)**

An edition of the first seven pages of "Preludes for the Piano Forte," without title-page.

DANCE (William) Tell me thou Soul of her I love. A Ballad. The Words from Thomson's Odes, *etc.* *L. Lavenu, for the Author : London*, [1798 ?] fol. **G. 808. g. (13.)**

The Waterman, a Favorite Air [from C. Dibdin's Opera of The Waterman] arranged as a Rondo for the Piano Forte, by W. Dance. *Dale, for the Author : London*, [1796 ?] fol. **g. 140. (26.)**

DANCES. Madam Heinel's celebrated Dances. Performed at the King's Theatre in the Hay Market, for the Harpsichord, Violin, Flute, *etc.* *Welcker : London*, [1773.] *obl.* 4°. **b. 51. a. (5.)**

The Favourite Dances as performed at the King's Theatre...by Simonet, Zucchelli, Baccelli, Vallouy, &c. *Printed for W. Napier : London*, [1775 ?] *obl.* 4°. **b. 51. a. (4.)**

Twenty-four New Dances and Cotillons for the Harpsichord, Violin or Flute. 1785. *Longman and Broderip : London*, [1785.] *obl.* 4°. **b. 57. d.**

Forty Eight Original Irish Dances never before printed with Basses for the Piano-Forte & with proper figures for dancing. Book 1 & 2. *Hime : Dublin*, [1795 ?] fol. **h. 1480. x. (7.)**

Imperfect, wanting the last page of Book I. and first page of Book II.

No. 24 [of a Collection of Dances, Marches, *etc.*] for the Piano-Forte or Violin & Violoncello. *Printed for T. Gladman : London*, [1795 ?] fol. **g. 229. (10.)**

The Princess of Wales's New Favorite Dances. [P. F.] *Printed for the Author : London*, [1797 ?] fol. **g. 229. (15.)**

Nine favorite Dances. [P. F.] *Printed for G. Walker : London*, [1800 ?] fol. **h. 1480. w. (8.)**

Laura & Lenza, Lord Moira's Reel and two other ... Dances, arranged for the Piano Forte. *Hime & Son : Liverpool*, [1800 ?] fol. **g. 543. u. (5.)**

[The] Polite Monthly Repository of Dances. No. 10. *C. Wheatstone : London*, [1800 ?] fol. **g. 543. (23.)**

A Selection for the Present Season of the most Popular Dances, Reels, Strathpeys [*sic*], Waltzes, &c. Adapted for the Piano Forte, Harp or Violin. No. 2. *Publish'd ... for C. Wheatstone : London*, [1800 ?] fol. **h. 1480. a. (21.)**

See also : Country Dances.

DANCING. The Dancing Match. [Song.] *See* Graves (J.)

DANCING-MASTER. The Dancing Master : or, plaine and easie Rules for the Dancing of Country Dances, with the Tune to each Dance, to be playd on the Treble Violin. The second Edition, En-

larged and Corrected from many grosse Errors which were in the former Edition. *Printed for John Playford: London*, 1652. *obl.* 12°. **K. 1. a. 9.**

The first edition was published under the title of "The English Dancing Master."

The Dancing Master: ... To which is added the Tunes of the most usual French Dances. And also other New and Pleasant English Tunes for the Treble-Violin. 2 pts. *W[illiam] G[odbid for] J. Playford and Z. Watkins: London*, 1665. *obl.* 12°. **K. 1. a. 10.**

The Dancing Master: or, Directions for Dancing Country Dances, with the Figure and Tunes to each Dance. The Fourth Edition; in which is added many new Tunes, never Printed before. Also all the Tunes carefully Corrected, and Amended. *W[illiam] Godbid [for] John Playford: London*, 1670. *obl.* 12°. **K. 1. a. 11.**

The Dancing Master...The Fifth Edition, with Additions. *W[illiam] Godbid [for] John Playford: London*, 1675. *obl.* 12°. **K. 1. a. 12.**

The Dancing-Master: ...The Sixth Edition, with Additions. (A Supplement to the Dancing-Master, of New Dances, never Printed before.) 2 pts. *A[ndrew] G[odbid] and J[ohn] Playford: London*, 1679. *obl.* 12°. **K. 1. a. 12*.**

The Dancing-Master:...with the Tunes to each Dance for the Treble-Violin. The 7th Edition, with Addition of several new Dances, and Tunes of Dances, never before printed. (Tunes of other Country-Dances, added to this Book.) 2 pts. *Printed by J. P. and sold by John Playford: London*, 1686. *obl.* 12°. **K. 1. a. 13.**

The Dancing-Master...The 7th Edition, *etc.* (Tunes of other Country-Dances, *etc.*) (A new Additional Sheet to the Dancing-Master.) (A new Addition to the Dancing-Master.) 4 pts. MS. NOTE [by William Chappell]. *Printed by J. P. and sold by John Playford: London*, 1686[–89]. *obl.* 12°. **K. 1. a. 14.**

The additional sheets are published by H. Playford.

The Dancing-Master ... The Eighth Edition, with Addition of several new Dances, never before Printed. MS. NOTE [by W. Chappell]. *E. Jones, for H[enry] Playford*: [*London,*] 1690. *obl.* 12°. **K. 1. a. 15.**

The Dancing-Master: ...The Ninth Edition Corrected; with the Addition of several new Dances and Tunes never before printed. *E. Jones, for H[enry] Playford*: [*London,*] 1695. *obl.* 12°. **K. 1. a. 16. (1.)**

DANCING-MASTER. The Second Part of the Dancing Master: or, Directions for Dancing Country Dances ... All new Dances never before printed. *Printed for Henry Playford*: [*London,*] 1696. *obl.* 12°. **K. 1. a. 16. (2.)**

The Second Part of the Dancing-Master: ... with the Tunes to each Dance for the Violin or Flute. The Second Edition, with Additions. *Printed for Henry Playford*: [*London,*] 1698. *obl.* 12°. **K. 1. a. 18**

The Dancing-Master: . . . The Tenth Edition Corrected; with the Addition of several new Dances and Tunes never before Printed. *J. Heptinstall, for Samuel Sprint and H. Playford*: [*London,*] 1698. *obl.* 12°. **K. 1. a. 17.**

The Dancing-Master: . . The Eleventh Edition Corrected; with all the Additions of New Dances and Tunes, the whole Printed in the New Character. *W. Pearson, for H. Playford*: [*London,*] 1701. *obl.* 12°. **K. 1. b. 1.**

The Dancing-Master: ... The Twelfth Edition, containing above 350 of the choicest Old and New Tunes now used at Court, and other Publick Places. The Whole Book Revised, *etc.* MS. NOTES [by W. Chappell]. *J. Heptinstall, for H. Playford*: [*London,*] 1703. *obl.* 12°. **K. 1. b. 2.**

The Dancing-Master: ... The Fifteenth Edition, containing above 350 of the Choicest Old and New Tunes ... The whole Work Revised and done on the New-Ty'd-Note, *etc.* [Vol. I.] *Printed by W. Pearson, and sold by John Young: London*, 1713. *obl.* 12°. **K. 1. b. 3.**

The Dancing-Master: ... The Sixteenth Edition, containing 358 of the Choicest Old and New Tunes ... The whole Work Revised and done on the New-Ty'd-Note, *etc.* [Vol. I.] MS. NOTES [by W. Chappell]. *Printed by W. Pearson, and sold by John Young: London*, 1716. *obl.* 12°. **K. 1. b. 4.**

The Dancing-Master: Vol. the Second... The Third Edition, containing 360 of the Choicest Old and New Tunes...The whole Work Revised, *etc.* MS. NOTES [by W. Chappell]. *Printed by W. Pearson, and sold by John Young: London*, 1718. *obl.* 12°. **K. 1. b. 5.**

The Dancing-Master: Vol. the First ... The 17th Edition, containing 358 of the Choicest Old and New Tunes ... The whole Work Revised, *etc.* *Printed by W. Pearson, and sold by John Young: London*, 1721. *obl.* 12°. **K. 1. b. 6.**

DANCING-MASTER. The Dancing-Master. Vol. the Second . . . The 4th Edition, containing 360 of the Choicest Old and New Tunes . . . The whole Work Revised, *etc. Printed by W. Pearson, and sold by J. Young: London*, 1728. *obl.* 12°. **K. 1. b. 7.**

The Dancing-Master: . . . The Third Volume, containing Two Hundred Dances. *Printed by William Pearson, and sold by John Young: London*, [1728?] *obl.* 12°. **K. 1. b. 8.**

The Dancing-Master. Song.
See OSWALD (J.)

DANDRIEU (JEAN FRANÇOIS) Les Caractères de la Guerre, ou suite de Symphonies, ajoûtée à l'Opéra, *etc.* [Score.] *Au Mont-Parnasse: Paris*, 1718. *obl.* 4°. **a. 23.**

Livre de Pièces de Clavecin contenant plusieurs Divertissemens dont les principaux sont les Caractères de la Guerre, ceux de la Chasse et la Fête de Village, *etc. Paris*, 1724. fol. **i. 58.**
The title-page is designed and engraved by C. Simoneau.

Livre de Sonates, à Violon seul...Second Oeuvre. *Chez l'Auteur: Paris*, [1725?] fol. **i. 58. a.**
The title-page is designed and engraved by N. Guerard.

Principes de l'Accompagnement du Clavecin exposez dans des Tables dont la simplicité et l'arangement peuvent...faire conoitre les Règles...pour parvenir à la téorie et à la pratique de cète Sience, *etc. Chés l'Auteur: Paris*, [1719.] *obl.* fol. **e. 353.**
The title-page is designed and engraved by N. Guerard.

DANGER. Le Dangers [*sic*] des Bois. [Song.] *See* NE. N'allez point au bois seullette. [1780?] 8°. **B. 362. b. (53.)**

Le Danger des Passions. [Song.] *See* ÉCOUTEZ. Econtés hommes vitieux, *etc.* [1790?] 8°. **B. 362. a. (143.)**

The Danger is over. Song.
See PURCELL (H.) [*The Fatal Marriage.*]

DANGERS DE L'IVRESSE. Le Buveur. Couplets chantés par le Citoyen Baptiste ainé dans les Dangers de l'Ivresse. [*Paris*, 1795?] 8°. **B. 362. a. (84.)**

DANICAN PHILIDOR (FRANÇOIS ANDRÉ) *See* PHILIDOR (F. A. DANICAN).

DANIEL ( ) En vain vous m'ordonnez. *Air Nouveau.* [*Paris*, 1678.] *s. sh. obl.* 4°. **P.P. 4482.**
Nouveau Mercure Galant, Dec., 1678, *p.* 53.

DANS. Dans ce grand jour. [Song.]
See P., *Mr, of Dijon.*

DANS. Dans ce séjour. [Song.]
See LEFEBURE (A.)

Dans ce siècle il est nécessaire. *La Politique ou Les Mœurs du tems.* [Song.] Air: De Tarare [by A. Salieri]. *Chez les frères Savigny:* [*Paris*, 1790?] 8°. **B. 362. j. (23.)**

[Another copy.] **B. 362. (160.)**

Dans ces desertes campagnes. Romance.
See ALBANESE ( )

Dans ces lieux l'innocence habite. *Brunette.* [*Paris*,] 1748. *s. sh.* 4°. **297. c. 15.**
Mercure de France, March, 1748.

Dans l'amoureux printemps. *Air* [Words] Par M. d'Orvilliers de Vernon. [*Paris*], 1729. *s. sh.* 4°. **298. a. 4.**
Mercure de France, April, 1729.

Dans l'hiver, saison importune. *Gros-Jacques ou le Marchand de Chauffrettes:* Air: de Calpigi ["Je suis né natif de Ferrare," from Salieri's "Tarare." Words] Par M. Déduit. [*Paris*, 1790?] 8°. **B. 362. f. (8.**

Dans l'instant à sa fenêtre. Air.
See PAISIELLO (G.) [*Il Barbiere di Siviglia Ecco l'ora s'avicina.*]

Dans la prairie et sous l'ormeau. Duo.
See DROIT DU SEIGNEUR.

Dans la saison nouvelle. Air.
See PAISIELLO (G.) [*Il Barbiere di Siviglia. Già riede primavera.*]

Dans la vie, sans la folie. *Air.* [*Paris*,] 1726. *s. sh.* 4°. **297. a. 21.**
Mercure de France, May, 1726.

Dans le Collége des Amours. *L'Amour au College.* [Song.] Air du Confiteor. [*Paris*, 1785?] 8°. **B. 362. (226.)**

Dans le fond d'un bocage. Musette.
See BOUVARD (F.)

Dans le quartier Saint Honoré. *Le galant Serrurier ou la Serrure sans Clef*, [Song, words] par Mr Reuet fils. Air: Où allez vous Monsieur l'Abbé. [*Paris*, 1765?] 8°. **B. 362. j. (22.)**

[Another edition.] Dans le quartier Saint Honoré, *etc.* [*Paris*, 1770?] 8°. **B. 262. b. (141.)**

Dans le Salon avec moi. Chanson.
See A * D * A * M., *Mr.*

Dans le sein du repos. Chanson.
See MOREL ( )

Dans le siècle d'à présent. *Tableau du Siècle, ou Les Erreurs.* Air: La bonne Aventure, [Words] par M. Roulland. *Chez Camand:* [*Paris*, 1785?] 8°. **B. 362. f. (7.)**

[Another copy.] **B. 362. (140.)**

Dans le tems de notre jeunesse. Air.
See CAMP DE GRAND-PRÉ.

DANS. Dans le Vallon je viens de voir Sylvandre. *La Bergère Ingénue.* [Song.] Air: Triste Raison. *Chés Camand:* [*Paris*, 1785?] 8°. **B. 362. a. (152.)**

Dans le vin je croyois avoir noyé l'Amour. *Recit de Basse.* [*Paris*,] 1747. *s. sh.* 4°. **297. c. 14.**
Mercure de France, Nov., 1747.

Dans les bosquets de Cythère. Romance. *See* Rousseau (J. J.) [*Le Devin du Village. Scene* 8. *Pantomime.*]

Dans les champs de la victoire. *Ariette Nouvelle.* [*Paris*, 1780?] 8°. **B. 362. e. (74.)**

[Another copy.] **B. 362. a. (65.)**

Dans les champs de la victoire. *Chanson sur l'air*, Aussi-tot que la lumière ou, Ce mouchoir belle Raimonde. [*Paris*, 1793?] 8°. **B. 362. (235.)**

Dans les Champs de si matin. *Chanson.* Air: D'un bouquet de romarin. [*Paris*, 1785?] 8°. **B. 362. a. (155.)**

[Another copy.] **B. 362. e. (42.)**

Dans ma cabanne obscure. [Song.] *See* Devin du Village.

Dans mon Cœur agité. *Ariette, de Mr* * * *. [*Paris*, 1785?] 8°. **B. 362. b. (69.)**

Dans mon dépit je jurai l'autre jour. Air. *See* Bouvard (F.)

Dans nos champs. Air. *See* Rey (J. B.) and (L. C. J.) [*Apollon et Coronis.*]

Dans nos champs une bergère légère. Air. *See* Nouvel Œdipe.

Dans nos hameaux tout nous engage. Chanson. *See* Le Maitre ( ).

Dans nos paisibles retraites. *Musette.* [*Paris*,] 1728. *s. sh.* 4°. **297. a. 32.**
Mercure de France, March, 1728.

Dans notre heureux azile. Duo. *See* Albanese ( )

Dans Paris grande ville. *Le Libera de la Bourbonnoise.* [Song.] [*Paris*, 1785?] 8°. **B. 362. i. (40.)**

Dans Paris je suis venu. *L'Épinette.* Chanson dialoguée [written] par Mr. Déduit. [*Paris*, 1780?] 8°. **B. 262. b. (126.)**

Dans tes airs, tendre Philomele. Chanson. *See* Carpentier ( )

Dans Tonton je trouve tout bien. *La Fille Indocile.* [Song, written] Par Mr. Renaud du Ferol, l'Accompt. del Sig. Alberti. Air. Mon Père je viens devant vous [*i.e.* Le Confiteor]. *Chés Camand:* [*Paris*, 1785?] 8°. **B. 362. (229.)**

[Another copy.] **B. 362. g. (62.)**

Dans tous les malheurs. *Air à Boire.* [*Paris*,] 1737. *s. sh.* 4°. **297. b. 17.**
Mercure de France, Feb., 1737.

DANS. Dans un bois je vis l'autre jour. *La Villageoise instruite.* Romance nouvelle avec Accompt. de guitare pr. Mr. Alberti. *Chez Camand: Paris*, [1780?] **B. 362. c. (42.)**

[Another copy.] **B. 362. g. (37.)**

Dans un bois solitaire. *La Fille Prudente.* Chanson Nouvelle avec Accompt. de Guitharre par Mr. Alberti. *Chez M. Camand: Paris*, [1780?] 8°. **B. 362. g. (47.)**

Dans un bosquet la charmante Rosine. *Les Plaintes de Rosine.* [Song.] [*Paris*, 1780?] 8°. **B. 362. b. (132.)**

Dans un des coins du Paradis. *Les Cierges du Paradis.* [Song.] Air: du Confiteor. *à Cythère:* [*Paris*, 1785?] 8°. **B. 362. (227.)**

Dans un Elan général. *L'Anti-Fédéraliste.* Chanson Républicaine ... Sur l'Air de la Bergerette contredanse. *Chez Imbault: Paris*, [1792?] *s. sh.* 8°. **B. 362. d. (27.)**

Dans un réduit délicieux. Air. *See* Noblet (C.)

Dans une paix enchanteresse. Air. *See* Guillon (H. C.)

Dans votre lit, my Fanny, say. *Dans votre lit.* [Song.] *John Lee: Dublin*, [1780?] *s. sh.* fol. **H. 1601. a. (47.)**

DANSE. La Danse. Ronde. *See* Ducray-Duminil (F. G.)

La Danse n'est pas ce que j'aime. [Song.] *See* Grétry (A. E. M.) [*Richard Cœur de Lion.*]

DANSOMANIE. La Dansomanie. Ballet. *See* Carbonel (J. F. N.)

DANYEL (John) Songs for the Lute, Viol and Voice, *etc. T. E. for Thomas Adams: London*, 1606. fol. **K. 2. g. 9.**

DANZI. Danzi e goda con gli amori. An Ittallian Surranada. [*London*, 1710?] *s. sh.* fol. **G. 307. (144.)**

DANZI (Franz) Sechs Dreistimmige Gesänge—italienisch und deutsch—für zwei Soprane und Bass mit Begleitung des Pianoforte ... Op. 16. 2 Heft. *Bei Breitkopf und Härtel: Leipzig*, [1800?] *obl.* fol. **E. 601. d. (6.)**

Ihr Herrn und Frauen. *See* infra: [*Der Kuss.*]

[Der Kuss. Ihr Herrn und Frauen.] Aria aus der Oper: "Der Kuss," *etc.* *In der Falterischen Musikhandlung: München*, [1799.] *obl.* fol. **F. 636. w. (3.)**
Lithographed by J. A. Senefelder.

—— [Nacht und Nebel.] Duett aus der Oper: "Der Kuss," *etc.* *In der Falterischen Musikhandlung: München*, [1799.] *obl.* fol. **F. 636. w. (5.)**
Lithographed by J. A. Senefelder.

DANZI (Franz) [Nimm diesen Frank.] Duett aus der Oper: "Der Kuss," *etc.*
In der Falterischen Musikhandlung: München, [1799]. *obl.* fol.
F. 636. w. (4.)
Lithographed by J. A. Senefelder.

Sechs Deutsche Lieder, gedichtet und in Musik gesetzt von F. Danzi. Op. 15.
Bei Breitkopf und Härtel: Leipzig, [1795?] *obl.* fol. **F. 636. w. (6.)**

Die Mitternachtstunde, eine komische Oper in 3 Aufzügen...im Klavierauszuge. *Bei N. Simrock: Bonn*, [1795?] *obl.* fol. **E. 29.**

Nacht und Nebel. *See* supra: [*Der Kuss.*]

Nimm diesen Frank.
See supra: [*Der Kuss.*]

Trois Quatuors pour deux Violons, Alto & Violoncelle...Oeuvre v. [Separate Parts.] *Chez Mac Falter: Munic*, [1790?] fol. **h. 2825. (1.)**

Trois Quatuors pour Deux Violons, Alto & Violoncelle . . . Oeuvre vii. [Separate Parts.] *Chez B. Schott: Maience*, [1790?] fol. **h. 2825. (2.)**

Quatuor pour deux Violons, Alto & Violoncelle . . . Oeuvre 16. [Separate Parts.] *Chez Mac Falter: Munic*, [1795?] fol. **h. 2825. (3.)**

DAPHNE. Daphne. [Song, begins: "Ye crystal Streams."] *See* Adams (J. B.)

Daphné. Romance.
See Amour. L'Amour m'a fait la peinture, *etc.* 1755. *s. sh.* 8°. **298. c. 22.**

Daphne. Song [begins: "Fain wou'd I sing my Daphne's face"].
See Jackson (G. K.)

Daphne. Song. *See* No. No more for another, *etc.* [1757.] 8°. **158. l. 2.**

Daphne. [Song, begins: "As Daphne in her Garden stray'd."] *See* Surr (G.)

Daphne. [Song.] *See* With. With my Daphne I'll repair. [1780?] fol. **G. 313. (256.)**

Daphne and Chloe. [Song.] Sung by Miss Stevenson at Vaux Hall, *etc.* [Words by J. Gay.] *See* Chloe. Chloe, or the Musical Magazine, *etc.* No. 1. [1760?] fol. **G. 433.**

Daphne and Coridon. [Song.]
See infra: Daphne awake, *etc.*

Daphne and Corydon. Ballad [begins: "Is Daphne, the pride of the plain"].
See Hudson (R.)

Daphne awake, t'is almost Day. *Daphne and Coridon.* [Song.] [*London*, 1730?] *s. sh.* fol. **G. 307. (134.)**

[Another edition.] Daphne awake, *etc.* *Daphne and Coridon, etc.* [*London?* 1730?] *s. sh.* fol. **G. 316. d. (99.)**

DAPHNE. Daphne on her Arm reclin'd. *A new Song.* [By W. Defesch.] Sung by Miss Falkner at Marybon-Gardens.
[*London*, 1753.] 8°. **157. l. 15.**
The London Magazine, 1753, *p.* 189.

Daphne, on her Arm reclin'd. [Song.]
See Defesch (W.)

Daphne stood pensive in the Shade. *Daphne and Chloe.* [Song.] Sung by Miss Stevenson, at Vaux Hall, *etc.* [Words by J. Gay.] *See* Chloe. Chloe, or the Musical Magazine, *etc.* No. 1. [1760?] fol. **G. 433.**

DAPHNE AND AMINTOR. Daphne and Amintor, a Comic Opera in One Act . . . for the Voice and Harpsichord, [written] by the Author of the "Maid of the Mill" [I. Bickerstaffe].
Printed for R. Bremner: London, [1765.] *obl.* fol. **D. 273. (2.)**
The following composers' names occur in this Pasticcio: Shalon, Vento, Cocchi, Piccini, and Monsignier [*Monsigny*].

DAPHNIS. Daphnis and Chloe. Song.
See infra: Daphnis stood pensive in the Shade, *etc.* [1720?] *s. sh.* fol. **H. 1601. (129.)**

Daphnis and Pastorella. [Dialogue.]
See Purcell (D.)

Daphnis stood pensive in the Shade. *Daphnis and Chloe.* A New Song. [Words by J. Gay.] [*London*, 1720?] *s. sh.* fol. **H. 1601. (129.)**

[Another edition.] Daphnis stood pensive in the Shade. *Daphnis and Chloe, etc.* [*London*, 1725?] *s. sh.* fol. **G. 307. (139.)**

DAPHNIS, *aus Cimbrien, pseud.* [i.e. Johann Rist.] Des Daphnis aus Cimbrien Galathee. [In verse, with two-part songs and a preface by Theobaldt Grummer.] *Bey Jacob Rebenlein: Hamburg*, [1642.] 8°. **11521. bb. 7.**
Wanting fol. A1 (*the printed title-page*). *There is a second* (*engraved*) *title-page.*

Des Edlen Dafnis aus Cimbrien besungene Florabella. Mit gantz neuen . . . Weisen hiebevor aussgeziert . . . Anitzo aber mit verschiedenen . . . Stückchen vermehret, *etc.* *In Verlegung Christian Guth . . . Gedruckt bey Michael Pfeiffern: Hamburg*, 1656. 8°. **11522. df. 83.**
Fol. Oiv. is mutilated.

DAPHNIS ET ALCIMADURE. Daphnis et Alcimadure. Pastorale Languedocienne. *See* Mondoville (J. J. Cassanea de)

DAPHNIS ET CHLOE. Daphnis et Chloe. Pastorale. *See* Boismortier (J. Bodin de)

DAPHNIS ET CHLOÉ. Daphnis et Chloé. [Opera.] *See* Rousseau (J. J.)

DAPPER. A Dapper Dickey. Song. *See* In. In a Barren Tree, *etc.* [1720?] *s. sh.* fol. **H. 1601. (226.)**

DARBY. Darby and Joan. Glee. *See* Baker (J.) *M.A., of Lincoln Coll., Oxford.*

DARCIS (François Joseph) La Fausse Peur, Comédie en un Acte, mêleé d'Ariettes ...Par M. N * * *, *etc.* [With the voice-parts of two Songs and the concluding Vaudeville.] 1775. *See* Recueil. Recueil général des Opéra Bouffons, *etc.* Tom. 8. 1777. 8°. **11735. b. 2.**

DARD ( ) Cher Tircis. *Musette en rondeau, etc.* [*Paris,*] 1767. *s. sh.* 8°. **297. e. 8.**
Mercure de France, June, 1767.

La Coquette. Chanson ... Les paroles de M. Forestier. [*Paris,*] 1765. *s. sh.* 8°. **298. d. 26.**
Mercure de France, May, 1765.

Fières Trompettes. *Marche* exécutée à la Publication de la Paix, *etc.* [Words] Par M. D. L. P. ...
[*Paris,*] 1763. *s. sh.* 4°. **298. d. 12.**
Mercure de France, August, 1763.

Rends-moi ton cœur. *Parodie des deux Gavottes* de la quatrième Sonate de M. Dard, *etc.* (Paroles de M. D. D. P.)
[*Paris,*] 1766. *s. sh.* 8°. **298. d. 32.**
Mercure de France, Feb., 1766.

Viens, dans nos champs. *Barcarolle, etc.* (Paroles de M. D. L. P.)
[*Paris,*] 1764. *s. sh.* 8°. **298. d. 16.**
Mercure de France, Feb., 1764.

DARDANUS. Dardanus. Tragédie. *See* Rameau (J. P.)

Dardanus. Tragédie Lyrique. *See* Sacchini (A. M. G.)

DARGLE. The Dargle. [Song.] *See* Come. Come haste to our Wedding. [1770?] *s. sh.* fol. **G. 808. f. (18.)**

DARIO. S' ho lasso il pie. *Sung by Sig^ra Dotti and Cutzoni in Darius.* [By A. Ariosti.] [*London*, 1725.] *s. sh.* fol. **H. 1601. (472.)**

DARK. The Dark Tower, a Favorite Air arranged as a Rondo for the Piano-Forte. *R. Birchall: London*, [1800?] fol. **g. 272. k. (3.)**

DARONDEAU (Benoni) Deuxième Recueil de Petits Airs à Couplets avec Accompagnement de Harpe, ou Piano-Forte... Œuvre II^me. *Chez l'Auteur: Paris*, [1787.] *obl.* fol. **F. 636. t. (2.)**
The composer's autograph is on the title-page.

DARY ( ) Les Charmes de la Voix d'Œglé. [Song.] Paroles et Musique de M. Dary. [*Paris,*] 1771. *s. sh.* 8°. **298. e. 5.**
Mercure de France, June, 1771.

DASER (Ludwig) Passionis Domini Nostri Iesu Christi Historia, in vsum Ecclesiæ, Quatuor vocibus composita, *etc.* *Adamus Berg: Monachij*, 1578. fol. **K. 9. b. 10.**

D'ASTI (Charles Theodore) The Bowmen of the Border, a New Song ...the Words by G. S. Sutherland, *etc.* [*Edinburgh*, 1793?] fol. **G. 360. (18.)**

DATCHET MEAD. Dachet Mead, or the Fairy Court. Serenata. *See* Dibdin (C.)

DAUBE (Johann Friedrich) Anleitung zur Erfindung der Melodie und ihrer Fortsetzung, *etc.* 2 Thle. *Im Verlage bey J. Funk: Wien*, 1798. 4°. **7896. aaa. 20.**

General-Bass in drey Accorden, gegründet in den Regeln der alt- und neuen Autoren, &c. (*Verlegts J. B. Andrä, etc.*) *Gedruckt bey J. G. I. Breitkopf: Leipzig*, 1756. 4°. **7896. bb. 23. (1.)**

Der Musikalische Dilettant: eine Abhandlung der Komposition, &c. *Gedruckt bey Johann Thomas Edlen von Trattnern: Wien*, 1773. 4°. **7897. cc. 9.**

DAUGHTER. Daughter sweet of Voice and Air. *An Ode to Echo.* [Song.] [*London*, 1760?] *s. sh.* fol. **G. 307. (152.)**

[Another setting.] Daughter sweet of Voice and Air. [Song.] *See* Gates (J.)

DAUPHIN. Un Dauphin à la France. Vaudeville. *See* Dutartre (J. B.)

Un Dauphin, morgué, vient de naître. Chanson. *See* Morel ( )

DAUPHINE. La Dauphine. Fanfare. *See* Enfin. Enfin Louis voit naître un fils, *etc.* 1729. *s. sh.* 4°. **298. a. 7.**

La Dauphine. Fanfare. *See* Que. Qu'à nos voix l'écho résonne, *etc.* 1747. *s. sh.* 4°. **297. c. 10.**

DAUVERGNE (Antoine) L'Amour coute trop de soupirs. *See* infra: [*La Vénitienne.*]

Les Amours de Tempé. Ballet Heroïque en quatre Entrées, *etc.* Gravé par Le Sr. Hue. *Chez l'Auteur, etc.: Paris*, [1752]. fol. **G. 283. a.**

La Coquette Trompée. Comédie. [Words by Favart.] *See* infra: Les Festes d'Euterpe, *etc.* [Troisième Entrée.]

Enée et Lavinie. Tragédie remise en musique, *etc.* Gravé par Le Sr. Hue. [Words by Fontenelle.] *Chez l'Auteur: Paris*, [1758.] fol. **G. 283. b.**

Les Festes d'Euterpe. Ballet en trois Entrées, *etc.* (La Sibille. Première Entrée. [Words by Moncrif.]) (Aréthuse. Deuxième Entrée. [Words by Danchet.])

(La Coquette Trompée. Comédie. [Troisième Entrée. Words by Favart.])
Chez l'Auteur, etc.: Paris, [1758.] fol.
G. 760. (1.)
The pagination of the first two Entrées is consecutive.

Les Troqueurs, Intermède, *etc.* [Words by Vadé.] Gravé par Le Sr. Hue.
Chez l'Auteur: Paris, [1753.] fol.
G. 283.

[La Vénitienne.] L'Amour coute trop de soupirs. *Air Nouveau, etc.* (Les paroles sont de M. de la Motte.) *dè l'Imprimerie de Récoquilliée: [Paris,]* 1768. *s. sh.* 8°.
297. e. 17.
Mercure de France, July, 1768.

DAVAUX (Jean Baptiste) Concerto a Violino Principale, Violino Primo & Secondo, Alto & Basse. Œuvre Seconde. No. II. [Separate Parts.]
Chez B. Hummel: La Haye, [1765?] fol.
g. 270. o. (2.)

Six Duetts for Two Violins, compos'd in an Easy Stile...Op. 9. *J. Bland: [London*, [1790?] fol. **g. 411. (6 a.)**
The Violino Secondo Part only.

Six Quartettos for two Violins, a Tenor, and Violoncello...Opera VI. [Separate Parts.] *Printed for W. Napier: London*, [1780?] fol. **g. 412. (1.)**

Six Quartettos for two Violins, Tenor, and Violoncello...Op. VI. [Separate Parts.] *Printed for J. Betz: London*, [1785?] fol.
g. 413. (6.)

Six Quatuors Concertants pour deux Violons, Alto et Basse...Œuvre IX., *etc.* [Separate Parts.] *Chez Mr Bailleux: Paris*, [1785?] fol. **h. 2818.**

Deux Simphonies Concertantes; pour Deux Violons Principaux, Deux Violons Ripieno, Deux Hautbois, Deux Cors, Alto et Basse, avec un Violoncello Obligé, pour la Seconde Seulement . . . Oeuvre Troisième. [Separate Parts.]
Chez B. Hummel et Fils: La Haye, [1770?] fol. **h. 2818. b.**

[Deux Simphonies Concertantes. Op. III.] Two Concerto Symphonies, for two Violins Obligato, two Violins Ripieno, two Horns, two Oboes, a Tenor and Bass...Opera V. [Separate Parts.] *Printed for W. Napier: London*, [1780?] fol. **g. 474. b. (18.)**

Deux Simphonies Concertantes, la Troisième pour Deux Violons Principaux, Deux Violons Ripieno, un Alto, une Basse, Deux Hautbois Obligés, et Deux Cors—ad Libitum—. La Quatrième pour un Alto Viola Recitans, Deux Violons Ripieno, un Second Alto, et une Basse...Oeuvre Quatrième. [Separate Parts.]
Chez B. Hummel et Fils: La Haye, [1770?] fol. **h. 2818. c. (1.)**

DAVAUX (Jean Baptiste) [Deux Simphonies Concertantes. Op. IV.] A Second Sett of Two Concerto Symphonies. The First for Two Violins, a Tenor, and Bass obligato, Two Violins and a Tenor Repiano, the Hoboys and Horns ad libitum. The Second for Two Violins, Two Hoboys, a Tenor, and Bass obligato, Two Violins repiano, the Horns ad libitum...Opera VII. [Separate Parts.] *Printed for W. Napier: London*, [1780?] fol. **h. 2818. d.**

Deux Simphonies Concertantes, la Cinquième pour Deux Violons Principaux, Deux Violons Ripieno, Alto et Basse, Deux Hautbois et Cors, ad Libitum, la Sixième pour Deux Violons Principaux, une Flûte Obligée, Deux Violons Ripieno, Alto et Basse, et Deux Cors ad Libitum...Oeuvre Cinquième. [Separate Parts.]
Chez B. Hummel et Fils: La Haye. [1770?] fol. **h. 2818. c. (2.)**

Deux Simphonies Concertantes, la Premiere, pour deux Violons principaux, deux Violons Ripieno, Alto et Basse, les Cors et Hautbois ad Libitum, la Seconde, pour deux Violons principaux, une Flûte obligée, deux Violons Ripieno, Alto et Basse, les Cors et Hautbois ad Libitum...Œuvre XII. Gravé par Mlle. Desjardin. [Separate Parts.] *Chez M. Bailleux: Paris*, [1790?] fol. **h. 2818. a. (2.)**

Simphonie Concertante pour deux Violons principaux, Deux Violons, Alto & Basse, les Cors et Hautbois ad libitum ... Œuvre XVI^e.—Formant la II^e Simph^e Conc^te de l'Auteur.—Gravée par Richomme. [Separate Parts.] *Chez Imbault: Paris*, [1800?] fol. **h. 2818. a. (1.)**

[Théodore. Le Cœur d'une fillette.] Air de Théodore...Accompt. de M. Aubert.
Chez B. Viguerie: Paris, [1795?] fol.
G. 554. a. (48.)
No. 27 *of "Feuilles de Terpsichore," etc.*

—— [For songs, &c., published anonymously:] *See* Théodore.

DAVAUX (R.) *See* Davaux (J. B.)

DAVENPORT (Uriah) The Psalm-Singer's Pocket Companion. Containing, First,...a New Introduction, with such Directions for Singing as is proper and necessary for learners. Secondly, the Psalms of David new Tun'd, ... also Chanting-Tunes ... likewise, Nine Anthems and Six Hymns. All being composed in Four Musical Parts, *etc.*
R. Brown, for S. Crowder and H. Woodgate: London, 1755. 8°. **C. 519.**

The Psalm-Singer's Pocket Companion... Second Edition. *R. Brown, for S. Crowder, etc.: London*, 1758. 8°. **C. 519. a.**

The Psalm-Singer's Companion ... Third Edition. *Printed for W. Bent: London*, 1785. 8°. **C. 519. b.**

DAVESNE ( ) Parmi nous la simple nature. *Vaudeville de l'ordre de la Felicité.* (Les paroles de M. Demontrosy.) [*Paris,*] 1775. *s. sh.* 8°. **298. c. 25.**
Mercure de France, August, 1755.

DAVID. David's Harp well Tuned. [Psalms.] *See* BARBER (R.) *of Castleton.*

DAVID AND JONATHAN. David and Jonathan. [Cantata.] *See* ROLLE (J. H.)

DAVID HUME. David Hume's Lamentation. [Song.] *See* IN. In accents sweet, *etc.* [1777.] *s. sh.* fol. **G. 309. (161.)**

DAVID (FRANÇOIS) [Les Colifichets.] Le Papillon le plus volage. *Air par M. David Fils.* [*Paris,*] 1751. *s. sh. obl.* 4°. **163. e. 1.**
Appendix to P. Baret's comedy "Les Colifichets."

DAVIDDE PENITENTE. Davidde Penitente. Cantata. *See* MOZART (W. A.)

DAVIDS SIEG IM EICHTHALE. Davids Sieg im Eichthale. Ein musikalisches Drama. *See* ROLLE (J. H.)

DAVIDSON (THOMAS) *See* FORBES (J.) Cantus, Songs and Fancies ... With a brief Introduction to Musick, as is taught by T. Davidson, in the Musick-School of Aberdene. Second Edition, *etc.* 1666. *obl.* 4°. **K. 1. e. 12.**

DAVIES (RICHARD) The Happy Bee. [Song.] Sung by Miss Falkner. Set for the German Flute, *etc.* [*London,* 1750?] *obl.* fol. **G. 306. (117.)**

[Another edition.] The Happy Bee, *etc.* *See* CHLOE. Chloe, or the Musical Magazine, *etc.* No. 10. [1700?] fol. **G. 433.**

Hobbinol, a new Song. Set for two German Flutes...Sung by Mr. Beard at Ranelagh Gardens. [*London,* 1750?] *s. sh.* fol. **H. 1994. c. (19.)**

—— [For editions published anonymously:] *See* YOUNG. Young Hobbinol, *etc.*

The Invitation. [Song.] The Words by Mr. Boyce, *etc.* [*London,* 1755?] *s. sh.* fol. **G. 314. (104.)**

The Irish Lassy. A New Song, set for the German Flute. [*London,* 1751.] 8°. **P.P. 5438. z.**
The Universal Magazine, Vol. VIII., *p.* 128.

The Irish Lassie. [Song.] Set for the German Flute, *etc.* [*London,* 1755?] *s. sh.* fol. **G. 310. (155.)**

[Another edition.] The Irish Lassie, or the Fair Hibernian. Sung by Mr. Lowe, *etc.* *See* CHLOE. Chloe, or the Musical Magazine, *etc.* No. 33. [1760?] fol. **G. 433.**

DAVIES (RICHARD) The Irish Lassie. *See* No. No Highland lad, *etc.* [By R. Davies.] [1751.] 8°. **157. l. 13.**

Musick can charm the Human heart. *An Extempore Thought*, on hearing the Performances of Miss Davies, a Child of Eight Years of Age, in the Great Room in Dean Street. Set...for the German Flute. [Song.] [*London,* 1755?] *s. sh.* fol. **G. 310. (118.)**

What finish'd Toy new from the Skies. *A New Song, etc.* [*London,* 1750?] fol. **H. 1994. (16.)**

Ye Sacred Muses now attend. *A New Song.* The Words by a Gentleman on hearing a little Miss perform on the Harpsicord and German Flute, *etc.* [*London,* 1755?] *obl.* fol. **G. 316. (46.)**

DAVIS (AMBROSE) Go glorious Youth, belov'd of Britain, go. *A Song on the Dukes going to Scotland.* [*London,* 1745.] *s. sh.* fol. **H. 1994. (17.)**

What! shall the brave Duke William's Honour lie. *A New Loyal Song in Praise of...the Duke of Cumberland.* The Words by B. A., *etc.* [*London,* 1745.] *s. sh.* fol. **G. 316. (47.)**

DAVIS (BARTHOLOMEW) Six easy Lessons for the Harpsicord ... Opera Primo. *Printed for the Author: London,* [1775?] *obl.* fol. **E. 600. j. (7.)**

DAVIS (JOHN FRANCIS) Lockhing's Whim, or the Conjurer. [Dance Tune.] [*London,* 1753.] 8°. **249. c. 23.**
The Gentleman's Magazine, Vol. XXIII., *p.* 139.

The Musical Companion, being a New Collection of Songs, Minuets, Rigadoons & Country Dances ... y^e^ whole transpos'd for y^e^ flute. *Printed for D. Wright & D. Wright, junr. & y^e^ Author: London,* 1730? fol. **H. 59.**

The Politician. [Song.] [*London,* 1750?] *s. sh.* fol. **G. 316. (48.)**

Silvia's Complaint. [Song.] [*London,* 1730?] *s. sh.* fol. **I. 530. (42.)**

Strephon's Complaint. [Song.] [*London?* 1740?] *s. sh.* fol. **G. 316. d. (31.)**

The Surrender. [Song.] [*London,* 1750?] *s. sh.* fol. **H. 1994. (18.)**

The Vanity of Life. [Song.] [*London,* 1740?] *s. sh.* fol. **H. 1994. (19.)**

DAVIS (THOMAS) Twenty Familiar English and Scotch Airs for Two German Flutes or Two Violins. *Printed for H. Waylett: London,* [1750?] fol. **h. 1608. k. (2.)**
Wanting the last leaf.

The Blooming Spring, [Song]...the words by Mr. Holdsworth. [*London,* 1750?] *s. sh.* fol. **G. 316. (49.)**

DAVIS (Thomas) A Cantata in praise of Victory gain'd ... at Detingen. Song [*sic*] by Mr. Heemskirk at Sadler's Wells, *etc.* [*London*, 1743?] fol. **G. 316. d. (21.)**

The Conquer'd Strephon. [Song.] Sung by Mr. Heemskerk, *etc.* [*London*, 1745?] *s. sh.* fol. **G. 316. e. (137.)**

The Conquer'd Strephon. [Song.] Sung by Mr. Heemskirk. [*London*, 1748.] 8°. **249. c. 18.**
The Gentleman's Magazine, Vol. XVIII., p. 132.

The Conquer'd Strephon, *etc.* *See* Chloe. Chloe, or the Musical Magazine, *etc.* No. 98. [1760?] fol. **G. 433.**

The Faithful Lover, *etc.* [Song.] [*London*, 1749.] 8°. **249. c. 19.**
The Gentleman's Magazine, Vol. XIX., p. 84.

The faithful Lover. [Song.] The Words by a Gentleman, *etc.* [*London*, 1750?] *s. sh.* fol. **H. 1994. c. (20.)**

The Forgetfull Lover. A New Song, *etc.* [*London*, 1750?] *s. sh.* fol. **G. 316. a. (15.)**

The Indulgent Shepherd. [Song] ... The words by Mr. Holdsworth. [*London*, 1750?] *s. sh.* fol. **H. 1994. (20.)**

On Content. [Song] ... The words by Mr. Holdsworth. [*London*, 1740?] *s. sh.* fol. **G. 213. (243.)**

Silvia's Visit. [Song.] Sung by Mr. Heemskirk, *etc.* [*London*, 1740?] *s. sh.* fol. **G. 316. f. (116.)**

VI. Solos for a German Flute [or] Violin with a thorough Bass for thee [*sic*] Harpsicord. [First Collection.] *Printed for H. Waylet: London*, [1750?] fol. **g. 418. c. (1.)**

[Another edition.] VI. Solos for a German Flute or Violin, with a thorough Bass for the Harpsicord. First Collection. *Longman, Lukey and Broderip: London*, [1778?] fol. **h. 2140. (6.)**

DAVY (Charles) Letters, addressed chiefly to a Young Gentleman...including a Translation of Euclid's Section of the Canon; and his Treatise on Harmonie; with an Explanation of the Greek Musical Modes, according to the Doctrine of Ptolemy, *etc.* 2 vols. *J. Rackham, for the Author: Bury St. Edmunds:* 1787. 8°. **1086. d. 10.**

DAVY (John) Charming Kitty. [A favorite Song.] Sung by Mr. Incledon at Vauxhall, written by Mr. Upton, *etc.* *Longman & Broderip: London*, [1790?] fol. **G. 808. g. (14.)**

Crazy Jane, a Ballad. Sung by Mrs. Mountain ... The Words by M. G. Lewis, *etc.* *Longman, Clementi & Co.: London*, [1799?] fol. **G. 364. (20.)**

DAVY (John) [Another edition.] Crazy Jane. A Favorite Song, *etc.* [Music by J. Davy.] *See* Why. Why fair Maid in ev'ry feature, *etc.* [1799?] fol. **G. 356. (31.)**

The Fight is o'er, the Battle won. *An Occasional Glee and Chorus* on Admiral Nelson's Victory. *Longman, Clementi and Co.: [London*, 1799.] fol. **G. 352. (19.)**

Six Quartetts for Voices ... Opera Prima. *Preston & Son, for the Author: London*, [1790?] fol. **G. 118.**

Twelve Favorite Songs with an Accompaniment for the Piano Forte ... Opera Seconda. *Longman and Broderip: London*, [1795?] fol. **G. 362. (2.)**

What a Blunder, a Comic Opera, written by J. G. Holman ... Opera 5. *T. Jones & Co.: London*, [1800.] fol. **H. 129. (6.)**

DAWN. A Dawn of Hope my Soul revives. *A Dawn of Hope.* A New Song. [By T. A. Arne.] [*London*, 1745?] *s. sh.* fol. **G. 316. (50.)**

[Another edition.] A Dawn of Hope. A New Song. Within Compass of the German Flute. [By T. A. Arne.] [*London* 1750?] *s. sh.* fol. **G. 316. a. (16.)**

A dawn of hope my soul revives. *A Dawn of Hope.* A New Song [by T. A. Arne]. [*London*, 1752.] 8°. **157. l. 14.**
The London Magazine, 1752, *p.* 424.

A dawn of hope my soul revives. *A Dawn of Hope. A New Song* [by T. A. Arne]. [*London*, 1758.] 8°. **P.P. 5438. z.**
The Universal Magazine, Vol. XXII., p. 360.

A Dawn of Hope my Soul revives. Song. *See* Arne (T. A.)

DAWNEY ( ) *Doctor.* A Slow March. Composed for the Aberdeenshire Fencibles ... Adapted for the Piano Forte by J. Sale. *Longman and Broderip: London*, [1795?] fol. **g. 132. (52.)**

DAWSON (Joseph) Since Mira's inclin'd to change as the Wind. *A Song for two voices.* [*London*, 1754.] 8°. **P.P. 5438. z.**
The Universal Magazine, Vol. XV., p. 175.

DAY. The Day is departed. *Alone by the Light of the Moon.* [Song.] Sung by Mr. Darley. [By J. Hook.] *Printed for S. A. & P. Thompson: London*, [1790?] fol. **H. 2831. (33.)**

Day of Judgment, day of wonders. Hymn. *See* E., H.

DAY IN TURKEY. A Day in Turkey. Comedy. *See* Mazzinghi (J.)

DAY ( ) L'Amant heureux. [Song.] Les Paroles et la Musique sont de Mr. Day. [*Paris,*] 1772. *s. sh.* 8°. **298. e. 12.**
Mercure de France, April, 1772.

DAY (J. K.) Lovely Mira...[Song.] Written by R. Bland. *E. Riley: London*, [1800?] fol. **G. 805. h. (17.)**

DAY (John) *Composer.* A Favorite Sonata for the Piano-Forte or Harpsichord...Op. 1. *Longman and Broderip: London*, [1790?] fol. **h. 62. (1.)**

Twelve Songs and Elegies...Op. 11. *Longman and Broderip, for the Author: London*, [1792?] fol. **G. 359. (5.)**

DAY (John) *Printer.* Certaine notes set forth in foure and three parts to be soug at the morning Communion, and euening praier, very necessarie for the Church of Christe to be frequented and vsed: & vnto them added diuers godly praiers & Psalmes in the like forme, *etc.* Medius. (Bassus.) 2 pts. *John Day: London*, 1560. fol. **K. 7. e. 7.**

The composers' names are: T. Caustun, Whitbroke, Heath, R. Hasylton, Knyght, Iohnson, Talys, Shepard and Okeland. For the missing parts required to complete the set, see the second edition, published with a new title-page in 1565.

Mornyng and Euenyng prayer and Communion, set forthe in foure partes, to be song in churches, both for men and children, wyth dyuers other godly prayers & Anthems, of sundry mens doynges. Contra Tenor. (The Tenor.) 2 pts. *John Day: London*, 1565. fol. **K. 7. e. 8.**

This is the same work as 'Certaine notes,' &c. (published by Day in 1560*) with a new title-page. For the names of the composers, see the earlier edition. The Tenor is imperfect, wanting the last two leaves.*

DAYS. The Days of Delight. Canzonets. *See* Hook (J.)

The Days of Love. Songs. *See* Carter (C. T.)

DAYS OF YORE. Where is that tow'ring Spirit fled. *The Minstrel's Song.* Sung by Mrs. Clendinning, in the Dramatic Romance of Days of Yore. [Words by R. Cumberland.] *Preston & Son: London*, [1796?] fol. **G. 249. (42.)**

DE. D'aimer jamais, si je fais la folie. *L'Amant difficile.* Chanson. *Chez Bignon:* [*Paris*, 1785?] 8°. **B. 362. e. (54.)**

[Another copy.] **B. 362. (125.)**

D'après ce récit ingénu. [Song.] *See* Heureuse Décade.

D'où me vient cette sombre humeur? *Chanson du Tabac.* [*Paris*, 1712.] *s. sh. obl.* 4°. **P.P. 4486.**

Mercure Galant, tom. V., p. 62.

DE. D'où vient, disoit Lucas. *Air.* [*Paris,*] 1724. *s. sh.* 4°. **297. a. 10.**

Mercure de France, Oct., 1724.

D'où vient que mon cœur soupire. *Romance.* [*Paris,*] 1769. *s. sh.* 8°. **297. e. 28.**

Mercure de France, Dec., 1769.

[Another setting.] D'où vient que mon cœur soupire. *Air Champêtre.* [*Paris*, 1780?] 8°. **B. 362. c. (22.)**

[Another edition.] D'où vient que mon cœur soupire. *Ariette Nouvelle.* [*Paris*, 1780?] 8°. **B. 362. b. (45.)**

D'un bon et franc républicain. Air. *See* Au Retour.

D'un bouquet de Romarin. *Le Bouquet Placé.* [Song.] [*Paris*, 1780?] 8°. **B. 362. g. (83.)**

[Another edition.] D'un Bouquet de Romarin. *Le Romarin.* [Song.] [*Paris*, 1780?] 8°. **B. 362. a. (153.)**

D'un cerf dis cors j'ai connaissance. [Song.] *See* Tom Jones.

D'un Cœur tendre et fidele. *Rondeau.* [*Paris,*] 1729. *s. sh.* 4°. **298. a. 6.**

Mercure de France, July, 1729.

D'un danseur du haut parage. *Couplets sur Vestris.* Air; de Figaro. [*Paris*, 1789?] 8°. **B. 362. e. (26.)**

D'un Époux chéri la tendresse. Air. *See* Dalayrac (N.) [*Adolphe et Clara.*]

D'un jeune Plumet vif et tendre. *Vaudeville. See* Mouret (J. J.) [*L'Horoscope Accompli.*]

D'un joli petit Anneau. *L'Anneau.* [Song.] Air: D'un Bouquet de Romarin. *Chés Camand:* [*Paris*, 1785?] 8°. **B. 362. a. (154.)**

D'un juste Combat qui m'honnore. Ariette. *See* Chimène.

D'un rien dépend tout mon bonheur. *Les Riens.* [Song, written] Par Mr. de Vouzy. Air: Jupiter un jour en fureur. [*Paris*, 1785?] 8°. **B. 362. (223.)**

D'un si brillant succès. [Air.] *See* Chimène.

D'un tendre Amant. Air. *See* Guédon de Presles ( ) *Mlle.*

D'une aimable bergère. Chanson. *See* Blainville (C. H. de)

D'une amante abandonnée pourquoi crains tu la fureur. *Complainte Nouvelle*, par M. * * * [*Paris*, 1780?] 8°. **B. 362. a. (115.)**

D'une beauté le plus riche appanage. *Chanson.* [*Paris,*] 1754. *s. sh.* 4°. **298. c. 20.**

Mercure de France, Nov., 1754.

D'une fleur à peine éclose. [Song.] *See* Lejeune ( )

DE. D'une odorante fleurette. *L'Amour Abeille.* Romance nouvelle. [*Paris,*] 1766. *s. sh.* 8°. **298. d. 34.**
Mercure de France, June, 1766.

D'une Rose fraîche éclose. Ariette. *See* MYRTIL ET LYCORIS.

D'une Rose qui vient d'éclore. *Le Bobo.* [Song, written] Par M. Déduit. Air: L'homme est une Marionette. [*Paris,* 1785?] 8°. **B. 362. (239.)**

D'une tendre et douce amie. *L'Amant Fidèle.* Air Nouveau. [*Paris.* 1780?] 8°. **B. 362. b. (51.)**

D'une voix timide et sincère. Ariette. *See* LEGROS (J.)

De ce Boccage. Musette. *See* DESPREZ ( )

De cette agréable Maison. *Chanson.* [Words] Par M. Pannard. [*Paris,*] 1752. *s. sh.* 4°. **298. c. 9.**
Mercure de France, June, 1752.

De chanter un nouveau sujet. *Le Baromettre Moderne,* [Song, written] par Mr Roulland.—Air: de la petite poste.
Chez les frères Savigny: [*Paris,* 1785?] 8°. **B. 362. j. (14.)**
[Another copy.] **B. 362. b. (146.)**

De Chêne et de Laurier ceins. *Hymne à la Liberté,* à trois voix. Par Th. Desorgues; Musique de * * * *Au Magasin de Musique à l'usage des fêtes Nationales:* [*Paris,* 1794.] 8°. **E. 1717. b. (5.)**

De Jean Jacques prenons le ton. *D'une Jolie Femme à son Mari.* [Song.] Air de la Rosière [de Salency, by A. E. M. Grétry]. [*Paris,* 1780?] 8°. **B. 362. (168.)**
[Another copy.] **B. 362. g. (44.)**

De l'amitié daigne entendre la voix. Air. *See* BOIELDIEU (F. A.) [*Beniowski.*]

De l'amour faire un badinage. *L'Aimant.* Chanson. [*Paris,*] 1759. *s. sh.* 8°. **297. d. 21.**
Mercure de France, Nov., 1759.

De l'amour gouverne l'empire. *La Nouvelle Vénus.* [Song.] Acc. par Mr Porro. *Chez Baillon:* [*Paris,*] 1784. 8°. **B. 362. g. (96.)**

De l'art de plaire. *La Sensible Jeannette.* [Song, words] Par Mr L. N. D. *Chez Frère:* [*Paris,* 1790?] 8°. **B. 362. e. (9.)**

De l'instant qu'on nous mit en ménage. Ariette. *See* DROIT DU SEIGNEUR.

De la France, les ennemis comptaient. [Song.] *See* CÉCILE ET JULIEN.

De la plus charmante ville. *Le Tableau de Paris.* [Song.] Air du Vaudeville de Figaro. *Chez Camand:* [*Paris,* 1785?] 8°. **B. 362. (204.)**

De la rose qui vient d'éclore. Air. *See* A* D* A* M., *Mr.*

DE. De la vive et jeune Aurore. Chanson. *See* P., D. L.

De nos moutons le nombre augmente. Romance. *See* MÉLIDE.

De notre injuste maître. *Couplets Liégeois;* avec Accompagnement de Guitarre. *Chez Imbault: Paris,* [1792?] 8°. **B. 362. a. (40.)**

De quel bruit affrayant retentissent les airs. [Song.] *See* LA RUETTE (J. L.)

De ta main tu ceuille [*sic*] le fruit. Air. *See* PAUL ET VIRGINIE.

De tes bienfaits la douce image. *La Reconnaissance.* [Song.] Paroles de Mr. de Villeneuve. Avec Accompt. de Guitarre.
Chez les Frères Savigny: [*Paris,* 1785?] 8°. **B. 362. f. (42.)**

De tes couplets mon cher ami. *Le Bon-Homme.* [Song.] Réponse de la Bonne-Femme. Air: Ce fut par la faute du Sort. *Chez les Frères Savigny;* [*Paris,* 1785?] 8°. **B. 362. (243.)**

De Tircis ou de moi, quel sera le vainqueur. *Chanson.* [*Paris,*] 1753. *s. sh* 4°. **298. c. 15.**
Mercure de France, September, 1753.

De toi ma chèr' si j'ai fait choix. [Song.] *See* HEUREUSE DÉCADE.

De ton bon cœur, tu ne suis que la loi. Air. *See* FAUCON.

De tous les Garçons du Village. Romance. *See* NEVEU (H.)

De vôtre esprit la force est si puissante. Air. *See* BOUVARD (F.)

DEACON (I.) Behold the great eternal God. *Hymn.* [*London,* 1779.] 8°. **P.P. 716. b.**
The Gospel Magazine, 1779.

DEAD ALIVE. See a Nymph so brisk and witty. *Motley's Song* in the Dead Alive, *etc.* [By S. Arnold.] *John Lee: Dublin,* [1781?] *s. sh.* fol. **H. 1601. a. (17.)**

DEAF LOVER. The Songs in the Deaf Lover. [Farce.] *See* SHIELD (W.)

DEAR. The Dear. Song. *See* AH. Ah me, ah me! my Love away is gone, *etc.* 1776. *s. sh.* fol. **G. 306. (138.)**

Dear Catholick Brother. *The Catholick Brother.* A Song. [*London,* 1710?] *s. sh.* fol. **H. 1601. (134.)**
[Another edition.] Dear Catholick Brother, *etc.* [*London,* 1720?] *s. sh.* fol. **G. 307. (146.)**
[Another copy.] **G. 305. (146.)**

Dear Charmer of my Pleasure. *Dear Charmer.* [Song.] [*London,* 1750?] *s. sh.* 4°. **G. 305. (298.)**

Dear Chloe attend. [Song.] *See* HOWARD (S.)

DEAR. Dear Cloe, come give me sweet Kisses. [Song.] *Sung by Mr. Lowe at Vaux Hall.* [*London*, 1755?] *s. sh.* fol. **G. 316. d. (113.)**

Dear Cloe, come give me sweet Kisses. [Song.] *Sung by Mr. Lowe at Vaux-hall.* [*London*, 1758.] *s. sh.* 8°. **P.P. 5439. ab.**
New Universal Magazine, Sept., 1758.

Dear Chloe, come give me sweet Kisses. *A New Song, etc.* [*London*,] 1758. 8°. **158. l. 3.**
The London Magazine, 1758, *p.* 643.

Dear Chloe, come give me sweet Kisses. *A New Song, etc.* [*London*, 1758.] 8°. **P.P. 5438. z.**
The Universal Magazine, Vol. XXIII., p. 248.

Dear Chloe, how blubber'd is thy pretty face. *A Favourite Song.* Sung by Mr. Vernon at Vaux-Hall. [*London*, 1767.] 8°. **P.P. 5441.**
Royal Magazine, Vol. XVII., p. 41.

Dear Chloe, how blubber'd is thy pretty face! *A Favourite Song, etc.* [*London*, 1767.] 8°. **P.P. 5438. z.**
The Universal Magazine, Vol. XLI., p. 39.

Dear Chloe how blubber'd is thy pretty Face. *A Favourite Song, etc.* [*London*, 1780?] *s. sh.* fol. **G. 316. (51.)**

Dear Chloe is my sole delight. *To Chloe.* A Song by an Eminent Master. [*London*, 1715?] *s. sh.* fol. **H. 1601. (125.)**

[Another copy.] **G. 305. (269.)**

[Another edition.] Dear Chloe is my sole delight. *To Chloe, etc.* [*London*, 1725?] *s. sh.* fol. **G. 307. (143.)**

Dear Chloe, what means this disdain. Song. *See* ATKINSON (N.)

Dear Chloe, while thus beyond measure. *Advice to Chloe.* A Song. [*London*, 1740?] *s. sh.* fol. **G. 316. d. (117.)**

Dear Collin prevent my warm Blushes. *The Modest Concealment.* [Song, the music by J. F. Lampe.] [*London*, 1733?] *s. sh.* fol. **G. 307. (130.)**

[Another edition.] Dear Colin prevent my warm Blushes. *The Modest Concealment, etc.* [*London?* 1735?] *s. sh.* fol. **G. 316. d. (108.)**

Dear cruel Nymph, whose pow'rfull Charms. Song. *See* DAMASCENE (A.)

Dear Cupid smile. [Song.] *Sung at Sadlers Wells and Stir-bitch.* [*London*, 1720?] *s. sh.* fol. **H. 1601. (126.)**

[Another edition.] Dear Cupid smile. [Song.] *Sung at Sadlers Wells.* [*London*, 1730?] *s. sh.* fol. **G. 307. (140.)**

Dear Dick here's to Thee. *Advice to Linco.* A New Song. *London*, [1721?] *s. sh.* fol. **G. 303. (86.)**

DEAR. Dear Friend, have you heard. *Th Journalist Display'd.* Set for the German Flute. [Song.] [*London*, 1740?] *s. sh.* fol. **G. 316. d. (122.)**

Dear Girl never trust to Charms. Song. *See* SUMMER'S TALE.

Dear Image of the Maid. Song. *See* ENCHANTRESS.

Dear Image of the maid I love. [Song.] *See* GIORDANI (G.) or (T.)

Dear! in pity do not speak. [Duet.] *See* STEVENSON (*Sir* J. A.)

Dear is my little native Vale. Glee. *See* BAKER (G.) *Organist.*

Dear is my little Native Vale. [Song.] *See* CARTER (C. T.)

Dear is my little native Vale. Ballad. *See* DALE (J.)

Dear is my little native Vale. [Song.] *See* WILTON (C. H.)

Dear Jack my fond Love. *Poll's Answer to Poor Jack*, a Favorite Song. *Preston & Son: London*, [1798?] fol. **G. 807. d. (22.)**

Dear Le Verrou. Ballad. *See* POOLE, afterwards DICKONS (M.)

Dear little Cottage Maiden. Song. *See* HOOK (J.)

The dear little Girl of his heart. [Song.] *See* SANDERSON (J.)

Dear Mama I prythee hear me. Song. *See* ESSEX (T.)

Dear me, how I long to be married. [Song.] *See* DIBDIN (C.)

Dear Object of each fond Desire. Song. *See* SHIELD (W.)

Dear Phillis, sweet Girl. *A Dialogue.* Sung by Mr. Lowe and Miss Stephenson. [*London*, 1753.] 8°. **157. l. 15.**
The London Magazine, 1753, *p.* 570.

Dear pretty youth. Song. *See* PURCELL (H.) [*The Tempest.*]

Dear Sally. Song. *See* 'TIS. 'Tis only thee dear Sally. [1690?] *s. sh.* fol. **I. 530. (155.)**

Dear Sally, thy Charms have undone me. [Song.] *See* VERDINI ( )

Dear Sir this brown Jug. Song. *See* POOR SOLDIER.

Dear spotless Lamb, to thy great name. *Hymn.* [*London*, 1778.] 8°. **P.P. 716. b.**
The Gospel Magazine, 1778, *Supplement.*

Dear Sylvia, no longer my passion. *Damon and Sylvia.* A New Song. [*London*, 1752.] **157. l. 14.**
The London Magazine, 1752, *p.* 36.

Dear Tom this brown jug. *Toby reduc'd.* A Song. [*London*, 1754.] 8°. **250. c. 1.**
The Gentleman's Magazine, Vol. XXIV., p. 573.

DEAR. The Dear Village Maid that I love. [Song.] *See* CLARKE, afterwards CLARKE WHITFELD (J.)

Dear Yanko say. Song.
See DIBDIN (C.) [*The Oddities.*]

DEAREST. Dearest Creature don't deceive thee. Song. *See* EZIO.

Dearest Creature, of all Nature. [Song.] *See* VOI. Voi amante . . .—Dearest Creature, *etc.* [1780?] *s. sh.* fol. **G. 307. (168.)**

Dearest Kitty, kind and fair. *Kitty.* [Song.] Sung by Mr. Lowe, at Vaux-hall. [*London*, 1756.] 8°. **P.P. 5438.**
Literary Magazine, *Vol. I.*, *p.* 260.

Dearest Kitty, kind and fair. *Kitty, etc.* [*London*, 1756.] *s. sh.* 8°. **P.P. 5439. ab.**
New Universal Magazine, *July*, 1756.

Dearest Kitty, kind and fair. *Kitty, etc.* [Song.] [*London*, 1760?] *s. sh.* fol. **G. 316. d. (100.)**

Dearest Philip my Grandson of Spain. *Philip's Recall from Spain.* [Song.] The Words by Mr. Estcourt. [*London*, 1710?] *s. sh.* fol. **G. 307. (144.)**

Dearest Phyllis, lovely Maid. *Phyllis.* [Song.] [*London*, 1760?] *s. sh.* fol. **G. 305. (268.)**

Dearest Phyllis, lovely Maid. *Phyllis.* [Song.] [*London*, 1764.] 8°. **P.P. 5441.**
Royal Magazine, *Vol. XI.*, *p.* 101.

[Another edition.] Dearest Phyllis, lovely Maid. *Phyllis.* [Song.] [*London*, 1770?] *s. sh.* fol. **G. 307. (163.)**

DEATH. The Death of Anna. Ballad.
See SPOFFORTH (R.)

The Death of Auld Robin Gray. Ballad.
See HOOK (J.)

The Death of Crazy Jane. Song.
See AMATEUR.

[Another setting.] The Death of Crazy Jane. Song. *See* SPOFFORTH (R.)

The Death of Daphne. [Song.]
See ADAMS (J. B.) A New Air, *etc.*, No. 6.

The Death of Edwin and Emma. Song.
See WILTON (C. H.)

The Death of Hebe. [Song.]
See WEBBE (S.) *the Elder.*

The Death of Maria. Song.
See GRAY (T. B.)

The Death of Robin Gray. [Song.]
See HOOK (J.)

The Death of the Stagg. [Duet.]
See HAENDEL (G. F.)

Death or Victory. [Song.]
See DIBDIN (C.) [*The Wags.*]

DEATH SONG. The Death Song of the Cherokee Indians. *See* SUN. The Sun sets in Night, *etc.* [1780?] fol. **G. 297. (24.)**

DEBORAH. Deborah. Oratorio.
See HAENDEL (G. F.)

DEBTOR. A Debtor to Mercy alone. *Hymn.* [Words by A. M. Toplady.] [*London*, 1779.] 8°. **P.P. 716. b.**
The Gospel Magazine, 1779.

DEBTORS. The Debtors' Welcome to their Brother. [Song.] *See* WELCOME. Welcome welcome Brother debtor, *etc.* [1730?] *s. sh.* fol. **G. 307. (34*.)**

DE BUUS (JACQUES) *See* BUUS (G.)

DECAMP (LOUIS) Six Duetts for Two German Flutes. [Separate Parts.] *Longman and Broderip: London*, [1785?] fol. **g. 280. h. (5.)**

[Another copy.] **h. 250. b. (14.)**

DECEMBER. December is the Month. A favourite Hunting Song. *Printed for Straight: [London*, 1780?] *s. sh.* fol. **G. 307. (166.)**

DECKER (JOACHIM) *See* HYMNS. [*German.*] Melodeyen Gesangbuch. Darinn D. Luthers . . . Gesenge . . . durch . . . Joachimum Deckerum . . . in vier stimmen vbergesetzt, begriffen sind, *etc.* 1604. 8°. **1221. b. 34.**

DECLAIMER. The Declaimer. [Song.]
See MARKWELL ( )

DECLARATION. The Declaration. [Song.] *See* AMIDST. Amidst my admirers when Damon appears. [1760?] *s. sh.* fol. **I. 530. (98.)**

DÉCLARATION. Déclaration d'Amour. [Song.] *See* GUIGUE ( )

Déclaration du Public au sujet des Contestations qui se sont élevées sur la Musique. [*Paris*, 1753.] 8°. **1103. b. 21. (8.)**

DECLARING. The Declaring Lover. [Song.] *See* LAMPE (I. F.)

DECOIFFE. Decoiffe-moy cette Bouteille. Chanson. *See* L'ABBÉ ( ) *Choirmaster of St Jacques, Dieppe.*

DÉCOUVREZ. Découvrez un tendre mystère. *Conseils à Suivre.* Air: Bon soir ma jeune. *Chés Camand:* [*Paris*, 1780?] 8°. **B. 362. e. (100.)**

[Another copy.] **B. 362. b. (162.)**

[Another setting.] Découvrez un tendre mistère. *La Leçon Galante.* [Song.] [*Paris*, 1715?] 8°. **B. 362. e. (109.)**

DECOY. The Decoy: an Opera. As it is Acted at the New Theatre in Goodman's Fields. [Written by H. Potter.]
Printed for ... T. Osborn: London, 1733. 8°. **163. h. 16.**
The tunes are engraved and have separate pagination.
[Another edition.] The Decoy...As it was Intended to be Acted at the Theatre in Lincoln's-Inn Fields, *etc.* *Printed for M. Cooper: London*, 1744. 8°. **11778. b. 13.**

DEDEKIND (Constantin Christian) [Ælbianische Musen-Lust in unterschiedlicher berühmter Poeten auserlesenen, mit anmuhtigen Melodien beseelten, Lust-Ebren- Zucht- und Tugend-Liedern bestehende.] 4 pts. [*Bey Wolfgang Seyferten: Dresden*, 1657.] *obl.* 4°. **A. 166.**
Imperfect, wanting the title-page and fol. G 1, 2 and Eee 4.
Königs Davids Göldnes Kle'nod, oder Hundert und Neunzehender Psalm, nach eigener Abteilung, in zwei und zwanzig Stükken, mit dreien concertirenden Singe-, dreien Instrumental-, und vier ausvölleuden Capell- Stimen, *etc.*...Zweite Sing-Stimme. (Altus 2di Chori.) (Tenor 2di Chori.) (Erste Geigen-Stimme.) (Fagott oder Violon.) (Orgel-Stimme.) 6 pts.
Paul August Hamann: Dresden, 1674. 4°. **C. 205.**
See also D., C. Chr.

DEDEKIND (Euricius) Newe Teutsche Liedlein, aus den zwölff ersten Psalmen Dauidis vnd andern Sprüchen der Schrifft genomen, vnd mit dreyen Stimmen gemacht, *etc.* Discantus. *Michel Kröner: Ulssen*, 1585. *obl.* 4°. **A. 9.**

DEDEKIND (Henning) ΔΩΔΕΚΑΤΟΝΟΝ Musicum Triciniorum novis iisdemque lepidissimis exemplis illustratum. Neue auserlesene Tricinia, auf...lustige Texte gesetzet, aus etlichen guten ...Autoribus zusammen gelesen und ... in den Druck verfertiget, von Henningo Dedekindo, *etc.* Vox Media. *Gedruckt durch Georgium Bawman: Erffordt*, 1588. *obl.* 4°. **A. 10.**

DEDONATI (Girolamo) Six Sonatas for Two Flutes or Hoboys and Bass...published by Sigr. Patria. [Separate Parts.] *R. Birchall: London*, [1790?] fol. **g. 420. d. (12.)**

DÉDUIT ( ) Les Cinq Sens, ou l'Heureuse Nuit. [Song.] Accomp[t] de Guittare par M. Ducray. Paroles et Musique de M. Déduit. [*Paris*, 1790?] 8°. **B. 362. b. (136.)**

DEERING (Richard) *See* Dering.

DÉESSE. Déesse d'un peuple intrépide. Hymne. *See* Gossec (F. J.)

DÉFAITE. Parodie de la Défaite d' Eglé. [Song.] *See* Il. Il faut se défier des belles, *etc.* [1780?] 8°. **B. 362. e. (1.)**

DÉFENSE. La Défense inutile. [Song.] *See* Quand. Quand je vous vis, *etc.* [1785?] 8°. **B. 362. f. (14.)**

DEFESCH (Willem) The Address to Chloe, *etc.* [Song.] [*London*, 1755?] *s. sh.* fol. **H. 1994. (21.)**
[Another edition.] The Address to Chloe. *See* Chloe. Chloe, Chloe, or the Musical Magazine, *etc.* No. 11. [1760?] fol. **G. 433.**
As t'other Day o'er the green meadow I pass'd. [Song.] The Words by Mr. Boyce. *Sung by Mrs. Chambers* at Marybon-Gardens. [*London*, 1754?] *s. sh.* fol. **G. 306. (67.)**
[Another copy.] **G. 315. (82.)**
—— [For editions of this song published anonymously:] *See* As. As t'other Day, *etc.*
Beauty. A Song. The Words after Anacreon, *etc.* [*London*, 1748.] 8°. **P.P. 5438. z.**
The Universal Magazine, Vol. III., p. 135.
Canzonette ed Arie a Voce Sola di Soprano, col Basso continuo; e da potersi suonare con Violino o Flauto traversiero . . . N.B. La Maggior parte di queste Canzonette sono del Sig. Paolo Rolli, *etc.* Editione Terza. *B. Cooke:* [*London*, 1740?] 4°. **G. 424. c. (1.)**
XX. Canzonette a Voce Sola di Soprano col Basso Continuo, da potersi suonare con Violino, Flauto Trav[a], e Mandolino ... The Second Collection. *Printed for the Author:* [*London*, 1745?] fol. **G. 808. e. (7.)**
Colin. [Song.] Sung by Miss Falkner at Marybon-Gardens. [*London*, 1750?] *s. sh.* fol. **H. 1994. (22.)**
[Colin.] Oh Pity Colin! cruel Fair. *A New Song.* Sung by Miss Falkner at Marybon Gardens. [*London*, 1750?] *s. sh.* fol. **G. 310. (215.)**
Colin. A New Song ... sung by Miss Falkner, at Mary-le-bon Gardens. [*London*, 1752.] 8°. **P.P. 5438. z.**
The Universal Magazine, Vol. X., p. 76.
[Colin.] Oh pity Colin! cruel Fair. *See* O. Oh pity Colin, *etc.* [By W. Defesch.] 1751. 8°. **157. l. 13.**
[Colin.] Oh pity Colin! cruel Fair. *The Shepherd's Repentance.* A New Song [by W. Defesch], *etc.* *See* Chloe. Chloe, or the Musical Magazine, *etc.* No. 48. [1760?] fol. **G. 433.**
Colin's Success. [Song.] Sung by Mrs. Chambers. The Words by Mr. Boyce. [*London*, 1755?] *s. sh.* fol. **G. 312. (81.)**
Numb. II. of Mr. Defesch's Songs &c. Sung at Marybon-Gardens.
[Another copy.] **I. 530. (159.)**

DEFESCH (Willem) Collin's Success. *See* To. To woo me and win me, *etc.* [By W. Defesch.] [1754.] 8°. **P.P. 5438. z.**

VIII. Concerto's in seven parts. Six for two Violins, a Tenor Violin, and a Violoncello, with Two other Violins, and Thorough Bass, for y^e^ Harpsicord. One for a German Flute, w^th^ all the other Instruments, and one with Two German Flutes, Two Violins, Tenor Violin, Violoncello and Thorough Bass for the Harpsicord . . . Opera the Tenth. [Separate Parts.] [*London*, 1735?] fol. **g. 36.**

The Confession to Celia. [For editions published anonymously:] *See* Whilst. Whilst modest Celia's down cast Eyes, *etc.*

Daphne on her Arm reclin'd. [Song.] *Sung by Miss Falkner* at Marybon-Gardens. [*London*, 1753?] *s. sh.* fol. **G. 307. (148.)**

Daphne on her Arm reclin'd. Song. *See* Daphne. Daphne on her Arm reclin'd, *etc.* [By W. Defesch.] [1753.] 8°. **157. l. 15.**

[Another edition.] Daphne on her Arm reclin'd, *etc.* [Song.] [*London*, 1755?] *s. sh.* fol. **H. 1994. c. (21.)**

Thirty Duets for two German Flutes. Consisting of Variety of Aires in different Movements compos'd for the Improvement of Young Practitioners on the German Flute...Opera xi. *Printed for I. Walsh:* *London*, [1740?] fol. **g. 280. i. (2.)**

Fair Bellinda. [Song.] [*London*, 1750?] *s. sh.* fol. **G. 313. (127.)**

Fair Bellinda. *See* When. When mighty Jove, *etc.* [By W. Defesch.] [1749.] 8°. **157. l. 11.**

Female Friendship. [Song.] Sung by Miss Lenton at Marybon-Gardens. The words by Mr. Boyce. [*London*, 1750?] *s. sh.* fol. **G. 305. (224.)**

[Another copy.] **G. 309. (11.)**

Hail, England, old England! *An Occasional Ode* on the Dawn of the Success of our Arms. The Words by Mr. Boyce, *&c.* [*London*, 1756.] 8°. **P.P. 5438. z.** *The Universal Magazine, Vol. XVIII., p.* 24.

Hail England! *An Occasional Ode* on the Dawn of the Success of our Arms. [Song.] Sung at Marybon Gardens. The Words by Mr. Boyce. [*London*, 1759?] *s. sh.* fol. **G. 308. (57.)**

The Happy Couple. A New Song. Sung by Miss Falkner at Marybon-Gardens, *etc.* [*London*, 1750?] *s. sh.* fol. **G. 313. (98.)**

DEFESCH (Willem) [Another edition.] The Happy Couple. A New Song, *etc.* [Music by W. Defesch.] *See* Chloe. Chloe, or the Musical Magazine, *etc.* No. 36. [1760?] fol.

—— [For editions published anonymously:] *See* When. When morn her sweets, *etc.*

Hark Daphne, from the Hawthorn bush. *A New Song*, sung at Marybon Gardens, *etc.* [*London*, 1750?] *s. sh.* fol. **G. 305. (228.)**

[Another copy.] **G. 308. (58.)**

—— [For editions published anonymously:] *See* Hark.

In Days of old as Poets tell. A Song, *etc.* [*London*, 1750?] *s. sh.* fol. **G. 309. (17.)**

Long time my heart had rov'd. *See* infra: [*Six New English Songs. No.* 2.]

The Masquerade Song. [For editions published anonymously:] *See* Ye. Ye Medley of Mortals that make up this Throng, *etc.*

Monsieur Pantin. [For editions published anonymously:] *See* I. I sing not of Battles, *etc.*

Mutual Love. A New Song...Sung by Miss Falkner at Marybon Gardens. [*London*, 1750?] *s. sh.* fol. **G. 313. (97.)**

[Another edition.] Mutual Love, *etc.* [*London*, 1750?] *s. sh.* fol. **H. 1994. c. (24.)**

Nature for Defence affords. [Song.] *The Words after Anacreon, etc.* [*London*, 1750?] *s. sh.* fol. **G. 310. (132.)**

Oh pity Colin! cruel Fair. *See* supra: [*Colin.*]

Orpheus. [Song.] Sung by Miss Falkner at Marybon. [*London*, 1750?] fol. **G. 316. a. (18.)**

Polly. *See* infra: [*VI. English Songs. No.* 3.]

Polly of the Plain. [Song.] Sung by Mrs. Chambers at Marybon-Gardens. The Words by Mr. Boyce. [*London*, 1753?] *s. sh.* fol. **G. 310. (8.)**

Polly of the Plain. *See* Let. Let others sing in loftier Lays, *etc.* [By W. Defesch.] [1754.] 8°. **P.P. 5438. z.**

The Shepherd's Repentance. *See* supra: [*Colin.*]

XII Sonate in due libri, il primo: 6 a Violino, Violone, e Cembalo, ed il secondo: 6 a due violoncelli...Opera quarta, *etc.* *In casa del Autore: Amsterdam,* [1725.] fol. **g. 418. c. (2.)** *Engraved by J. M. Lacave. The title-page is signed by the composer.*

DEFESCH (Willem) X. Sonata's. for Two German Flutes or, Two Violins; with a Thorough Bass...Opera Settima. Printed for the Author. [Separate Parts.] *B. Cooke: London*, [1732?] fol. **g. 274. g. (1.)**

Six Sonatas for a Violoncello with a Thorough Bass for the Harpsichord ... Opera Ottava. *J. Johnson: London*, [1733.] fol. **h. 204. i. (2.)**

VI. Sonatas for Two German Flutes ... Opera ix. *Printed for J. Simpson: London*, [1735?] fol. **g. 280. i. (1.)**

[Another copy.] **g. 421. h. (2.)**
Imperfect, wanting the title-page.

Twelve Sonatas for Two German Flutes, or Two Violins; with a Bass for the Violoncello or Harpsichord ... Opera xii. [Separate Parts.] *Printed for I. Walsh: London*, [1745?] fol. **g. 241. (4.)**

VI. Sonatas, for a Violoncello Solo, with a Thorough Bass for the Harpsichord... Opera xiii. [*London*, 1740?] fol. **g. 510. (1.)**

[Another edition.] VI. Sonatas, for a Violoncello Solo, with a Thorough Bass for the Harpsichord...Opera xiii. *Printed for I. Walsh: London*, [1740?] fol. **g. 225. b. (3.)**

Mr. Defesch's Songs sung at Marybon-Gardens. *Printed for I. Walsh*: [*London*, 1755?] fol. **G. 316. a. (17.)**
A collection of single-sheet songs with the title-page engraved by Vandergucht for Saggione's "Temple of Love." This collection contains two songs by T. A. Arne.

VI. English Songs with Violins, and German Flutes, and a Through Bass for the Harpsicord. Sung by Miss Falkner at Mary-Bone Gardens. *Printed for the Author: London*, [1748?] fol. **G. 427. (7.)**

—— [No. 3.] Polly...[Song.] Sung by Miss Falkner, at Marybone-Gardens. [*London*, 1747.] 8°. **157. l. 9.**
The London Magazine, 1747, *p.* 429.

—— [No. 3.] Polly . . . Sung by Miss Falkner at Marybone Gardens. [*London*, 1750?] *s. sh.* fol. **I. 530. (44.)**

—— [No. 3. Another edition.] Polly... sung by Miss Falkner at Marybone-Gardens. For the G[erman] F[lute]. [*London*, 1750?] *s. sh.* fol. **G. 316. e. (127.)**

—— [No. 3. Another edition.] Polly. With Additional Alterations. *See* Spring. Spring renewing all things gay, *etc.* [Music by W. Defesch.] [1770?] *s. sh.* fol. **G. 311. (137.)**

DEFESCH (Willem) Six New English Songs for the Year 1749. Fitted for the Violin & German Flute with a Thorough Bass for the Harpsicord. Sung by Miss Falkner and Mr. Baker at Mary le bon Gardens. *Printed for the Author: London*, [1749.] fol. **G. 800. m. (15.)**

—— [No. 1.] The Tippet. [For editions published anonymously:] *See* In. In low'ring Clouds the Day was drest, *etc.*

—— [No. 2.] *See* Long. Long time my heart had rov'd. *A Song.* [By W. Defesch.] [1750?] *s. sh.* fol. **G. 310. (6.)**

Stretch'd on the Turf in Sylvan Shades. *A New Song, etc.* [*London*, 1750?] *s. sh.* fol. **G. 311. (98.)**

Stretch'd on the Turf in Silvan Shades. *See* Stretched. Stretch'd on the Turf, *etc.* [By W. Defesch.] [1754.] 8°. **P.P. 5438. z.**

The Submissive Swain. [Song.] [*London*, 1745?] *s. sh.* fol. **G. 303. (34*.)**

The Submissive Swain. *See* In. In a grove with roses overspread, *etc.* [By W. Defesch.] [1753.] 8°. **P.P. 5438. z.**

The Tippet. *See* supra: [Six New English Songs. No. 1.]

To a Lady Curling her hair. [Song.] [*London*, 1750?] *s. sh.* fol. **G. 316. a. (19.)**

To Chloe. *See* O. O Lovely Maid how dear thy Pow'r. [1745?] *s. sh.* fol. **G. 310. (204.)**

To Chloe. A New Song. [*London*, 1750.] 8°. **157. l. 12.**
The London Magazine, 1750, *p.* 325.

[Another edition.] To Chloe. [*London*, 1750?] *s. sh.* fol. **G. 315. (135.)**

To Lysander. [Song.] Sung at Marybon-Gardens. [*London*, 1750?] *s. sh.* fol. **G. 313. (121.)**

[Another copy.] **G. 305. (243.)**

To make me feel a Virgin's Charms. [Song.] *Set by Mr. Defesch*, and Sung at Marybone Gardens. [*London*, 1755?] *s. sh.* fol. **G. 316. (52.)**

[Another edition.] To make me feel a Virgin's Charms, *etc.* [Song.] [*London*, 1755?] *s. sh.* fol. **H. 1994. c. (22.)**

—— [For editions published anonymously:] *See* To.

When Damon met Phillis first on the gay green. [Song.] *Sung by Mr. Vernon* at Marybon-Gardens. The Words by Mr. Boyce. [*London*, 1750?] *s. sh.* fol. **I. 530. (45.)**

[Another edition.] When Damon met Phillis, *etc.* [*London*, 1755?] *s. sh.* fol. **H. 1994. a. (122.)**

DEFESCH (Willem) The Willing Maid. [Song.] Sung by Miss Lenton at Marybon Gardens. The words by Mr. Boyce, *etc.* [*London*, 1750?] *s. sh.* fol. **G. 313. (111.)**

The Willing Maid. [Song.] The Words by Mr. Boyce. [*London*, 1755.] 8°. **P.P. 5438. z.**

The Universal Magazine, Vol. XVII., p. 321.

Would'st thou all the Joys receive. [Song.] *Sung by Miss Falkner* at Marybon-Gardens, *etc.* [*London*, 1750?] *s. sh.* fol. **G. 313. (96.)**

[Another edition.] Would'st thou all the Joys receive, *etc.* [Song.] [*London*, 1750?] *s. sh.* fol. **H. 1994. c. (23.)**

Young Patty. [Song.] Sung by Miss Lenton at Marybon Gardens. The words by Mr. Boyce, *etc.* [*London*, 1750?] *s. sh.* fol. **G. 314. (29.)**

[Another copy.] **G. 305. (223.)**

Young Patty, *etc.* [Song.] [*London*, 1756.] 8°. **P.P. 5438. z.**

The Universal Magazine, Vol. XVIII., p. 225.

See Bottarelli (G. G.) Del Canzoniere d' Orazio ... Ode xii., messe in Musica da' più rinomati Professori Inglesi. [i.e. T. A. Arne, ... Mr. Defesch, *etc.*] 1757. fol. **G. 242. (3.)**

See Lessons. Select Lessons ... for Two German Flutes ... Extracted from the Works of ... Defesch, *etc.* [1735?] *obl.* 4°. **b. 30. (2.)**

DÉFI. Le Défi. Opéra.
See Jadin (L. E.)

DÉFIEZ-VOUS. Défiez-vous sans cesse. *Romance.* [*Paris*,] 1763. *s. sh.* 8°. **298. d. 12.**

Mercure de France, Sept., 1763.

DEFINITION. A Definition of Love. [Song.] *See* Adams (J. B.) [*A Collection of Songs. No.* 7.]

DEGIARDINO (Felice)
See Giardini (F.)

DEH. Deh non ferite, oh Dei. Trio.
See Bianchi (F.) [*Merope.*]

Deh Numi pietosi. [Song.]
See Federici (V.) [*Gli Giochi d'Agrigento.*]

Deh prendi un dolce amplesso. Duetto.
See Mozart (W. A.) [*La Clemenza di Tito.*]

Deh risplendi. Duettino.
See Gresnick (A. F.) [*Alceste.*]

Deh se pieta ritrova. Rondo.
See Ferrari (G. G.)

DEH. Deh t' affretti, astri tiranni. [Aria.]
See Gresnick (A. F.) [*Alceste.*]

DEHEC (Nazario) Sei Sonate a Violino e Basso. Opera Terza. *Chez Mr. Bayard, etc.: Paris*, [1765?] fol. **h. 218. (4.)**

DEIDAMIA. Deidamia. Opera.
See Haendel (G. F.)

DÉJA. Déja dans la plaine. *L'Amour délicat.* [Song.] Avec Accompagnement de Guitare p^r^ M^r^ Alberti. *Chez M. Camand: Paris*, [1780?] 8°. **B. 362. c. (39.)**

[Another edition.] Déja dans la plaine. *L'Amour délicat, etc. Chez M. Camand: Paris*, [1780?] 8°. **B. 362. g. (10.)**

Déja la Lune éclaire. *Le Berger Espagnol.* Romance. [*Paris*,] 1779. 8°. **297. f. 38.**

Mercure de France, Oct., 1779, *p.* 152.

Deja la naissante verdure. [Song.] [*Paris*,] 1729. *s. sh.* 4°. **298. a. 5.**

Mercure de France, May, 1729.

Déja la trompette guerrière. Ariette.
See Renaud.

Déja le Génie et la gloire. Chant.
See Gossec (F. J.)

DEJECTED. The Dejected Maid. [Song.]
See Kilburn (J.)

The Dejected Nymph. [Song.] *See* Sun. The sun his gladsome beams withdrawn. [1765?] *s. sh.* fol. **G. 312. (114.)**

DE LA BORDE (Jean Benjamin)
See La Borde.

DE LA FOND (John Francis)
See La Fond.

DE LA SALE ( ) The Mad Lover. [Song.] The Words and Tune by Mr. De la Sale. *Printed for H. Rhodes: London*, 1694. 4°. **P.P. 5255.**

The Gentleman's Journal, June, 1694, *pp.* 179, 180.

DEL. Del mio cor l'acerba pena. Rondo.
See Weigl (J.) [*La Principessa d'Amalfi.*]

DELANGE ( ) *Monsieur.* A Collection of Favourite Minuets for the Harpsichord, Violin or Ger. Flute. *Printed for R. Wornum: London*, [1775?] *obl.* 4°. **a. 26. c. (1.)**

DÉLASSEMENTS MILITAIRES. Les Délassements Militaires. [Ballet.]
See Bossi (C.)

DELAVAL ( ) *Madame.* Three Sonatas for the Harp or Piano Forte, with an Accompaniment for the Violin...Op. 1^ma^. *R. Birchall: London*, [1790?] fol. **h. 3200. (8.)**

Wanting the Violin part.

DELAYS. Delays are dangerous. Ballad.
See Schroeder (H. B.)

DELEMAIN ( ) A much admired Air of Mr. Delemain's varied for the Piano-Forte by T. Haigh. *Printed for Culliford, Rolfe & Barrow: London*, [1795?] fol.
g. 139. (25.)

DELIA. Delia. [Song.] *See* COME. Come Reason come. [1780?] *s. sh.* fol.
G. 307. (72.)

Delia. Ballad [begins: "In this cool retirement"]. EICHNER (E.)

Delia. [Song, begins: "With Delia ever could I stay."] *See* JACKSON (W.) *of Exeter. [12 Songs. Op. 4. No. 11.]*

Delia. [Song.] *See* THOUGH. Tho' Winter's rude prospects. [1760?] *s. sh.* fol. G. 316. f. (51.)

Delia. [Song.] *See* WHEN. When first I saw my Delia's Face. [1750?] *s. sh.* fol. G. 316. f. (69.)

Delia. [Song.] *See* WHEN. When first I saw my Delia's face, *etc.* [1756.] 8°.
250. c. 3.

Delia. Song. *See* WHEN. When yonder cooing Doves retire, *etc.* [1750?] *s. sh.* fol. G. 313. (129.)

Delia. [Duet.] *See* WHY. Why droops this heart with fancy'd woes forlorn? [1780?] *s. sh.* fol. G. 313. (234.)

Delia Constant. [Song.] *See* VINCENT (J.)

Delia of the Rose. [Song.] *See* D., W.

Delia's Appeal to the Libertine. [Song.] *See* WHO. Who can describe the Pow'r of Love, *etc.* [1780?] fol. G. 313. (247.)

Delia's Birth Day. [Song.] *See* COPE (W. P. R.)

Delia's Complaint. [Song.] *See* HOW. How long, alas, must Delia mourn, *etc.* [1793?] fol. G. 360. (53.)

Delia's Promise. [Song.] *See* HAPPY. The happy moments now are near, *etc.* [1780?] *s. sh.* fol. G. 312. (214.)

DÉLICAT. Délicat, discret et fidèle. *Chanson. Gravé par Mr Charpentié. Imprimé par Tournelle: [Paris,]* 1759. *s. sh.* 8°. 297. d. 21.
Mercure de France, Dec., 1759.

DÉLICES. Les Délices d'Amour. [Song.] *See* JE. Je vous le dis, *etc.* [1785?] 8°.
B. 362. f. (50.)

Les Délices de Comus. [Songs.] BOUVARD (F.)

Les Délices érotiques. [Song.] *See* JE. Je vous le dis, *&c.* [1785?] 8°.
B. 362. g. (70.)

DELICIÆ MUSICÆ. Deliciæ Musicæ. [Songs.] *See* P., H.

DELIGHTED. The Delighted Toper. [Song.] *See* MAN. The Man that is drunk is void of all Care. [1730?] *s. sh.* fol. G. 305. (118.)

DELIGHTFUL COMPANION. The Delightful Companion. Lessons for the Recorder. *See* CARR (R.)

DELIGHTFUL MUSICAL COMPANION. The Delightful Musical Companion for Gentlemen and Ladies, being a Choice Collection out of the latest Operas composed by Mr. Handel. Sigr. Bononcini, Sigr. Attilio, &c. Vol. I. Curiously engraven, *etc. Peter Fraser: [London*, 1725.] 8°. C. 370.

DELIGHTFUL POCKET COMPANION. The Delightful Pocket Companion for the German Flute containing a Choice Collection of... Italian, English, and Scotch Tunes, curiously adapted to that Instrument. 6 Bks. *Printed for John Simpson: London*, [1745?] fol.
d. 56.

With a frontispiece engraved by G. Bickham. The composers named in this collection are: Handel, Pescetti, Baston, Lully, Dubourg, Prelleur, Geminiani, Weideman, Castrucci, Bononcini, Cuttenham, Carey, San Martini, Hasse, Arne, Gizziello, Festing, Oswald, Petsoldi or Petsold, Cunee, Howard, Stanley, Fausan, Hudson, G. Dalmiadoro, Travers, Pepusch, Tessarini, Russell, Holcombe, Gladwin, Defesch, Brivio, Spourni, Teleman, Baustetter and Groneman.

The Delightful Pocket Companion for the German Flute, containing a Choice Collection of... Italian, English, and Scotch Tunes, curiously adapted to that Instrument. 2 Vols. [6 Bks. in each vol.] *Printed for John Simpson: London*, [1750?] 8°. d. 56. a.

With a frontispiece engraved by G. Bickham. The first vol. consists principally of Books I.–VI. of the early edition, with several alterations. The composers named in this collection are: Handel, Pescetti, Baston, Lully, Dubourg, Prelleur, Geminiani, Weideman, Castrucci, Bononcini, Cuttenham, Carey, San Martini, Hasse, Arne, Gizziello, Stanley, Festing, Corelli, Dupar, Dunn, Petsoldi or Petsold, Cunee, Howard, Snow, Mersing, Vinci, Fausan, Hudson, G. Dalmiadoro, Travers, Pepusch, Tessarini, Russell, Holcombe, Gladwin, Defesch, Brivio, Spourni, Teleman, Baustetter, Groneman, Boyce, Ravenscroft, Auretti, Boromeo, Lampe, Galliard, Powell, Attilio [Ariosti], Oswald, Count St. Germain, Chilcot, Granom, Burges, Hornik, Hodson, F.E.S., Worgan, Crookenden, Corfe, Green, Carporale, C. Wiseman, J. Strolger and Grano.

DELIPARI (Michele) I Baci. Madrigali a due, Tre e Quattro Voci, concertati su l' Istromento. Libro Primo, *etc.* Canto. (Quinto.) 2 pts. *Appresso Bartholomeo Magni: Venetia*, 1630. 4°.
D. 179.
This work contains a madrigal by D. A. Cuti.

DÉLIRE. Le Délire. Opéra.
See Berton (H. M.)

Le Délire de l'Amour. Romance. *See* Je. Je t'aime tant. [1790?] 8°.
B. 362. a. (98.)

DELISLE ( ) Au fond de nos bois. *Musette.* Les paroles & la musique sont de M. de Lisle. [*Paris*,] 1766. *s. sh.* 8°.
298. d. 34.
Mercure de France, May, 1766.

DELIZIE. Le Delizie dell' Opere. Being a Collection of all the Favourite Songs in Score, collected from the Operas compos'd by Bach, Perez, Cocchi, Ciampi, Jomelli, Giardini, Galuppi, Vinci, Pergolesi, Leo, Lampugnani, Terradellas, Hasse, Porpora, C. S^t^ Germain Pescetti, Veracini, Bononcini. 14 vols. *Printed for I. Walsh: London*, [1776.] fol. **G. 159.**
The contents of pp. 1–185 of Vols. IX. and XIII., pp. 65–191 of Vol. X. and 1–32, 51–134, 140–150 of Vol. XIV., and also of large portions of Vols. XI. and XII., are identical.

DELLA MARIA (Domenico) Ces Messieurs ont cet avantage.
See infra: [*L'Opéra Comique.*]

Oh! c'en est fait.
See infra: [*Le Prisonnier.*]

L'Oncle Valet. Opéra en un Acte. Paroles du C^en^ Duval...Gravé par Favrot. [Full Score.] *Chez Tomeoni: Paris*, [1798.] fol.
G. 536.

L'Oncle Valet. Der Oheim, oder die Entdeckung...Oper ... im Klavierauszug mit französischem u. deutschem Text.
Bei A. Kühnel: Leipzig, [1800?] *obl.* fol.
E. 972. a.

[L'Opéra Comique.] Ces messieurs ont cet avantage. *Air de l'Opéra Comique, etc. Chez Frère: Paris*, [1798.] fol.
G. 554. a. (44.)

Le Prisonnier, ou la Ressemblance. Opéra en un Acte. Paroles du C^n^ Duval, *etc.* [Full Score.] *Chez A. Le Duc: Paris*, [1798.] fol. **G. 526. a.**

Le Prisonnier...Der Arrestant, eine Oper ... Im Klavierauszug von C. F. G. Schwenke. (Der unterlegte deutsche Text von D. Jäger.) *Bey Breitkopf und Härtel: Leipzig*, [1800?] *obl.* fol. **E. 972.**

—— [Lorsque dans un tour obscure.]
See Prisonnier. Lorsque dans une tour obscure, *etc.* [By D. Della Maria.] [1800?] *obl.* fol. **E. 253. d. (22.)**

DELLA MARIA (Domenico) [Le Prisonnier.] Oh! c'en est fait. *Rondeau ...* Paroles du C. Duval, *etc. Chez Chapelle: Paris*, [1798.] fol. **G. 390. a. (5.)**

Le Vieux Château, ou la Rencontre. Opéra en un Acte. Paroles du C^en^ Duval... Gravé par Favrot. [Full Score.] *Chez l'Auteur: Paris*, [1798.] fol.
H. 536.

DELLAIN (Charles Henri) L'Amour, caché dans ma musette. Chanson. Les paroles sont de M. D. L. B. D. L. B. [*Paris*,] 1768. *s. sh.* 8°. **297. e. 14.**
Mercure de France, Feb., 1768.

Le Papillon. Idille. [Words] (Par M. Regnault Dumesnil, *etc.*) [*Paris*,] 1760. *s. sh.* 8°. **297. d. 22.**
Mercure de France, March, 1760.

DELOCHE ( ) Je ne veux point faire de choix. Musette, *etc.* [*Paris*,] 1733. *s. sh.* 4°. **298. a. 30.**
Mercure de France, Sept., 1733.

DELORTHE (Gabriel Antoine) Moyens de rectifier la Gamme de la Musique et de fair chanter juste, *etc. Chez l'Auteur: Paris*, 1791. 8°. **557. d. 35. (5.)**

DELUDED. Deluded Fly, that thus presum'd. *On a Fly Drown'd in a Lady's Eye.* [Song. Words by J. Mitchell.] [*London*, 1720?] *s. sh.* fol.
H. 1601. (122.)

[Another edition.] Deluded fly, that thus presum'd, *etc.* [*London*, 1730?] *s. sh.* fol. **G. 307. (141.)**

DELUSIONS. The Delusions of Hope. [Song.] *See* Arne (M.)

DEMACHI (Giuseppe) Six Orchester-Quartets for two Violins a Tenor and Violoncello. [Separate Parts.] *Welcker: London*, [1775?] fol. **g. 413. (5.)**

Sei Quartetti o vero Concertini per Violino Principale, due Violini di Accompagnamento, e Violoncello...Opera IX. [Separate Parts.] *Chez Guera: Lyon*, [1775?] fol. **g. 417. e. (2.)**

Simphonie Concertante pour Deux Violons et Alto Concertans; Deux Violons Alto ripieno, e Basso, Hautbois et Cors de Chasse ad libitum...Œuvre XI^e^. [Separate Parts.] *Chez Guera: Lyon*, [1780?] fol.
h. 1508. a. (2.)

Three Trios, for Three Flutes or three Violons. [Separate Parts.] *J. Fentum: London*, [1800?] fol. **g. 274. d. (4.)**

See Wanhall (J.) Three Duetts ... for two German Flutes...by Messrs. Vanhall, Demachi and Hoffmeister. [1795?] fol.
g. 421. p. (4.)

DEMANDEZ. Demandez moi pourquoi cette colère. Ariette.
See Rose et Colas.

DEMANTIUS (Johann Christoph) Convivalium concentuum farrago, In welcher Deutsche Madrigalia, Canzonette vnd Villanellen, Mit Sechs Stim̃en, Zusampt einem Echo vnd zweyen Dialogis mit Acht Stim̃en verfasset, Vnd beydes zu Menschlicher Stim̃e, So wol auch allerley Instrumenten accomodiret *etc.* Altus. (Bassus.) 2 pts.

Christoff Lippold, in verlegung David Kauffmanns: Jehna, 1609. 4°. **B. 45. b.**

Conviviorum Deliciæ. Das ist: Neue Liebliche Intraden vnd Auffzüge, Neben Künstlichen Galliarden, vnd Frölichen Polnischen Täntzen, Mit Sechs Stimmen, Nicht allein auff allerhandt Instrumenten vnd Seitenspielen, Sondern auch mit Menschlicher Stimme... zu Musiciren, *etc.* Altus. (Tenor.) (Bassus.) 3 pts.

Balthasar Scherff, in verlegung David Kauffmanns, Nürmberg, 1608. 4°. **B. 45. a.**

Corona Harmonica. Ausserlesene Sprüch aus den Evangelien, auff alle Sontage vnnd fürnembste Fest durch das gantze Jahr, mit sechs Stimmen ... zu singen, vnnd auff allerley Instrumenten zu gebrauchen, *etc.* Cantus. (Altus.) (Basis.) (Sexta vox.) 4 pts.

In verlegung Abraham Lambergs: Leipzig, 1610. 4°. **B. 45. c.**

Neue Teutsche Weltliche Lieder, mit fünff Stimmen, welche nicht allein zu singen, Sondern auch auff allerley Instrumenten zugebrauchen, *etc.* Cantus.

Gedruckt durch Paulum Kauffmann, in verlegung Andree Wolcken: Nürnberg, Presslau, 1595. *obl.* 4°. **A. 168. a.**

Der Spruch Joel, cap. II. vers. XII. . . . Sampt angehengtem Christlichen Gebet, jetziger zeit, in der ... gefahr, wegen des Türcken, nutzlich zu beten, vnd zu singen. . . . Mit fünff Stimmen componirt, *etc.* Tenor. (Cantus I.) (Cantus II.) 3 pts.

Gedruckt durch Paulum Kauffmann: Nürmberg, 1596. *obl.* 4°. **A. 168.**

Triades Sioniæ Introituum, Missarum et Prosarum, Quinq;, Sex, Septem & Octo Vocibus, in festis praecipuis decantandarum, *etc.* Cantus. (Tenor.) (Basis.) (Quinta Vox.) (Sexta Vox.) (Octava Vox.) 6 pts. *Sumptibus Melchioris Hoffmanni: Fribergæ*, 1619. 4°. **B 45. d.**

Trias Precum Vespertinarum, qua continentur; Canticum B. Mariæ Virginis, Intonationes cum Psalmis, et Clausulæ in Precibus Vespertinis consuetæ quas Benedicamus vocant, ... tam Quaternis, quàm Quinis & Senis vocibus...decantata. Cantus. (Basis.) (Quinta Vox.) 3 pts.

Typis Catharinæ Alexandri Theodorici, Sumptibus Conradi Agricolæ: Noribergæ, [1602.] 4°. **B. 45.**

The Cantus is mutilated.

DEMARS (J.) *See* Mars (J. de)

DEMARZI (Pasqualini) *See* Pasqualini de Marzi.

DE MARZIS (Pasqualino) *See* Pasqualini de Marzi.

DÉMÉNAGEMENT DU SALLON. Le Déménagement du Sallon, ou le Portrait de Gilles. Comédie-Parade en un Acte et en Vaudevilles, par les CC. Leger, Chazet, E. Dupaty et Desfougerais...avec la Musique.

Chez le Libraire au Théâtre du Vaudeville: Paris, An VII^e^ [1798.] 8°. **11738. e. 1. (7.)**

[Another copy.] **11738. h. 13. (4.)**

DEMETRIO. The Favourite Songs in the Opera call'd Demetrio. [A Pasticcio, arranged by G. Cocchi.] 2 pts.

Printed for I. Walsh: London, [1757.] fol. **G. 205.**

The Favourite Songs in . . . Demetrius. [Opera.] *See* Pescetti (G. B.)

DEMIGNEAUX ( ) Jeune Thémire, aimez à plaire. *Air, etc.* [*Paris*,] 1778. 8°. **297. f. 24.**

Mercure de France, August, 1778.

DEMME (Hermann Gottfried) Neue Christliche Lieder von H. G. Demme... Mit...alten Melodien deutscher Tonsetzer für das Piano Forte und die Orgel ausgesetzt. *In der Beckerischen Buchhaltung: Gotha*, 1799. *obl.* fol. **C. 82.**

This collection contains tunes by J. R. Ahle, J. von Burck, J. Eckardt and J. B. Beutler.

DEMOFOONTE. The Favourite Songs in the Opera called Il Demofoonte. [An anonymous Pasticcio, words by Metastasio. Full Score.] *Printed for I. Walsh: London*, [1755.] fol. **G. 201. (1.)**

Four Songs in the Opera call'd Il Demofoonte sung by Sig^ra^ Mingotti. [Full Score.] [*London*, 1755.] fol. **G. 201. (1*.)**

The Favourite Songs in the Opera Demofoonte. [A Pasticcio. Full Score.] *W. Napier: London*, [1778.] fol. **G. 201. a.**

The composers named in this work are Bertoni, Misliwecek, Monza and Sarti.

[Another edition.] The Favourite Songs in the Opera Demofoonte. *W. Napier: London*, [1778.] fol. **H. 348. d. (3.)**

This copy contains the overture, arranged for harpsichord by J. S. Schroeter, but wants pp. 2–32 of the songs.

Demofoonte. Opera. *See* Vento (M.)

DEMOIVRE (Daniel) Aires for a Flute and a Bass, as Preludes, Almands, Sarabands, Corants, Minuets, and Jiggs,

made purposely for a Flute and a Bass ... y^e 2^d Collection.
Printed for I. Walsh...and I. Hare: London, [1710?] *obl.* 4°. **b. 1.**
The Flute part only.

DÉMOPHON. Démophon Tragédie Lyrique. *See* CHERUBINI (M. L. C. Z. S.)

DÉMOPHOON. Démophoon. Opéra. *See* VOGEL (J. C.)

DEMOZ DU COIN (JEAN) Méthode de Musique selon un Nouveau Système... Par M. * * * Prêtre. *Chez P. Simon: Paris*, 1728. 8°. **1042. k. 11.**
The author's names occur in acrostics on pp. 115 *and* 198, *as well as in the privilege.*
[Another copy.] **1042. k. 12.**

DEMPSY ( ) Mr. Dempsy's Sellection of New Reel's and Highland Strathspey's ...With a Bass for the Harpsichord. *R. Cooke: Dublin*, [1795?] fol. **g. 543. l. (3.)**

DENIS ( ) Potpourri de la Chamboran. Contre-Danse Française. Les Figures par M^r Deshayes ... Les Airs, par M^r Denis, *etc.* *Chez Landrin: Paris*, [1785?] 8°. **c. 57. (2.)**
Engraved throughout.
Nouveau Système de Musique Pratique... Livre Premier. *Chez l'Autheur: Paris*, 1747. *obl.* fol. **C. 354.**

DENIS (PIETRO)
See FUX (J. J.) Traité de Composition Musicale ... traduit en françois par le S^r P. Denis. [1773.] 8°. **7897. f. 2.**

DENKE. Denk' ich Gott an deine Güte. Kantate. *See* HAYDN (F. J.)

DENMAN (HENRY) Six Glees for Three & Four Voices. [*London?* 1790?] *obl.* fol. **E. 195.**
Lilies! Sweet Lilies, buy! or The Orphan Girl. A Ballad, written by Mr. Fox, sung ...by Master Gray, at Vauxhall Gardens. *J. Peck: London*, [1800?] fol. **G. 383. j. (12.)**
Two Grand Marches. 1st, The Westminster March. 2nd, General Washington's March, for the Piano-Forte or Harpsichord. *A. Bland & Weller: London*, [1795?] fol. **g. 272. g. (25.)**
Morpeth Rant, adapted as a Rondo for the Piano Forte, with an Accompaniment for the Lute, Flute or Violin. *Printed for J. Buchinger: London*, [1800?] fol. **g. 270. n. (2.)**
A favorite Sonata for the Piano Forte or Harpsichord. *Longman and Broderip, for the Author: London*, [1795?] fol. **g. 143. (6.)**

DENMAN (HENRY) Three Sonatas for the Piano Forte or Harpsichord with an Accompanyment for a Violin ... Opera Primo. [Separate Parts.] *Printed for the Author: London*, [1780?] fol. **g. 161. e. (1.)**
Three Sonatas for the Piano Forte. Opera 2^d. *Printed for the Author: London*, [1792?] fol. **g. 143. (4.)**
Three Sonatas for the Piano Forte. Opera 1V. *T. Skillern, for the Author: London*, [1794?] fol. **g. 143. (5.)**
When Lovely Sue I left behind. *A Favorite Sea Song*...Words by R. Hart. *Printed for the Author: London*, [1790?] fol. **G. 361. (56.)**

DENNING (T.) The Contented Maid. A Favorite Song, written by G. Keate, *etc.* *J. Davies, for the Author: London*, [1800?] fol. **G. 361. (55.)**
The Little Beggar Girl. [Song.] Written by a Lady. *J. Davies, for the Author: London*, [1880?] fol. **G. 361. (54.)**
New Surry Grand March, and Quick Step, as a single Lesson, also arranged as a Duett, for two Performers on one Piano Forte, by T. Denning. *J. Davies, for the Author: London*, [1797?] fol. **g. 133. (13.)**
The Welcome Retreat from the Storm. A Moral Ballad, composed for the Piano Forte...Written by a Lady from real incident. *J. Davies: London*, [1800?] fol. **G. 361. (53.)**

DENNINGER (JOHANN NEPOMUK) Trois Trios pour le Clavecin, ou Piano Forte, avec accompagnement de Violon et Violoncelle . . . Oeuvre 4^me. [Separate Parts.] *Chez J. André: Offenbach sur le Mein*, [1794.] fol. **h. 2850. k. (4.)**

DENNIS O'DOODEY. Dennis O'Doodey's Description of Pizarro. Song. *See* FROM. From the County of Cork, *etc.* [1800?] fol. **H. 2826. c. (17.)**

DENNIS (WILLIAM) Amora. A new Song [words] by Mr. Walker, *etc.* [*London*, 1752.] 8°. **P.P. 5438. z.**
The Universal Magazine, Vol. X., p. 267.
Fill, fill your bowls. *A Loyal Song.* The Words and Music by Mr. W. Dennis, *etc.* [*London*, 1761.] 8°. **P.P. 5438. z.**
The Universal Magazine, Vol. XXIX., p. 212.
Mars and Bellona. A new Song...the words by Postremus. [*London*, 1751.] 8°. **P.P. 5438. z.**
The Universal Magazine, Vol. IX., p. 327.
The Toast, a Catch.—The Words by Mr. Cunningham, *etc.* [*London*, 1761.] 8°. **P.P. 5438. z.**
The Universal Magazine, Vol. XXIX., p. 265.

DENSON (R.) Advice to Brittish Sailors. [Song.] [*London*, 1744?] *s. sh.* fol.
G. 316. a. (20.)

The Maid is Blest. *A Song in Imitation of the First Psalm.* The Words by the Rev^d^. D - - n S - - t, *etc.* [*London*? 1745?] *s. sh.* fol.
H. 1994. c. (25.)
In Retzer's collection of English Poetry the words of this song are attributed to A. Pope.

The Maid is Blest. *See* MAID. The Maid is blest . . . *Virtue's Reward.* [By R. Denson.] [1750?] *s. sh.* fol.
G. 312. (127.)

DENTICE (FABRIZIO) Miserere. *See* SEVERI (F.) Salmi Passaggiati per Tutte le Voci nella maniera che si cantano in Roma...Con alcuni Versi di Miserere sopra il Falso Bordone del Dentice, *etc.* 1615. *obl.* 12°. **K. 3. f. 8.**

DENTICE (LUIGI) Del Signor Luigi Dentice...duo Dialoghi della Musica. *Per Maestro Matteo Cancer: Napoli*, 1552. 4°. **K. 1. k. 3.**

DENTICE (SCIPIONE) Di Scipione Dentice Il Terzo Libro de Madrigali à cinque voci. Tenore. (Quinto.) 2 pts. *Appresso Gio. Iacomo Carlino, & Antonio Pace: Napoli*, 1598. 4°.
C. 183.

DEO. Deo Gratias Anglia. *An Old Song.* [*London*, 1757.] 8°. **P.P. 5438.**
Literary Magazine, Vol. II., p. 308.

DÉPART. Le Départ. Air. *See* TASKIN (J. H. P.)

Départ du Peuple Républicain, Français, *etc.* [Song.] *See* CITOYENS. Citoyens la trompette sonne, *etc.* [1793.] 8°.
B. 362. a. (7.)

DÉPART DE L'OPÉRA COMIQUE. Que les Mortels redoutent le trépas. *Vaudeville, etc.* [*Paris*,] 1733. *s. sh.* 4°.
298. a. 30.
Mercure de France, August, 1733. *The words are given on p.* 1862.

DEPARTURE. The Departure. [Song.] *See* GREENE (M.)

DEPE . . . . . Un jour dans le fond d'un bosquet. *Chanson.* (L'Air & les paroles sont de M. Depe . . . . .) [*Paris*,] 1762. *s. sh.* 8°. **298. d. 4.**
Mercure de France, August, 1762.

DEPREZ (JOSQUIN) *See* DESPRÉS (J.)

DEPRIVED. Depriv'd of Love and all it's Joys. *Love, our greatest Blessing.* [Song.] [*London*, 1760?] fol.
G. 316. d. (106.)

[Another setting.] Depriv'd of Love, and all its Joys. [Song.] *See* HODGSON (P.)

DEPUIS. Depuis longtems j'ai le désir. Duo. *See* DALAYRAC (N.) [*Maison à Vendre.*]

Depuis longtems je soupire. *L'Aveu reciproque.* Romance nouvelle. Avec Accompagnement de Guitare. *Chez M. Camand: Paris*, [1780?] 8°.
B. 362. g. (34.)

Depuis longtems votre absence. Musette. *See* DUTARTRE (J. B.)

[Another setting.] Depuis longtems votre absence. Chanson. *See* TISSIER ( )

Depuis qu'à l'aimable Cloris. *Chanson.* [*Paris*,] 1752. *s. sh.* 4°. **298. c. 7.**
Mercure de France, Feb., 1752.

Depuis que j'ai quitté les lieux. *Les Rigueurs de l'Absence.* Chanson Nouvelle. Avec Accomp^t^. de Guitare. *Chez M. Camand: Paris*, [1780?] 8°.
B. 362. g. (36.)

Depuis que l'eau vient dans ma cave. Duo. *See* CHARLES ( )

Depuis que la France respire. *La Vérité du Tems.* Chanson Parodiée sur la Ronde [" Pour un peuple aimable "] d'Henri IV [by G. Martini]. [*Paris*, 1775?] 8°.
B. 362. (28

[Another copy.] **B. 362. h. (37.**

DERING (RICHARD) Cantica Sacra. Ad Duas & Tres Voces composita, cum Basso continuo ad Organum, *etc.* Cantus Primus (Secundus). (Bassus.) (Bassus Continuus.) 4 pts. *Typis Guil. Godbid pro Joh. Playford: Londini*, 1662. fol.
K. 3. m. 5.
This work contains a Motet by A. Grandi.

Cantica Sacra: containing Hymns and Anthems for Two Voices to the Organ, both Latine and English. Composed By Richard Dering. Dr. Christoph: Gibbons, Dr. Benjamin Rogers, Mr. Matth. Locke, and Others. The Second Sett. Cantus. (Bassus.) (Basso Continuo.) [With a preface by J. Playford.] 3 pts. *W. Godbid, for John Playford: London*, 1674. fol. **K. 3. m. 6.**
The other composers of this collection are: H. Lawes, G. Jeffreyes, M. Wise, J. Jackson, I. Blackwell & J. Playford.

[Another copy. Cantus. (Bassus.) (Bassus Continuus.)] 3 pts. **G. 67.**
The title-pages of all three part-books are mutilated.

Cantiones Sacrae Quinque Vocum, cum Basso Continuo ad Organum, *etc.* Cantus. (Altus.) (Tenor.) (Bassus.) (Quintus.) 5 pts. *Apud Hæredes Petri Phalesii: Antuerpiæ*, 1634. 4°. **D. 4. d. 4.**

DERINGUS (RICARDUS) *See* DERING.

DERMOT. Dermot lov'd Shelah well. *Dermot.* A Favorite Irish Song. *Babb:* [*London*, 1775?] *s. sh.* fol. **G. 307. (155.)**

DEROCHET (Louis) Premier Livre, contenant Plusieurs Menuets de la Comédie Italienne... Avec un debut de Concerto, petite suitte pour 2. Violons, Flutte, Musette e Vielle, Violoncelle ou Basson, avec la basse continue. Gravé par M. De Gland. [Full Score.] *Chez le Sr Boivin: Paris*, (1732.) fol. **h. 1508. a. (3.)**

DEROSOY ( ) Songe. Madrigal, *etc.* [*Paris*,] 1743. *s. sh.* 4°. **298. b. 23.** *Mercure de France, Nov.*, 1743.

DERRIÈRE. Derrière un lilas. Chansonnette. *See* Fausse Paysanne.

DES. Des bergers de notre village. *Romance de Galatée.* Paroles [translated from Cervantes] de Mr. de Florian. Avec Accompt de Guittare. *Chez Imbault:* [*Paris*, 1785?] 8°. **B. 362. c. (45.)**

Des bergères du Hameau. *La Veillée.* [Song.] [*Paris*, 1779?] 8°. **B. 362. (119.)**

The tune of this song, with different words, occurs in the Divertissement "Les Vendangeurs."

Des Bergères du Hameau. *La Veillée.* [Song.] Avec Accompagnemt de Guithare, par Mr Tissier, *etc.* [*Paris*,] 1779. 8°. **B. 362. e. (104.)**

Des Bergères du Hameau. [Song.] *See* Vendangeurs.

Des climats Champenois. Chanson. *See* Rivière du Fresny (C.)

Des Martyrs de la liberté. *Couplets, pour une Fête en l'honneur de Marat, et Pelletier,* [words] par un Cen de la halle au bled. Sur l'air: On compterait les diamans. *Chez Imbault: Paris*, [1793.] 8°. **B. 362. a. (33.)**

Des oiseaux amoureux l'agréable ramage. *Air Tendre.* [*Paris*,] 1747. *s. sh.* 4°. **297. c. 14.**

Mercure de France, Dec., 1747.

Des Pointus l'estimable auteur. *Paris dans une Bouteille.* [Song.] Air: Non non Doris ou On compteroit les Diamns. [Words] Par M. Déduit. *Chez les frères Savigny:* [*Paris*, 1785?] 8°. **B. 362. (250.)**

Des Simples jeux de son enfance. Air. *See* Rodolphe (J. J.) [*L'Aveugle de Palmyre.*]

DÈS. Dès ce soir l'hymen m'engage. Ariette. *See* Colonie.

Dès l'instant que je vis le jour. Romance. *See* Trois Fermiers.

Dès le premier raion du jour. [Song.] *See* Nicodème dans la Lune.

DÈS. Dès les premiers jours de printemps. Vaudeville. *See* Mariage d'Antonio.

Dès mon enfance. Romance. *See* Dalayrac (N.) [*Alexis.*]

DES * * * *. Invocation à l'Amour. Musette. Paroles de M. Lagache, fils, *etc.* [*Paris*,] 1765. *s. sh.* 8°. **298. d. 28.** *Mercure de France, Sept.*, 1765.

DES * * * * * *. Les Effets de la Fidelité. Ariette. [Words] Par M. Lagache, fils, *etc.* [*Paris*,] 1766. *s. sh.* 8°. **297. e. 2.** *Mercure de France, Sept.*, 1766.

DES AIDES (N.) *See* Dezède.

DESAUBRYS (John Phillip) Eight Sonatas for Two Violins, a Violoncello and a thorough Bass for the Harpsichord. [Separate Parts.] *J. Johnson, for the Author: London*, [1745?] fol. **g. 409. g. (1.*)**

DESAUGIERS (Marc Antoine) [l'Auteur Satirique.] L'homme prétend avoir l'empire. *Romance* de l'Auteur Satirique ... Accompt par M. Alberti. *Chez M. Camand: Paris*, [1780?] 8°. **B. 362. b. (83.)**

[Les Deux Jumeaux de Bergame. Daigne écouter l'amant fidèle.] *See* Du. Du fond du nord... Air: Daigne écouter [by M. A. Desaugiers]. [1793.] 8°. **B. 362. a. (185.)**

—— [Daigne écouter l'amant fidèle.] *See* Que. Qu'on souffre, hélas... Air: Daigne écouter l'amant, *etc.* [By M. A. Desaugiers.] [1795?] 8°. **B. 362. f. (56.)**

—— [La foi que vous m'avez promise.] *See* Amour. L'Amour ne se plais qu'au village. *Couplets* ... Air. La foi que vous m'avez promise, *etc.* [1785?] 8°. **B. 362. g. (60.)**

—— [La foi que vous m'avez promise.] *See* Ma. Ma belle avec un air sévère... Air: ... La Foy que vous m'avez promise, *etc.* [1782.] 8°. **B. 362. b. (148.)**

—— [For songs, *etc.* published anonymously:] *See* Deux Jumeaux de Bergame.

Les Deux Sylphes, Comédie Semi-Lyrique en un Acte en Vers, *etc.* [Full Score.] *Chez l'Auteur: Paris*, [1781.] fol. **H. 523.**

With numerous MS. autograph additions and alterations.

—— Mon amant est fidèle et tendre. *Air, etc.* (Paroles de M. Imbert.) [*Paris*,] 1781. 8°. **298. f. 21.** *Mercure de France, Nov.*, 1781, *p.* 155.

[Érixène.] Livrons-nous à la gaité. *Air, etc.* [*Paris*,] 1780. 8°. **298. f. 8.** *Mercure de France, Oct.*, 1780, *p.* 112.

DESAUGIERS (Marc Antoine) [Florine. Ce fut par la faute du sort.] *See* Au Retour. Ami, mets la main sur mon cœur, *etc.* (Des regrets sur l'sort ...Air. Ce fut par la faute du sort [by M. A. Desaugiers].) [1793.] 8°.
B. 362. d. (18. e.)

—— [Ce fut par la faute du sort.] *See* Est. Est il un plaisir plus charmant ... Air : Ce fut par la faute du sort [by M. A. Desaugiers]. [1790?] 8°. **B. 362. (244.)**

—— [Ce fut par la faute du sort.] *See* Façon. La façon de faire l'amour. .Air : Ce fut par la faute du sort, [from M. A. Desaugiers' "Florine"], *etc.* [1785?] 8°.
B. 362. f. (19).

—— [Ce fut par la faute du sort.] Romance. *See* Florine. Ce fut par la faute du sort, *etc.* [By M. A. Desaugiers.] [1790?] fol.
G. 557. (45.)

—— [Ce fut par la faute du sort.] *See* Quand. Quand on veut faire une chanson ...Air : Ce fut par la faute du sort [by M. A. Desaugiers], *etc.* [1790?] 8°.
B. 362. (242.)

—— [Ce fut par la faute du sort.] *See* Que. Que de caprices en ce jour ... Air : Ce fut par la faute du sort, *etc.* [by M. A. Desaugiers.] [1790?] 8°. **B. 362. (247.)**

—— [Ce fut par la faute du sort.] *See* Sexe. Sexe charmant, si ma chanson... Air : Ce fut par la faute du sort, *etc.* [By M. A. Desaugiers.] [1790?] 8°.
B. 362. (245.)

[Le Jeune Veuve Curieuse.] La raison naît du sentiment. *Romance, etc.* [*Paris,*] 1788. 8°. **298. g. 18.**
Mercure de France, Oct., 1788, *p.* 49.

Livrons-nous à la gaité.
See supra : [*Érixène.*]

Mon Amant est fidèle et tendre.
See supra : [*Les Deux Sylphes.*]

Le Petit Œdipe. [For songs, *etc.* published anonymously :] *See* Petit Œdipe.

La raison naît du sentiment.
See supra : [*La Jeune Veuve Curieuse.*]

DESBROSSES (Robert) Les Deux Cousines, ou la Bonne Amie ; Comédie en un acte, meslée d'Ariettes ; par M. Delaribadière...avec la Musique.
Chez Duchesne : Paris, 1763. 8°.
11738. g. 39. (3.)

Les Deux Cousines, ou La Bonne Amie ; Comédie en un Acte, meslée d'Ariettes ... Représentée pour la première fois ... le 21 Mai 1763, *etc.* *Chez Duchesne : Paris*, 1763. 8°.
Part of the "Supplément aux Parodies du Théâtre Italien," etc. tom. 2.

Les Deux Sœurs Rivales. Comédie en un Acte ; meslée d'Ariettes . . Gravée par Gerardin. [Full Score.] *Chez l'Auteur : Paris*, [1762.] fol. **G. 267.**

DESBROSSES (Robert) Les Deux Sœurs Rivales, Comédie en un Acte ; meslée d'Ariettes ... Les Paroles sont de M. de Laribadiere . . . avec la Musique. *Chez Ballard : Paris*, 1762. 8°.
11738. g. 39. (1.)

DESBUISSONS (Michel Charles) Cantiones aliquot Musicæ, quæ vulgo Muteta vocant, quatuor, quinque et sex vocum. Authore M. Michaele Carle Desbuissons . . . Post obitum Authoris collecta ac edita per Ioannem Fabrum, *etc.* Discantus. (Quinta et Sexta Vox.) 2 pts. *Adamus Berg : Monachii*, 1753. *obl.* 4°. **A. 173.**

DESCARTES (René) Renati Des-Cartes Musicæ Compendium. MS. NOTES.
Typis Gisberti à Zijll, & Theodori ab Aekersdijck : Trajecti ad Rhenum. 1650. 4°. **556. c. 21.**

Renati Des-Cartes Musicæ Compendium. *Apud Joannem Jassonium : Amstelodami*, 1656. 4°. **556. c. 22.**

Renatus Des-Cartes Excellent Compendium of Musick : With Necessary and Judicious Animadversions thereupon. By a Person of Honour [*i.e.* William Viscount Brouncker]. 2 pts. *T. Harper, for H. Moseley : London*, 1653. 4°.
556. c. 23.
The "Animadversions" have a separate title-page, but the pagination is continuous.

[Another copy.] **E. 693. (11.)**
[Another copy.] **1042. f. 37.**

DESCEND. Descend each Goddess. Song. *See* Heighington (M.)

Descend, kind Pity. Air.
See Haendel (G. F.) [*Theodora.*]

Descend some warring angel. [Song.]
See Andreozzi (G.)

DESCENDONS. Descendons dans nos souterreins. *Le Salpêtre Républicain.* Couplets. Chantés sur le Théâtre de l'Opéra-Comique-National, par le Citoyen Solié. Air : Chacun avec moi l'avouera [by N. Dalayrac]. *Chez Imbault : Paris*, [1793?] 8°. **B. 362. d. (34.)**

DESCHAMPS (Joannes) Nouæ Missæ Nouem, Quinis, Senis, Octonis Accomodatæ Vocibus : Præstantissimorum Auctorum operâ concinnatæ ad numeros variarum cantionum, *etc.* [Altus.] (Tenor.) (Bassus.) (Sextus.) 4 pts. *Ex Officina Typographica Petri Phalesij : Antuerpiæ*, 1615. 4°. **C. 288.**
*The Altus part wants fol. A*1.

DESCRIPTION. A Description of London. [Song.] *See* Moulds (J.)

DESERTED. Deserted Delia. Song. *See* Schroeder (H. B.)

DESERTED. The Deserted Hamlet. Ballad. *See* MOULDS (J.)

The Deserted Swain. [Song.] *See* WHEN. When first I saw the beauteous Maid. [1775?] *s. sh.* fol. **G. 313. (188.)**

DESERTED VILLAGE. Dr. Goldsmith's Celebrated Poem of the Deserted Village. [Cantata.] *See* MOULDS (J.)

DESERTER. The Deserter, Celebrated Overture [by P. A. Monsigny] with the Scotch Reel ... The Additions ... Composed ... by N. Sampieri. [P. F.] *S. Straight: [London,* 1800?] fol. **g. 272. q. (17.)**

[I can't for the life guess the cause of this fuss.] The Mistress. A new Song adapted to the favourite Tune [composed by A. Danican Philidor] of the first Song in the Deserter ... by Mr. G. *Sk[illern: London,* 1777?] *s. sh.* fol. **G. 313. (145.)**

Tho' Prudence may press me. [Song.] Sung by Mrs. Smith in the Deserter [words by C. Dibdin]. *J[ohn] Johnston: London,* 1773.] *s. sh.* fol. **G. 312. (105.)**
This song is not in Monsigny's Opera "Le Déserteur."

[Another copy.] **H. 2818. (31.)**

The Deserter. Musical Drama. *See* MONSIGNY (P. A.) [*Le Déserteur.*]

The Deserter. [Cantata.] *See* MOULDS (J.)

The Deserter's Meditations. Glee. *See* HARRISON (S.)

DÉSERTEUR. Le Déserteur. Drame en Trois Actes, *etc.* [Written by M. J. Sedaine, music by P. A. Monsigny. Full Score.] *Chez Des-Lauriers: Paris,* [1769.] fol. **H. 617. a.**

Le Deserteur, Drame en trois Actes, en prose meslée de Musique, par Mr. Sedaine. La Musique, par Mr. *** [P. A. Mousigny.] ... avec la Musique [of two songs]. 1774. *See* RECUEIL. Recueil général des Opéra Bouffons, *etc.* Tom. 3. 1777. 8°. **11735. b. 2.**

Der Deserteur, ein Singspiel in drey Aufzügen, aus dem Französischen übersetzt, mit Musik. [Music by P. A. Monsigny.] *See* OPERETTAS. Sammlung der komischen Operetten, *etc.* Band III. No. 4. 1772. 8°. **B. 729.**

Come Florinda lovely Charmer. *See* infra: [*Oubliez jusqu'à la trace.*]

Je ne déserterai jamais. [Song.] *Du Déserteur* [by P. A. Monsigny]. [*Paris,* 1770?] 8°. **B. 362. (104.)**

Oubliez jusqu'à la trace d'un malheur. *Vaudeville.* Du Déserteur. [*Paris,* 1770?] 8°. **B. 362. (105.)**

DÉSERTEUR. [Oubliez jusqu'à la trace d'un malheur.] Come Florinda lovely Charmer. *Come Florinda* [Song] to a favourite French Air taken from the Opera "Deserture" [by P. A. Monsigny]. *Warrell: [London,* 1780?] *s. sh.* fol. **G. 307. (100.)**

Peut on affliger ce qu'on aime! *Ariette* du déserteur [by P. A. Monsigny]. *Récoquillière: [Paris,]* 1769. *s. sh.* 8°. **297. e. 24.**
Mercure de France, June, 1769.

Peut on affliger ce qu'on aime. *Arriette* du Déserteur [by P. A. Monsigny.] *Chez M. Camand: Paris,* [1770?] 8°. **B. 362. (102.)**

Le Roi passoit. *Ariette,* du Déserteur [by P. A. Monsigny]. [*Paris,* 1770?] 8°. **B. 362. (103.)**

Viens cher amant. *Ariette* du Déserteur [by P. A. Monsigny]. [*Paris,*] 1769. *s. sh.* 8°. **297. e. 27.**
Mercure de France, Oct., 1769.

Vive le vin. *Air Nouveau.* Chanté dans le déserteur [by P. A. Monsigny]. *Récoquillière: [Paris,]* 1769. 8°. **297. e. 23.**
Mercure de France, April, 1769.

DESESSART (FRÉDÉRIC) *See* D***, F.

DES FONTAINES (JEAN) Agréables ruisseaux, et vous sombres forests. *Air Nouveau.* [*Paris,* 1678.] *s. sh. obl.* 4°. **P.P. 4482.**
Nouveau Mercure Galant, July, 1678, *p.* 72.

Ce n'est qu'au retour des beaux jours. *Air Nouveau.* [*Paris,* 1678.] *s. sh. obl.* 4°. **P.P. 4482.**
Nouveau Mercure Galant, Dec., 1678. *p.* 162.

DESFORGES (PIERRE LOUIS) *See* HUS-DESFORGES.

DESHAYES (PROSPER DIDIER) Le Faux Serment. [For airs, *etc.,* published anonymously:] *See* FAUX SERMENT.

Zélia. Drame en Trois Actes mêlé de Musique. Paroles de Dubuisson, *etc.* [Full Score.] *Chez le Sr Sieber: Paris,* [1791.] fol. **G. 282.**

DESIDERIO. Il Desiderio. Madrigali. *See* BONAGIONTA (G.)

DÉSIRANT. Desirant l'absolution. [Song.] *See* INTÉRIEUR D'UN MÉNAGE RÉPUBLICAIN.

DESMARETS (HENRI) Les Amours de Momus. Ballet [by ... Duché], *etc.* *Chez C. Ballard: Paris,* 1695. *obl.* fol. **B. 328.**

Vénus et Adonis, Tragédie [written by J. B. Rousseau], *etc.* *Chez C. Ballard: Paris,* 1697. *obl.* fol. **B. 328. a.**

DESMARETS (Henri) and **CAMPRA** (André) Iphigénie en Tauride, Tragédie mise en Musique par Messieurs Desmarets, & Campra ... Nouvelle Edition. [Written by J. F. Duché de Vancy & A. Danchet.] *J. B. C. Ballard : Paris*, 1733. *obl.* 4°. **B. 328. b.**

DESMIGNEAUX ( ) *See* Il. Il te souvient sans doute. *La Suite de J'vous ...* Avec Accompagnement de Guithare par Mr Desmigneaux. [1780?] 8°. **B. 362. b. (111.)**

DESOLATE. Desolate is the Dwelling of Morna. Glee. *See* Callcott (J. W.)

DÉSORDRE. Le Désordre d'Amour. [Song.] *See* Jour. Un jour vient dans ma chambrette, *etc.* [1790?] 8°. **B. 362. (93.)**

DESORMERY (Léopold Bastien) La Fête du Village. [For songs, *etc.*, published anonymously:] *See* Fête du Village.

Myrtil et Lycoris, Pastorale en un Acte, *etc. Chez Deslauriers : Paris*, [1780?] fol. **H. 524.**

—— [For Songs, *etc.*, published anonymously:] *See* Myrtil et Lycoris.

DESPAIRING. Despairing beside a clear stream. *Collin's Complaint.* A Song. [Words by N. Rowe.] [*London*, 1710?] *s. sh.* fol. **H. 1601. (135.)**

[Another copy.] **G. 307. (128.)**

[Another edition.] Despairing beside a clear stream. *Collin's Complaint, etc.* [*London*, 1715?] *s. sh.* fol. **G. 316. g. (12.)**

[Another setting.] Despairing beside a clear Stream. Duet. *See* H., S. M.

The Despairing Lover. [Song, begins: "Why Delia ever when I gaze."] *See* Howard (S.)

The Despa[i]ring Lover. [Song.] *See* In. In Chloe's frowns I read my Fate. [1750?] *s. sh.* fol. **G. 309. (131.)**

The Despa[i]ring Lover. [Song.] *See* In. In Chloe's frowns I read my Fate. [1757.] *s. sh.* 8°. **P.P. 5439. ab.**

The Despairing Lover. [Song, begins: "A swain of love despairing."] *See* Oswald (J.)

[Another setting.] The Despairing Lover. [Song, begins: "A swain of love despairing."] *See* Potter (J.)

[Another setting.] The Despairing Lover. [Song.] *See* Swain. A Swain of Love despairing, *etc.* [1738.] 8°. **249. c. 8.**

[Another edition.] The Despairing Lover. [Song.] *See* Swain. A Swain of Love despairing, *etc.* [1740?] *s. sh.* fol. **G. 306. (35.)**

The Despairing Lover. *See* Why. Why Delia ever when I gaze, *etc.* [1748?] *s. sh.* fol. **G. 305. (124.)**

DESPAIRING. The Despairing Shepherd. Song. *See* Alexis. Alexis shun'd his Fellow Swains, *etc.* [1720?] *s. sh.* fol. **G. 306. (19.)**

The Despairing Shepherd. [Song.] *See* Cleon. Cleon whose Heart foretold Despair, *etc.* [1740?] *s. sh.* fol. **G. 307. (117.)**

The Despairing Shepherd. Song [begins: "One Night when all the Village slept"]. *See* Miller (E.) [*A Collection of New English songs, etc. No.* 3.]

The Despairing Shepherd. Song. *See* Ye. Ye Shepherds and Nymphs, *etc.* [1758.] 8°. **158. l. 3.**

The Despairing Swain. [Song.] *See* Hudson (R.)

DESPONDING. The Desponding Negro. Song. *See* Reeve (W.) [*The Evening Brush.*]

The Desponding Shepherd. [Song.] *See* To. To melancholy thoughts a prey, *etc.* [1752.] 8°. **249. c. 22.**

DESPRÉAUX (Louis Félix) Cours d'Education de Clavecin ou Pianoforte, *etc.* Seconde Edition. 3 pts. *Chez Mr Le Duc : Paris*, [1775?] *obl.* fol. **e. 197.**

This work contains examples by the following composers : Grétry, Gluck, Philidor, Monsigny, Paisiello, the Editor, etc.

Genres de Musique des Différens Peuples arrangés pour le Piano par L. F. Despréaux. 5e Partie du Cours d'Éducation de Musique...du même Auteur. *Chez Imbault : Paris*, [1800?] *obl.* fol. **e. 284. a. (4.)**

This work contains compositions by Paisiello, Mengozzi, Gluck, Vincent, Bailly, the Editor, &c.

DESPRÉS (Josquin) Liber primus Missaꝝ Iosquin. Lõme arme. Super voces musicales. La.sol.fa.re.mi. Gaudeamus. Fortuna desperata. Lõme arme. Sextitoni. [For four voices. The Alto, Tenor and Bass parts have separate title-pages—Liber primus Missarum Iosquin. A. (T.) (B.)] 4 pts. *Impressum per Octauianuꝫ Petrutiꝰ, Forosempronij*, 1516. *obl.* 4°. **K. 1. d. 13.**

Liber primus Missaꝝ Josquin. B[assus]. *Impressum ... expensis Jacobi Junte ... ex arte ꝛ industria ... Johānis Jacobi pasoti ...ꝛ Ualerij Dorich : Roma*, 1526. *obl.* 4°. **K. 1. d. 17. (1.)**

Missarum Josquin Liber secundus. Aue maris stella. Hercules dux ferrarie. Malheur me bat. La mi baudichon. Una musq; de buscaya. Dũg aultre amer. (Libri secundi Missarum Iosquin. T. (A.) (B.).) 4 pts. *Impressum ... per Octauianum Petrutium : Forosempronii*, 1515. *obl.* 4°. **K. 1. d. 10.**

DESPRÉS (Josquin) Libri Secundi Missaꝝ Josquin. B[assus]. *Impressum...expensis Jacobi Junte . . . ex arte & industria ... Johānis Jacobi pasoti ...& Valerij Dorich : Roma*, 1526. *obl.* 4°. **K. 1. d. 17. (2.)**

Missarum Josquin Liber Tertius. Pater Patris. Faysans regres. Ad fugam. Didadi. De beata virgine. Missa sine nomie. [For four voices. The Alto, Tenor and Bass parts are respectively lettered A., T., B.] 4 pts. *Impressum per Octauianum Petrutium : Forosempronii*, 1514. *obl.* 4°. **K. 1. d. 9.**

Missaꝝ Josquin Liber Tertius. B[assus]. *Impressum ... expensis Jacobi Junte ... ex arte & industria...Johānis Jacobi pasoti ...& Valerij Dorich : Roma*, 1526. *obl.* 4°. **K. 1. d. 17. (3.)**

See Chansons.—4. Le Septiesme Liure contenant ... vingt & quatre chansons ... Composees par feu...Iosquin des pres, *etc.* 1545. *obl.* 4°. **K. 3. a. 7.**

See Motets.—10. Nouum et Insigne Opus Musicum ... Nunc quidem locupletatum plus centum...carminibus, tum Iosquini, tum aliorum...Symphonistarum, *etc.* 1558. *obl.* 4°. **K. 3. l. 1.**

DESPREZ ( ) De ce Boccage. *Musette en Rondeau, etc.* [*Paris*,] 1742. *s. sh.* 4°. **298. b. 15.**

Mercure de France, May, 1742.

DESQUESNES (Jean) Madrigali di Giovanni Dequesnes il Primo Libro a Cinque Voci. Nuouamente composti & dati in luce. Canto. (Alto.) 2 pts.

Appresso Pietro Phalesio & Giouanni Bellero : Anuersa, 1594. *obl.* 4°. **B. 269.**

DES ROZIERS (Charles) Philis, la fleur de nos brunettes. Chanson. [Words signed] P. M. L. A. A. D. A. E. P. [*Paris*,] 1737. *s. sh.* 4°. **297. b. 19.**

Mercure de France, July, 1737.

D'ESTAING. D'Estaing Eclips'd. [Song.] *See* Poynton (T.)

DESTOUCHES (André Cardinal) Amadis de Grèce, Tragédie [by A. Houdart de Lamotte] en Musique. *Chez C. Ballard : Paris*, 1699. *obl.* 4°. **B. 327. a. (1.)**

Callirhoé, Tragédie [by P. C. Roy] en Musique, *etc.* *Chez C. Ballard : Paris*, 1712. *obl.* 4°. **B. 327.**

Le Carnaval et la Folie. Comédie-Ballet [by A. Houdart de Lamotte] ... Gravée par H. de Baussen. *A la Porte de l'Académie...de Musique, etc. : Paris*, [1704.] *obl.* 4°. **B. 327. b.**

Les Élémens, Troisième Ballet dansé par le Roy, *etc.* [Words by P. C. Roy, music by A. C. Destouches and M. R. de Lalande.] *J. B. C. Ballard : Paris*, 1725. *obl.* 4°. **C. 398.**

DESTOUCHES (André Cardinal) Issé, Pastorale Héroïque [by A. Houdart de Lamotte]...Nouvelle Édition, augmentée de deux Actes. *Chez C. Ballard : Paris*, 1708. *obl.* 4°. **B. 327. e.**

Issé ... Partition générale. *J. B. C. Ballard : Paris*, 1724. fol. **I. 308.**

Marthésie, Première Reine des Amazones. Tragédie [by A. Houdart de Lamotte] en Musique. *Chez C. Ballard : Paris*, 1699. *obl.* 4°. **B. 327. a. (2.)**

Omphale, Tragédie [by A. Houdart de Lamotte] en Musique, *etc.* *Chez C. Ballard : Paris*, 1701. *obl.* 4°. **B. 327. a.**

Sémelé, Cantate [by P. C. Roy] à Voix seule avec Symphonie, *etc.* [Full Score.] *J. B. C. Ballard : Paris*, 1719. fol. **I. 308. a.**

Semiramis, Tragédie [by P. C. Roy] en Musique, *etc.* *J. B. C. Ballard : Paris*, 1718. *obl.* 4°. **B. 327. d.**

The arms of Louise Françoise de Bourbon, Princesse de Condé, are on the covers.

Télémaque et Calypso, Tragédie en Musique [by S. J. Pellegrin], *etc.* *Chez C. Ballard : Paris*, 1714. *obl.* 4°. **B. 327. c.**

DESTRA. La Destra ti chiedo. Duett. *See* Federici (V.) [*L'Usurpator Innocente.*]

DETTES. Les Dettes. Comédie Lyrique. *See* Champein (S.)

On doit soixante mille francs. *Air des Dettes.* [By S. Champein.] *Chez Imbault : Paris*, [1787 ?] 8°. **B. 362. (153.)**

On doit soixante mille francs. *Air des Dettes* [by S. Champein]. Avec Accompagt de Piano. *Chez Frère ; [Paris*, 1790 ?] fol. **G. 557. (34.)**

DEURSEN (Van) Jardins chéris de Pomone. *Ariette en Romance.* Paroles de M. Pélissier des Granges, *etc.* [*Paris*,] 1775. 8°. **297. f. 2.**

Mercure de France, Nov., 1775.

DEUTEROMELIA. Deuteromelia: or the Second part of Musicks melodie. *See* R., T.

DEUX. Les Deux Choses. [Song.] *See* Sans. Sans vouloir passer pour savant, *etc.* [1780 ?] 8°. **B. 362. b. (144.)**

Deux cœurs que l'amour enflamme. *Couplet* qui a été chanté à Monsieur et Madame la Dauphine le jour qu'ils ont été à la Comédie Italienne. [*Paris*, 1770.] 8°. **B. 362. a. (73.)**

Les Deux Pendans. [Song.] *See* Puisque. Puisque chacun court à la gloire, *etc.* [1780 ?] 8°. **B. 362. j. (10.)**

DEUX AVARES. Du Rossignol pendant la nuit. *Airs* des Deux Avares [by A. E. M. Grétry]. [*Paris*, 1770?] 8°. **B. 362. (38.)**

Du rossignol pendant la nuit. *Ariette* des deux Avares [by A. E. M. Grétry]. *Récoquillée:* [*Paris*,] 1771. *s. sh.* 8°. **298. e. 4.**

Mercure de France, April, 1771.

La garde passe, il est minuit. *Duo* des Deux Avares [by A. E. M. Grétry]. [*Paris*, 1770?] 8°. **B. 362. (37.)**

Sans cesse auprès de mon trésor. *Arriette* des deux Avares [by A. E. M. Grétry]. [*Paris*, 1770?] 8°. **B. 362. (36.)**

Les Deux Avares. Opéra Bouffon. *See* GRÉTRY (A. E. M.)

DEUX CHASSEURS. Les Deux Chasseurs, et la Laitière; Comédie en un Acte, mélée d'Ariettes, *etc.* [Words by Anseaume, music by E. R. Duni.] (*Chez la Veuve Duchesne: Paris*, 1766). 8°. **11738. b. 14. (4.)**

[Another edition.] Les Deux Chasseurs, et la Laitière, *etc.* 1771. *See* RECUEIL. Recueil général des Opéra Bouffons, *etc.* Tom. 4. 1777. 8°. **11735. b. 2.**

Les Deux Chasseurs et la Laitière. Comédie. *See* DUNI (E. R.)

Le Briquet frappe la pierre. *Ariette.* Des deux chasseurs et la laitière [by E. R. Duni]. [*Paris*, 1770?] 8°. **B. 362. c. (99.)**

Hélas! j'ai répandu mon lait. [Song.] *Des Deux Chasseurs* [by E. R. Duni]. [*Paris*, 1770?] 8°. **C. 362. c. (99ᵇ.)**

Je suis percé jusqu'aux os. [Song.] *Des deux Chasseurs et la laitière* [by E. R. Duni]. [*Paris*, 1770?] 8°. **B. 362. (49.)**

Si vous trouvez dans la plaine. [Song.] Des 2 Chasseurs [by E. R. Duni]. [*Paris*, 1770?] 8°. **B. 362. c. (81.)**

Voila, voila la petite laitière. [Song.] *Des deux Chasseurs* [by E. R. Duni]. [*Paris*, 1770?] 8°. **B. 362. c. (99ᵃ.)**

DEUX COUSINES. Les Deux Cousines. Comédie...meslée d'Ariettes. *See* DESBROSSES (R.)

DEUX JOURNÉES. Les Deux Journées. Opera. *See* CHERUBINI (M. L. C. Z. S.)

DEUX JUMEAUX DE BERGAME. Daigne écouter l'amant fidèle. *Arriette des Jumeaux de Bergame* [by M. A. Desaugiers]. *Chez Camand: Paris*, [1782.] 8°. **B. 362. a. (184.)**

La foi que vous m'avez promise. [Couplets.] *Des 2 Jumeaux de Bergame.* [By M. A. Désaugiers.] *Chez Bignon:* [*Paris*, 1782.] 8°. **B. 362. i. (33.)**

DEUX JUMEAUX DE BERGAME. Toujours joyeux. [Air.] *Des 2 Jumeaux de Bergame.* [By M. A. Désaugiers.] *Chez Bignon:* [*Paris*, 1782.] 8°. **B. 362. i. (32.)**

DEUX JUMELLES. Les Deux Jumelles. Ballet. *See* BOSSI (C.)

DEUX MILICIENS. Les Deux Miliciens. Comédie meslée d'Ariettes. *See* FRIDZERI (A. M. A.)

DEUX MORTS. *See* AUTRE. L'aut' jour j'vis à la promenade . . . Air: du Vaudeville des Deux Morts. Opéra Comique. [1781?] 8°. **B. 362. f. (18.)**

See GRAND. Le grand Curé de not Village. Chanson...du Vaudeville des deux morts, *etc.* [1781?] 8°. **B. 362. (53.)**

DEUX NICODÈMES. Pouvez-vous oublier qu'un roi. *Air des deux Nicodèmes* [by le Cousin Jacques, i.e. L. A. Beffroy de Reigny] avec Accompᵗ de Guittare. *Chez Imbault: Paris*, [1791?] 8°. **B. 362. h. (13.)**

DEUX PETITS SAVOYARDS. Escouto d'Jeannetto. *Air des deux Savoyards* [by N. Dalayrac]. Avec Accompᵗ de Guittare. *Chez Imbault: Paris*, [1790?] 8°. **B. 362. (91.)**

Une petite Fillette. *Chanson des Deux Savoyards.* [By N. Dalayrac.] Avec Accompagᵗ de Harpe ou Clavecin. *Chez Frère:* [*Paris*, 1790?] fol. **G. 557. (36.)**

Imperfect, wanting all after p. 2.

Une petite fillette. *Chanson des deux Savoyards* [by N. Dalayrac]. Avec Accompᵗ de Guittare. *Chez Imbault: Paris*, [1790?] 8°. **B. 362. (92.)**

DEUX SŒURS RIVALES. Les Deux Sœurs Rivales. Comédie. *See* DESBROSSES (R.)

DEUX SYLPHES. Les Deux Sylphes. Comédie. *See* DESAUGIERS (M. A.)

DEUX TUTEURS. Les Deux Tuteurs. Comédie. *See* DALAYRAC (N.)

L'Amitié, par des nœuds si doux. [Song.] *Des deux Tuteurs* [by N. Dalayrac]. *Chez Bignon:* [*Paris*, 1784?] 8°. **B. 362. c. (85ᵇ.)**

L'Amour est eun' étrange chose. *Air des deux Tuteurs.* [By N. Dalayrac.] Pour Harpe ou Clavecin. [*Paris*, 1785?] fol. **G. 557. (61.)**

Ce n'est que pour Madelon. [Song.] *Des deux Tuteurs* [by N. Dalayrac]. *Chez Bignon:* [*Paris*, 1784?] 8°. **B. 362. c. (85ᵃ.)**

Quand l'Été dans mon cabinet. [Song.] Des deux Tuteurs [by N. Dalayrac]. [*Paris*, 1784?] 8°. **B. 362. c. (85.)**

DEUXIÈME. Deuxième Faux-Pas. [Song.] *See* Lison. Lison avec son cher Colin, *etc.* [1780?] 8°.
B. 362. b. (109.)

DEVIENNE (François) À moins que dans ce monastère.
See infra: [*Les Visitandines.*]

C'en est fait, je me marie.
See infra: [*Rose et Aurèle.*]

Le Ciel, mes sœurs, vous tienne en joie.
See infra: [*Les Visitandines.*]

Les Comédiens Ambulans. Opéra comique en deux Actes et en Prose. Paroles de L. B. Picard, *etc.* [Full Score.]
Chez Cousineau Père et Fils: Paris, [1798.] fol. **H. 531. a.**

Le Dévouement du Vaisseau Le Vengeur.
See infra: [*Les Visitandines. À moins que dans ce monastère.*]

Twelve Duos, & 36 Adagio & Allegro Movements, taken from the most approved Flute Concertos, Duetts, Solos, and from the Theatrical Overtures, to which is added Extracts of Solo Passages, and Preludes, *etc.* *C. Wheatstone: London,* [1800?] fol. **g. 239. b. (1.)**
The composers named in this collection are: Müller, Mozart, Devienne, Pleyel, Kreith, Hugot, Vanhall, Méhul and Martini.

Trois Duos pour le Flauto et Piano Forte ou Clavecin. [Separate Parts.]
Longman and Broderip: London, [1790?] fol. **h. 64. (4.)**

Six Duos Dialogués pour Deux Fluttes. [Separate Parts.] *Chez Imbault: Paris,* [1795?] fol. **g. 280. j. (4.)**

Six Duos pour Deux Fluttes...7e Livre des Duos. [Separate Parts.]
Chez Imbault: Paris, [1795?] fol. **g. 280. j. (3.)**

Trois Duos pour Flûte et Violon ... 8e Livre de Duos. [Separate Parts.]
Chez Pleyels: Paris, [1800?] fol. **g. 421. p. (10.)**

Six Duetts concertants for a Flute and Tenor. [Op. 5. Separate Parts.]
Longman and Broderip: London, [1790?] fol. **g. 421. p. (11.)**

Six Easy Duets, for Two German Flutes ...Opera 18. [Separate Parts.]
Printed for Longman and Broderip: London, [1790?] fol. **g. 225. (2.)**

Twelve Duos, easy of execution, for Two German Flutes. Op. 18. *C. Wheatstone: London,* [1800?] fol. **g. 239. b. (8.)**

[12 Petits Duos. Op. 57.] Three [Twelve] Duetts, Concertantes for Two Flutes. Book 1 (-4.) 4 Bk. *J. Fentum: London,* [1800?] fol. **g. 239. b. (4-7.)**

DEVIENNE (François) Six Duos d'Airs Variés pour Deux Flûtes...Œuvre 60. Livre 2me. [Separate Parts.] *Chez Sieber: Paris,* [1795?] fol. **g. 239. b. (11.)**

Trois Duos Concertants pour Deux Clarinettes...Op. 67. [Separate Parts.]
Preston: London, [1790?] fol. **h. 2143. a. (1.)**

L'Innocence Reconnue. [Song.] . . . Accompt de Guittare par le Cen Lemoine. *Chez Imbault: Paris,* [1795?] 8°. **B. 362. a. (112.)**

Méthode ... pour la Flûte, considérablement ... augmentée. Troisième Édition. *Janet & Cotelle: Paris,* [1797.] fol. **h. 2083. a.**
Between pp. 66 *and* 67 *some MS. Exercises have been bound up.*

Nouvelle Méthode Théorique et Pratique pour la Flûte, *etc.* *Chez Naderman: Paris,* [1800?] fol. **g. 239. a.**

Pot Pourri pour une Flûte avec Accompt. de Violon ad libitum. *Chez Pleyel: Paris,* [1800?] fol. **g. 239. b. (3.)**

Pour soutenir une cause si belle.
See infra: [*Rose et Aurèle.*]

Six Quatuors Concertants pour la Flûte, Violon, Alto & Violoncelle...Oeuvre 11. [Separate Parts.] *Chez J. Schmitt: Amsterdam,* [1785?] fol. **g. 411. a. (3.)**

[Six Quatuors. Op. 11. No. 1 (-3) of Nos. 3, 5, and 1.] Select Quartetts, for a German Flute, Violin, Tenor & Violoncello...by Devienne & Pleyel. [Separate Parts.] 3 Nos. *C. Wheatstone: London,* [1800?] fol. **g. 417. c. (2.)**
These numbers consist only of Devienne's Quartetts.

La Raison du Sage. Chanson Républicaine, par Gueroult. *Du Magazin de Musique à l'usage des fêtes Nationales: [Paris,* 1794.] 8°. **E. 1717. b. (7.)**

[Rose et Aurèle.] C'en est fait, je me marie. *Rondeau* ... Accompt [for Harp] extrait de la Partition par Cousineau fils. *Chez B. Viguerie: Paris,* [1800?] fol. **G. 544. a. (45.)**
No. 32, 10e *Année of the "Journal de Chant."*

—— Pour soutenir une cause si belle. *Air*... Accompagnement de Guitarre par Guichard. *Chez Imbault: Paris,* [1794.] 8°. **B. 362. d. (54.)**

Six Solo pour la Flûte avec Accompagnement de Basse, *etc.*
Longman and Broderip: London, [1795?] fol. **g. 280. k. (1.)**

Six Solos for the Flute, with an Accompaniment for the Bass...Op. 58.
Broderip & Wilkinson: London, [1800?] fol. **g. 221. (7.)**

DEVIENNE (François) III Sonates pour une Flûte avec accompagnement de Basse. Oeuvre 58. [Separate Parts.]
Chez J. André: Offenbach sur le Main, [1800?] fol. **g. 70. (8.)**

A Study for the Flute, consisting of Six Solos with Preludes...Book 2d.
G. Goulding: London, [1799?] fol. **g. 280. k. (2.)**

Six Trios pour Deux Flutes et Basse... Opera 19. [Separate Parts.]
Longman and Broderip: London, [1790?] fol. **g. 222. (1.)**

Six Trios for two Flutes, or Flute, Violin, and Violoncello...Comprized in 2 Books. Op. 60. 2 Books. [Separate Parts.]
C. Wheatstone: London, [1800?] fol. **g. 239. b. (10.)**

Les Visitandines. Comédie en Deux Actes et en Prose. Par Mr. Picard, *etc.* [Full Score.] *Chez Cousineau, Père et Fils: Paris,* [1792.] fol. **H. 531.**
Imperfect, wanting all after p. 150. *A Finale* (*No.* 12) *and Duet* (*No.* 14) *are supplied in MS.*

—— À moins que dans ce mônastère. *Vaudeville*...avec Accomp^{t} de Guittare. [*Paris,* 1793?] 8°. **B. 362. (83.)**

—— À moins que dans ce monastère. Le Dévouement du Vaisseau Le Vengeur. Ode Républicaine par le Citoyen Piis. Air, du Vaudeville des Visitandines.
Chez Imbault: Paris, [1794.] 8°. **B. 362. d. (53.)**

—— Le Ciel, mes sœurs, vous tienne en joie. *Air*...avec Accomp^{t} de Guittare. [*Paris,* 1793?] 8°. **B. 362. (82.)**

—— [For songs, &c., published anonymously:] *See* Visitandines.

See Pleyel (I. J.) [*Quartett, dedicated to the King of Prussia, No.* 2.] A Duett for two Flutes . . . Arranged . . . by F. Devienne. [1800?] fol. **g. 421. p. (9.)**

DEVIGNY ( ) Ombres Chinoise, The Favorite Dialogue and Song between the Traveller and the Insolent Carpenter, perform'd...in the Broken Bridge Scene, & publish'd from the Original Copy...To which is added the Favourite Dances and Hornpipe in that Entertainment.
Longman & Broderip: London, [1777.] fol. **G. 316. c. (17.)**

DEVIL. The Devill Charm'd with Twinkum Twankum, *etc.* [Song.]
See Young. Young Orpheus tickled his Harp so well, *etc.* [1735?] *s. sh.* fol. **G. 305. (160.)**

De'el take y^{e} Warr. Song.
See Powell (C.)

DEVIL OF A DUKE. The Devil of a Duke: or, Trapolin's Vagaries. A Farcical Ballad Opera [by R. Drury], as it is Acted at the Theatre-Royal in Drury-Lane. To which is prefix'd the Musick to each Song, set for the Spinnet, Harpsicord, German Flute, Violin and Hautboy; with the Thorough Base to each Tune. (The Air's for the Violin and Harpsicord, &c.) 2 pts.
Printed for C. Corbett and J. Torbuck: London, 1732. 8°. **11775. c. 98.**
According to an advertisement at the end of "The Fancy'd Queen" (1733) *the airs were "Sett by Mr. Seedo."*

See Mock Doctor. Songs in the...Mock Doctor...To which is added y^{e} Aires...in ...The Devil of a Duke, *etc.* [1732.] 8°. **A. 869. a. (1.)**

DEVIL TO PAY. The Devil to Pay; or, The Wives Metamorphos'd. An Opera [in three Acts, altered from T. Jevon's "A Devil of a Wife" by C. Coffey, J. Mottley and T. Cibber] . . . With the Musick prefix'd to each Song.
Printed for J. Watts: London, 1731. 8°. **11775. c. 24.**

Songs in the Devil to Pay, or the Wives Metamorphos'd ... The Tunes proper for the German Flute, Violin and Common Flute. [*Printed for Walsh and Hare:*] *London,* [1732.] 8°. **A. 869. a. (3.)**
Engraved throughout.

The Devil to Pay ... An Opera [second edition, in one Act]...with the Musick prefix'd to each Song.
Printed for J. Watts: London, 1732. 8°. **161. h. 14.**

The Devil to Pay...An Opera...with the Music prefix'd to each Song.
Printed for J. Watts: London, 1738. 8°. **11775. c. 25.**

The Devil to Pay...An Opera...With the Musick prefix'd to each Song.
Printed for J. Watts: London, 1748. 8°. **643. g. 7. (11.)**

Was ever Man possest. *Dialogue in the Devil to Pay.* Set for y^{e} German Flute. [*London,* 1732.] *s. sh.* fol. **G. 316. f. (80.)**

Ye Gods ye gave to me a Wife. *A Song in the Devil to pay.* [By — Seedo.] [*London,* 1732.] *s. sh.* fol. **G. 316. f. (143.)**

DEVIN DU VILLAGE. Le Devin du Village. Intermède.
See Rousseau (J. J.)

Dans ma cabanne obscure. [Song.] *Du Devin du Village* [by J. J. Rousseau]. [*Paris,* 1760?] *s. sh.* 8°. **B. 362. (72.)**

Si des galans de la Ville. [Song.] *Du Devin de Village* [by J. J. Rousseau]. [*Paris,* 1760?] 8°. **B. 362. (71.)**

DEVIN DU VILLAGE. Vole à nos voix dans ces bois. *Ariette du devin du Village* [by J. J. Rousseau].
Chez Camand : [Paris, 1760?] 8°.
B. 362. (70.)

DEVON. Devon's Fair Dutchess. Song. *See* WHAT. What a Noise and a bustle prevails thro' the Town.
[1783.] *s. sh.* fol. **G. 313. (246.)**

DEVOTO. Il deuoto pianto della Gloriosa Vergine. Canzonette spirituali.
See VEROVIO (S.)

DÉVOUEMENT. Le Dévouement du Vaisseau Le Vengeur. [Song.]
See DEVIENNE (F.) *[Les Visitandines. À moins que dans ce monastère.]*

DEYSINGER (JOHANN FRANZ PETER) Compendium Musicum, oder Fundamentum Partituræ, Das ist : Gründlicher Unterricht die Orgel und das Clavier wohl schlagen zu lernen. Zween Theile . . . Zweyte verbesserte Auflage, *etc.*
Bey J. J. Lotter und Sohn : Augsburg, 1788. *obl.* 4°. **7895. aa. 4.**

DE ZAIDES (N.). *See* DEZÈDE.

DEZÈDE (FLORINE)
See Z. D., *Mademoiselle.*

DEZÈDE (N.) [Alexis et Justine.] L'Amour donne de la mémoire. Chanson. [1785.] 8°. *See* ALEXIS ET JUSTINE.
B. 362. c. (101.)

—— Elle l'aimoit si tendrement. Romance. [1785.] 8°. *See* ELLE.
B. 362. c. (101*.)

L'Amour donne de la mémoire.
See supra : *[Alexis et Justine.]*

Auguste et Théodore, ou Les deux Pages, Comédie en deux Actes, en prose et mêlée de chant. Par MM. Dézède et B[aron] d[e] M[anteuffel,] *etc.* [Music by N. Dezède.] *Chez l'Auteur : Paris,* 1789. 8°.
164. d. 12.

Blaise et Babet. [For songs, &c., published anonymously :] *See* BLAISE ET BABET.

—— [Lise chantait.] *See* CE. C'est sur la pointe d'une eguille . . . Air : Lise chantoit. [1790?] 8°. **B. 362. e. (102.)**

—— [Lise chantait.] *See* CHÈRE. Chère et tendre amour de ma vie . . . Air : Lise chantoit, *etc.* [1785?] 8°.
B. 362. f. (31.)

—— [Lise chantait.] *See* SAISON. La saison à grands pas s'avance . . . Air : Lise chantoit, *etc.* [1790?] 8°.
B. 362. c. (25.)

—— *See* BUERCKHOFFER (J. B.) Recueil des airs de Blaise et Babet, *&c.*
[1785?] fol. **G. 808. (41.)**

Cécile. [For songs, &c., published anonymously :] *See* CÉCILE.

DEZÈDE (N.) Les Deux Pages.
See supra : Auguste et Théodore.

Elle l'aimoit si tendrement.
See supra : *[Alexis et Justine.]*

L'Erreur d'un Moment, ou La Suite de Julie ; Comédie, mêlée d'Ariettes, et en un Acte, par M. Monvel . . . avec la musique [of one song.] 1775. *See* RECUEIL. Recueil général des Opéra Bouffons, *etc.* Tom. 8. 1777. 8°. **11735. b. 2.**

—— [For songs, &c., published anonymously :] *See* ERREUR D'UN MOMENT.

La Fête de la Cinquantaine. Opéra en deux Actes. Paroles du C^en^ Faur. [Full Score.] *Chez Naderman : Paris,* [1796.] fol. **H. 522. a.**

Je suis simple née au village.
See infra : *[Julie.]*

Julie, Comédie en trois Actes, mêlée d'Ariettes ; par Mr. Monvel . . . avec la musique [of the concluding chorus]. 1775. *See* RECUEIL. Recueil général des Opéra Bouffons, *etc.* Tom. 7. 1777. 8°.
11735. b. 2.

—— [For songs, &c., published anonymously :] *See* JULIE.

—— [Je suis simple née au village.]
See HEUREUSE DÉCADE. Arrivant au prochain village . . . Air : Je suis simple.
[1794.] 8°. **B. 362. (7.)**

—— Je suis simple née au village.
See JE. Je suis simple . . . *French Air* [by N. Dezède]. [1780?] *s. sh.* fol.
G. 309. (157.)

—— [Lison dormait.] *See* CARTER (C. T.) Air de Julie with Variations, *etc.*
[1775?] fol. **g. 271. (19.)**

—— [Lison dormait.] *See* JUST (J. A.) Air de Julie, with Variations.
[1790?] fol. **g. 272. u. (5.)**

—— [Lison dormait.] *See* PENDANT. Pendant tout l'été . . . Fable de la Fontaine, accommodée sur l'air " Lison dormoit."
[1790?] 8°. **B. 362. (10.)**

—— [Lison dormait.] *See* VEILLÉE VILLAGEOISE. O ciel que vois-je sur la neige . . . Air, Lison dormoit [from " Julie," by N. Dezède.] [1785?] 8°.
B. 362. h. (18.)**

Lise chantait dans la plaine.
See supra : *[Blaise et Babet.]*

Lison dormait dans un bocage.
See supra : *[Julie.]*

Peronne Sauvée. [For songs, &c., published anonymously :]
See PERONNE SAUVÉE.

—— Sitôt que Lubin m'aima. A Favorite Air . . . Adapted for the Piano-Forte, Violin, Ger^n^ Flute & Guittar.
Longman and Broderip : London, [1783.] fol. **G. 800. m. (16.)**

DEZÈDE (N.) Peronne Sauvée. Sitôt que Lubin m'aima. *Air* de Péronne Sauvée, *etc.* (Paroles de M. de S * * *, *etc.*) [*Paris*,] 1783. 8°. **298. f. 40.**

Mercure de France, July, 1783, *p.* 6.

Sitôt que Lubin m'aima.
See supra: [*Peronne Sauvée.*]

La Suite de Julie.
See supra: *L'Erreur d'un Moment.*

Les Trois Fermiers. [For songs, &c., published anonymously:]
See Trois Fermiers.

—— [Je le compare avec Louis.] *See* Je. Je suis excellent Savetier. *Le Savetier Gaillard, etc.* [1780?] 8°. **B. 362. (76.)**

—— [Je le compare avec Louis.]
See Rosette. Rosette est jeune, a mille appas. *Le Portrait de Rosette, etc.* **B. 362. e. (112.)**

—— [Je le compare avec Louis.]
See Voulez. Voulés vous savoir, mes amis. *L'Inconstant, etc.* [1780?] 8°. **B. 363. (75.)**

See also: Z., D., *Monsieur.*

DIABLE À QUATRE. Le Diable à Quatre, ou La Double Métamorphose, Opéra-Comique, en trois actes. Par M. S[édaine] . . . avec la Musique [by — Beaurans]. *Chez Duchesne: Paris*, 1757. 8°. **164. e. 57.**

[Another edition.] Le Diable à Quatre, *etc. See* Recueil. Recueil général des Opéra Bouffons, *etc.* Tom. 2. 1770. 8°. **11735. b. 2.**

[Another copy.] **11735. d. 2.**

DIABLE BOITEUX. Le Diable Boiteux, comédie; représentée pour la première fois, le 5 Octobre 1707. [By F. C. Dancourt, with music by J. C. Gillier.] [*Paris*, 1760.] 12°. **241. c. 9.**

Part of "Les Œuvres de Théâtre de M. D'Ancourt," etc. Tom. 9.

DIALOGHI. Dialoghi Musicali de Diuersi Eccellentissimi Autori, a Sette, Otto, Noue, Dieci, Vndeci, & Dodeci voci, Nouamente posti in luce. Con due Battaglie a Otto Voci, per sonar de Istrumenti da Fiato, di Annibale Podoano [or rather, Padovano], & di A. Gabrieli, *etc.* Alto. (Quinto.) 2 pts.
Appresso Angelo Gardano: Venetia, 1592. 4°. **E. 14.**

The composers named in this collection are: F. di Monte, A. Orologio, G. Wert, O. Lasso, B. Spontone, A. Striggio, H. Vecchi, H. Sabino, V. Bellhaver, L. Balbi, T. Riccio, G. M. Nanino, R. Giovanelli, A. Gabrieli, G. Gabrieli, C. Porta, L. Marenzio, Claudio da Correggio, A. Preti, M. A. Ingegneri, G. G. Gastoldi, A. Padoano, H. Baccusi and L. Bertani.

DIALOGUE. Dialogue sur la Musique des Anciens. [By the Abbé de Chateauneuf.] *Ches N. Pissot: Paris*, 1725. 12°. **1042. f. 9.**

Dialogue sur la Musique des Anciens... Nouvelle Édition. [By the Abbé de Chateauneuf.] *Chez la Veuve Pissot: Paris*, 1735. 12°. **1042. f. 10.**

DIAMOND CUT DIAMOND. Diamond cut Diamond. Opera.
See Hook (J.)

DIANA. Diana. Cantata [begins: "When chearfull Day began to dawn"].
See Hook (J.)

Diana. Song [begins: "Hark, hark from the Woodlands"]. *See* Hook (J.)

Diana and Acteon. Cantata.
See Fisher (J. A.)

Diana and Cupid. Cantata.
See Fisher (J. A.)

Diana and Hebe. Song.
See Boyton (W.)

Ludus Dianæ in modum Comedie coram Maximiliano Rhomanorum Rege Kalendis Martijs ꝛc Ludis saturnalibus in arce Linsiana danubij actus... ꝑ Petrum Bonomum . . . Joseph Grunpekium . . . Conradum Celten... Vincentium Longinum... foeliciter et iucundissime representatus. [By Conradus Celtes? With the music of two choruses.] *Impressum ... ab Hieronymo Hölcelio: Nuremberge*, 1501. 4°. **C. 57. c. 3.**

DIANA ED ENDIMIONE. [Diana ed Endimione. Four songs from the Serenata, by G. B. Pescetti.]
See Delizie. Le Delizie dell' Opere, *etc.* Vol. 2. [1776.] fol. **G. 159.**

DIANA SCHERNITA. Diana Schernita. Favola Boscareccia.
See Cornachioli (G.)

DIANE ET ENDIMION. Diane et Endimion. Opéra.
See Piccini (N.)

DIANE. Diane pour Endimion. *Romance, etc.* [Words] Par M. Gauilard fils.
Gravé par Mᵉ Charpentié, Imprimé par Tournelle: [Paris,] 1762. *s. sh.* 8°. **298. d. 3.**

Mercure de France, May, 1762.

DIBDIN (Charles)

Arrangement.

1. Collections, vocal and instrumental.
2. Operas, Odes, Entertainments and Single Songs.
3. Cross References.
4. Index of Vocal Numbers.

DIBDIN (Charles)

1. Collections, vocal and instrumental.

The Ballads sung by Mr. Dibdin this Evening at Ranelagh: and a Conclusion Piece. Properly transposed for the German Flute and Guitar, *etc.*
Printed for the Composer: [*London*, 1770?] 8°. **F. 201. a.**

A Collection of Catches and Glees for Two Three or Four Voices, with accompanyments for Guittars and Flutes.
I. Iohnston: London, [1772.] *obl.* fol. **E. 601. a. 4.**

A Collection of English Songs and Cantatas ... Opera Primo.
Printed for the Author: London, [1763.] fol. **G. 359. (6.)**

A Collection of Songs from The Oddities, The Wags, Private Theatricals, The Quizes, Castles in the Air, Great News, Will of the Wisp, and Christmas Gambols, adapted for two flutes, *etc.*
Printed by Mr. Dibdin: London, [1795.] *obl.* 4°. **b. 60. (1.)**

XII Country Dances; and VI Cotilions. With Directions for Dancing Each, Compos'd for Shakespears Jubilee at Stratford upon Avon. *Printed for I. Iohnston: London*, [1770.] *obl.* 4°. **a. 102.**

Six Lessons for the Harpsicord, or Piano Forte. *Longman, Lukey and Co.: London*, [1772?] *obl.* fol. **D. 277. (4.)**

The Lyrist or Family Concert, containing the Overtures, Favourite Songs, &c., in the Operas of The Islanders, Plymouth in an Uproar, Chelsea-Pensioner, and Harlequin-Free-Mason... Vol. I.
Printed for S. A. & P. Thompson: London, [1780.] *obl.* fol. **D. 277. (3.)**

[The Monthly Lyrist.] An entire New Musical Work—to be Published in Six Numbers—called The Monthly Lyrist, or Family Concert; to consist of Overtures, Songs, Catches, Glees, and other Favorite Pieces of Music, performed at the Theatre-Royal, Covent-Garden, in such New Operas, Pantomimes, &c., as are composed by Mr. Dibdin. 3 Nos.
S. A. & P. Thompson: London, [1780?] fol. **E. 80. a.**

The Progress of Love, containing Love's Approach, Anxiety, Rapture and The Wedding Day, *etc.* [4 Songs.]
Preston: London, [1790?] *obl.* fol. **E. 80.**

Shakespear's Garland, or the Warwickshire Jubilee, being a Collection of Ballads, &c., as Perform'd in the Great Booth at Stratford upon Avon. *I. Iohnson: London*, [1769.] fol. **G. 800. m. (17.)**

DIBDIN (Charles)

2. Operas, Odes, Entertainments and Single Songs.

[The Austrian Peasant.] The Fisherman. A favorite Song. Sung by Mr. Gray in the Austrian Peasant &c. now performing ... at Sadler's Wells, the words by Mr. Lonsdale, *etc.* *Longman and Broderip: London*, [1785?] fol. **G. 806. a. (62.)**

[The Blackamoor.] The Overture and Favorite Songs in the Blackamoor; a New Comic Opera, *etc.* [Words by H. B. Dudley.] *Printed for J. Johnston: London* [1770.] *obl.* fol. **D. 275. (2.)**

Castles in the Air.

The Auctioneer, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1793.] fol. **G. 380. (38.)**

British Bounty or Beauty's Donation, [Song,] written and composed by Mr. Dibdin, *etc.* *The Author: London*, [1793.] fol. **G. 380. (31.)**

Father and Mother and Suke, [Song,] written and composed by Mr. Dibdin, *etc.* *The Author: London*, [1793.] fol. **G. 380. (36.)**

The Hare Hunt, [Song,] written and composed by Mr. Dibdin, *etc.* *The Author: London*, [1793.] fol. **G. 380. (37.)**

Jack's Fidelity, [Song,] written and composed by Mr. Dibdin, *etc.* *The Author: London*, [1793.] fol. **G. 380. (32.)**

The Jolly Ringers, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1793.] fol. **G. 380. (35.)**

The Merry Archers, [Song,] written and composed by Mr. Dibdin, *etc.* *The Author: London*, [1793.] fol. **G. 380. (33.)**

Nappy, [Song,] written and composed by Mr. Dibdin, *etc.* *The Author: London*, [1793.] fol. **G. 380. (44.)**

No good without an exception, [Song,] written and composed by Mr. Dibdin, *etc.* *The Author: London*, [1793.] fol. **G. 380. (41.)**

The Power of Music, [Song,] written and composed by Mr. Dibdin, *etc.* *The Author: London*, [1793.] fol. **G. 380. (28.)**

The Soldier's Funeral, [Song,] written & composed by C. Dibdin, *etc.* *The Author: London*, [1793.] fol. **G. 380. (40.)**

Tack and Half Tack, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1793.] fol. **G. 380. (43.)**

Taffy and the Birds, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1793.] fol. **G. 380. (30.)**

DIBDIN (Charles) The Tear of Sensibility, [Song,] written and composed by Mr. Dibdin, *etc.* *The Author: London*, [1793.] fol. **G. 380. (46.)**

The Token, [Song,] written and composed by Mr. Dibdin, *etc.* *The Author: London*, [1793.] fol. **G. 380. (39.)**

Tom Tackle, [Song,] written and composed by Mr. Dibdin, *etc.* *The Author: London*, [1793.] fol. **G. 380. (45.)**

[Another copy.] **H. 2821. (3.)**

The Village Wedding, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1793.] fol. **G. 380. (42.)**

The Watchman, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1793.] fol. **G. 380. (29.)**

The Whistling Ploughman, [Song,] written and composed by Mr. Dibdin, *etc.* *The Author: London*, [1793.] fol. **G. 380. (34.)**

The Cestus, a Serenata as performed at the Royal Circus, [written and] composed by C. Dibdin. *Printed for S. A. & P. Thompson: London*, [1783.] *obl.* fol. **D. 276. (2.)**

Christmas Gambols.

England's Tree of Liberty, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1795.] fol. **G. 380. (54.)**

Jacky and the bow, [Song,] written & compos'd by Mr. Dibdin, *etc.* *The Author: London*, [1795.] fol. **G. 380. (53.)**

Kickaraboo, [Song,] written & compos'd by Mr. Dibdin, *etc.* *The Author: London*, [1795.] fol. **G. 380. (51.)**

The Lads of the Glen, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1795.] fol. **G. 380. (50.)**

Leap Year, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1795.] fol. **G. 380. (48.)**

Love at Fifty; [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1795.] fol. **G. 380. (55.)**

The Margate Hoy, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1795.] fol. **G. 380. (52.)**

Ned that died at Sea, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1795.] fol., **G. 380. (49.)**

The Pedlar, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1795.] fol. **G. 380. (47.)**

DIBDIN (Charles)

The Christmas Tale.

The Christmas Tale. [An entertainment written by D. Garrick,] as perform'd...at ...Drury Lane, *etc.* *Printed for Longman, Lukey and Co. ... and J. Johnston: London*, [1774.] *obl.* fol. **D. 274. (1.)**

[My eyes may speak pleasure.] *See* Christmas Tale. The Miller's a-sleep in his Mill, *etc.* [By C. Dibdin.] [1773.] fol. **G. 807. d. (14.)**

Come ye who from your Souls. *Song*, written & composed by Mr. Dibdin, and Performed at...Covent Garden, in honour of his Majesty's Birth-Day, June 4th 1794. *The Author: London*, [1794?] fol. **G. 368. (8*.)**

[The Comedy of Errors.] Tarry here with me and love. [Song.] Sung by Mrs. Kennedy in...the Comedy of Errors. *S[amuel] A[nn and] P[eter] T[hompson: London*, 1780.] fol. **G. 297. (25.)**

[The Comic Mirror.] Blue Eyed Patty, or the Origin of the Patten. [Song.] Sung by Mr. Bannister...The words and music by C. Dibdin. [*London*, 1775.] *s. sh.* fol. **I. 530. (46.)**

Cotchelin sat all alone. A favourite Irish Song. [By C. Dibdin.] [1780?] *s. sh.* fol. *See* Cotchelin. **H. 1601. b. (45.)**

Damon and Phillida. A Comic Opera ... for the Voice, Harpsichord or Violin. [Words altered from Cibber.] *Printed for C. and S. Thompson: London*, [1768.] *obl.* fol. **D. 276. (3.)**

Datchet Mead, or the Fairy Court. A Serenata. Written, composed, and performed, at New Sans Souci,...Leicester Square, in honour of the Nuptials of ... the Hereditary Prince of Wirtemberg, with the Princess Royal of Great Britain ...by C. Dibdin. [*London*, 1797.] fol. **G. 368. (7.)**

The Deserter. *See* Monsigny (P. A.) [*Le Déserteur.*] The Songs &c. in the Deserter...[translated and adapted by C. Dibdin]...Composed by Mess[rs] Monsigny, Philidor, and C. Dibdin, *etc.* [1773.] *obl.* fol. **F. 141. b.**

The Ephesian Matron or The Widow's Tears. A Comic Serenata by the Author of Love in a Village [I. Bickerstaffe], as it is performed at Ranelagh House. *Printed for I. Johnston: London*, [1769.] *obl.* fol. **D. 276. (1.)**

The General Election.

Anne Hathewaye, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1796.] fol. **G. 382. (10.)**

DIBDIN (CHARLES) The Good of the Nation, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1796]. fol. **G. 382. (1.)**

Jack's Claim to Poll, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1796.] fol. **G. 386. (9.)**

The Irish Wedding, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1796.] fol. **G. 382. (6.)**

Love's Lesson, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1796.] fol. **G. 382. (5.)**

The Mad Lover, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1796.] fol. **G. 382. (8.)**

Meg of Wapping [Song], written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1796.] fol. **G. 424. d. (2.)**

Mounseer Nong tong paw, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1796.] fol. **G. 382. (4.)**

Nancy dear, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1796.] fol. **H. 2818. f. (17.)**

Pope Joan, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1796.] fol. **G. 382. (7.)**

The Rustic Orpheus, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1796.] fol. **G. 382. (3.)**

The Tye Wig Volunteers, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1796.] fol. **G. 382. (2.)**

Great News.

Buy my Straw, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1794.] fol. **G. 382. (13.)**

Clemency, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1794.] fol. **G. 382. (22.)**

Fish out of Water, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1794.] fol. **G. 382. (29.)**

The Fortune Teller, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1794.] fol. **G. 382. (12.)**

Home's Home, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1794.] fol. **G. 382. (20.)**

Jack Junk, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1794.] fol. **G. 382. (28.)**

DIBDIN (CHARLES) Lovely Nan, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1794.] fol. **G. 382. (24.)**

The Masquerade, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: [London*, 1794.] fol. **G. 382. (23.)**

Philanthropy, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1794.] fol. **G. 382. (25.)**

A Play upon Words, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1794.] fol. **G. 382. (30.)**

Poor old England, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1794.] fol. **G. 382. (16.)**

Rambooze, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1794.] fol. **G. 382. (11.)**

The Raree Show, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: [London*, 1794.] fol. **G. 382. (21.)**

Scug, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1794.] fol. **G. 382. (26.)**

The Smile of Benevolence, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1794.] fol. **G. 382. (19.)**

The Sportsman in Style, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1794.] fol. **G. 382. (15.)**

The Telegraphe, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1794.] fol. **G. 382. (17.)**

Tom Truelove's Knell, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1794.] fol. **G. 382. (27.)**

Variety in one, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1794.] fol. **G. 382. (18.)**

The Veterans, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1794.] fol. **G. 382. (14.)**

The Grenadier. A Musical Dialogue. Performed at Sadlers Wells. *I. Iohnston & Longman, Lukey and Co.: London*, [1773.] fol. **G. 426. (3.)**

[Harlequin Freemason.] The Coachman Song in Harlequin Free Mason. Sung by Mr. Doyle. *Printed for S. A. & P. Thompson: London*, [1780?] fol. **G. 308. (154.)**

Harvest Home. A Comic Opera, *etc.* [Words by the Composer.] *Preston: London*, [1787.] *obl.* fol. **D. 278. (3.)**

DIBDIN (CHARLES) I was, d'ye see, a Waterman. A favorite Ballad . . . Sung at the Lyceum in the Strand, *etc.* *Longman and Broderip :* [*London*, 1788.] fol. **G. 377. (21.)**

[Another edition.] I was, d'ye see, a Waterman. A favorite Ballad, *etc.* *Longman and Broderip :* [*London*, 1788?] fol. **H. 1650. o. (24.)**

[The Institution of the Garter.] The Overture, Songs, Duets, Trios, Choruses, Marches, &c. in the Institution of the Garter, or Arthur's Round Table Restored, as perform'd at...Drury Lane...adapted for the Harpsichord, Voice, German-Flute, & Violin, *etc.* [The words adapted from G. West's poem of the same name.] *Longman, Lukey & Co. : London*, [1771.] *obl.* fol. **D. 276. (4.)**

The Islanders.

Poor Orra tink of Yanko dear. A Favourite Song, *etc.* *Printed for S. A. & P. Thompson : London*, [1780.] fol. **G. 296. (4.)**

When Yanko dear, a Favourite Song, *etc.* *Printed for S. A. & P. Thompson : London*, [1780.] fol. **G. 296. (5.)**

[For songs, &c., published anonymously :] *See* ISLANDERS.

The Jubilee.

The Overture, Songs, Airs, and Chorusses, in the Jubilee or Shakspear's Garland [written by D. Garrick]...to which is added a Cantata called Queen Mab or The Fairies' Jubilee. *J. Johnston : London*, [1770.] *obl.* fol. **D. 277. (5.)**

The Jubilee. [Song.] Sung by Mr. Bannister, *etc.* *J. J[ohnston : London*, 1770.] *s. sh.* fol. **G. 316. j. (14.)**

Sweet Willy O. A favorite Rondo for the Harpsichord, Violin, German-Flute and Guitar. *Longman and Broderip : London*, [1786?] fol. **h. 62. (19.)**

[For songs, &c., published anonymously :] *See* JUBILEE.

King and Queen.

Change for a Guinea, [Song,] written and composed by Mr. Dibdin, *etc.* *The Author : London*, [1798.] fol. **G. 382. (31.)**

A Drinking Song for the Ladies, [Song,] written and composed by Mr. Dibdin, *etc.* *The Author : London*, [1798.] fol. **G. 382. (32.)**

The Flowing Bowl, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author : London*, [1798.] fol. **G. 382. (34.)**

Grizzle, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author : London*, [1798.] fol. **G. 382. (36.)**

DIBDIN (CHARLES) The Invasion, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author : London*, [1798.] fol. **G. 382. (35.)**

The Lover, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author : London*, [1798.] fol. **G. 382. (33.)**

Liberty Hall.

Liberty Hall, or the Test of Good-Fellowship ; a Comic Opera, *etc.* *I. Preston : London*, [1785.] *obl.* fol. **D. 278. (4.)**

The High mettled Racer. The Celebrated Ballad performed at the Royal Amphitheatre Westminster Bridge, *etc.* [*London*, 1785?] fol. **G. 809. (61.)**

A Linnet's nest with anxious care. A Favorite Ballad...sung at the Lyceum in the Strand, *etc.* *Longman and Broderip ; London*, [1788?] fol. **G. 377. (20.)**

Lionel and Clarissa. Arranged by C. Dibdin. [For editions and excerpts published anonymously :] *See* LIONEL AND CLARISSA.

Love in the City, a Comic Opera, *etc.* [Words by I. Bickenstaffe, music compiled and arranged by C. Dibdin.] [1767.] *obl.* fol. **D. 282. (5.)** *See* LOVE IN THE CITY.

[The Medley.] Give round the word. *The Favourite Hunting Song* sung...in the Medley or Harlequin Every where. *S. A. P. T[hompson : London*, 1780.] *s. sh.* fol. **I. 530. (99.)**

[Another copy.] **H. 1994. c. (27.)**

[The Metamorphoses.] Castle Berry. [Song.]...Sung by Mr. Bannister in the Metamorphoses. *Joshua Stokes : Dublin*, [1780?] *s. sh.* fol. **H. 1601. a. (18.)**

The Mirror.

The Overture, Comic Songs, &c., in the Pantomime Entertainment of The Mirror or Harlequin Every where...in which are included the Celebrated Comic songs of Punch, *etc.* [Words by C. Dibdin.] *Printed for A. Portal : London*, [1779.] *obl.* fol. **D. 274. (3.)**

[Can't you see by my hunch, Sir.] The Celebrated Song of Punch. Sung by Mr. Edwin in the Mirror, *etc.* *A. P[ortal] : London*, [1779.] fol. **G. 307. (54.)**

The Oddities.

All the World's a Masquerade, *etc.* [Song,] written and composed by Mr. Dibdin, *etc.* *The Author : London*, [1790.] fol. **G. 383. (9.)**

Bachelor's Hall, [Song,] written and composed by Mr. Dibdin, *etc.* *The Author : London*, [1790.] fol. **G. 807. b. (19.)**

DIBDIN (Charles) Dear Yanko say. *The Indian Song*, written and composed by Mr. Dibdin, *etc.* *The Author: London*, [1790.] fol. **G. 808. h. (15.)**

The Flowing Can, [Song.] [*London*, 1790?] fol. **G. 809. (60.)**

The Greenwich Pensioner, [Song,] written and composed by Mr. Dibdin, *etc.* *The Author: London*, [1790.] fol. **G. 808. h. (17.)**

The Lamplighter, [Song,] written and composed by Mr. Dibdin, *etc.* *The Author: London*, [1790.] fol. **G. 808. r. (14.)**

Peggy Perkins, [Song,] written and composed by Mr. Dibdin, *etc.* *The Author: London*, [1790.] fol. **G. 806. a. (61.)**

Sly old Hodge, [Song,] written and composed by Mr. Dibdin, *etc.* *The Author: London*, [1790.] fol. **G. 808. e. (9.)**

Taffy and Griddy, [Song,] written and composed by Mr. Dibdin, *etc.* *The Author: London*, [1790.] fol. **H. 2818. a. (42.)**

The Tar for all Weathers, [Song,] written and composed by Mr. Dibdin, *etc.* *The Author: London*, [1790.] fol. **G. 807. d. (23.)**

[Tom Bowling.] Poor Tom, or the Sailor's Epitaph, [Song,] written and composed by Mr. Dibdin, *etc.* *The Author: London*, [1790.] fol. **H. 2821. (5.)**

Ode in honour of His Majesty's birthday, written & composed by Mr. Dibdin. [Song. Full Score.] *Printed for the Author: London*, [1790?] fol. **G. 363. (4.)**

Ode in Honour of the Nuptials of...The Prince and Princess of Wales, written & composed by Mr. Dibdin. [Cantata for a Solo voice.] *The Author: London*, [1795.] fol. **G. 368. (6.)**

Ode to Gratitude on the preservation of his Majesty, written & composed by Mr. Dibdin, and sung by him, in his various Entertainments, *etc.* [Song.] *The Author: London*, [1800.] fol. **G. 368. (8.)**

Our Ship's safe moor'd in Port. A Sequel to the Topsails shiver in the Wind. A Favorite Song, *etc.* *J. Bland: London*, [1785?] fol. **G. 806. a. (63.)**

The Padlock.

The Padlock,—a Comic Opera;... The Words by the Author of the Maid of the Mill [I. Bickerstaffe], *etc.* *J. Johnston, for the Author: London*, [1768.] *obl.* fol. **D. 275. (1.)**

[Another edition.] The Padlock, *etc.* *J. Welcker: London*, [1780?] fol. **H. 130. (4.)**

DIBDIN (Charles) A Select Overture in 8 Parts, *etc.* [Separate Parts.] *J. Johnston: London*, [1770?] fol. **g. 474. (17.)**

Sweet Passion of Love. *See* This. This cold flinty Heart, *etc.* [By C. Dibdin.] [1771.] *s. sh.* 4°. **159. n. 3.**

[For songs, *etc.*, published anonymously:] *See* Padlock.

[Pigmy Revels.] The Comic Tunes, Songs and Dances in the Pantomime of the Pigmy Revels, *etc.* *Longman, Lukey & Co.: London*, [1773.] fol. **H. 2520. a.**

[Poor Vulcan.] The Overtures, Songs, &c., in Poor Vulcan, a Comic Opera...[written and] composed by C. Dibdin. *J. Johnston and W. Randall: London*, [1778.] *obl.* fol. **D. 277. (1.)**

Private Theatricals.

All the Birds in the Air, [Song,] written & compos'd by Mr. Dibdin, *etc.* *Printed for the Author: London*, [1791.] fol. **G. 363. 5[i].**

The Beggar, [Song,] written and composed by Mr. Dibdin, *etc.* *Printed for the Author: London*, [1791.] fol. **G. 363. 5[h].**

Conjugal Comfort, [Song,] written and composed by Mr. Dibdin, *etc.* *Printed for the Author: London*, [1791.] fol. **G. 363. 5[j].**

The Drummer, [Song,] written & compos'd by Mr. Dibdin, *etc.* *Printed for the Author: London*, [1791.] fol. **G. 363. 5[b].**

Jack's Gratitude, [Song,] written & composed by Mr. Dibdin, *etc.* *Printed for the Author: London*, [1791.] fol. **G. 363. 5[g].**

Leap Year, [Song,] written and compos'd by Mr. Dibdin, *etc.* *The Author: London*, [1791.] fol. **G. 363. 5.**

Life's a Pun, [Song,] written & composed by Mr. Dibdin, *etc.* *Printed for the Author: London*, [1791.] fol. **G. 363. 5[q].**

The Lucky Escape, [Song,] written & composed by Mr. Dibdin, *etc.* *Printed for the Author: London*, [1791.] fol. **G. 385. b. (2.)**

[Another edition.] The Lucky Escape, *etc.* *Printed for the Author: London*, [1791.] fol. **G. 806. r. (15.)**

Meum and Tuum, [Song,] written and composed by Mr. Dibdin, *etc.* *Printed for the Author: London*, [1791.] fol. **G. 363. 5[n].**

DIBDIN (Charles) Nothing but drunk, [Song,] written and composed by Mr. Dibdin, *etc.* *The Author: London*, [1791.] fol. **G. 363. 5[p].**

Poor Peg, [Song,] written & composed by Mr. Dibdin, *etc.* *Printed for the Author: London*, [1791.] fol. **G. 363. 5[d].**

The Rara Avis, [Song,] written and compos'd by Mr. Dibdin, *etc.* *Printed for the Author: London*, [1791.] fol. **G. 363. 5[k].**

The Reward of Fidelity, [Song,] written & compos'd by Mr. Dibdin, *etc.* *Printed for the Author: London*, [1791.] fol. **G. 363. 5[m].**

The Sailor's Consolation, [Song,] written and compos'd by Mr. Dibdin, *etc.* *Printed for the Author: London*, [1791.] fol. **G. 363. 5[a].**

The Sailor's Return, [Song,] written and compos'd by Mr. Dibdin, *etc.* *Printed for the Author: London*, [1791.] fol. **G. 363. 5[l].**

The Soldier's last Retreat, [Song,] written and compos'd by Mr. Dibdin, *etc.* *Printed for the Author: London*, [1791.] fol. **G. 363. 5[f].**

Tack and Tack, [Song,] written and compos'd by Mr. Dibdin, *etc.* *Printed for the Author: London*, [1791.] fol. **G. 363. 5[o].**

Tantivy, [Song,] written and composed by Mr. Dibdin, *etc.* *Printed for the Author: London*, [1791.] fol. **G. 363. 5[e].**

Virtue, [Song,] written and composed by Mr. Dibdin, *etc.* *The Author: London*, [1791.] fol. **G. 363. 5[c].**

The Quaker.

The Overture, Songs, *&c.* in the Quaker, a Comic Opera ... [written and] Compos'd by C. Dibdin. *J. Johnston: London*, [1777.] *obl.* fol. **E. 100. a. (2.)**

[Another edition.] The Overture, Songs, *&c.* in the Quaker, *etc.* *Longman & Broderip: London*, [1780?] *obl.* fol. **D. 275. (5.)**

[For editions and excerpts published anonymously:] *See* Quaker.

The Quizes.

The Blind Sailor, [Song,] written & compos'd by Mr. Dibdin, *etc.* *The Author: London*, [1793.] fol. **G. 363. 6[q].**

The Bowmen of Kent, [Song,] written and composed by Mr. Dibdin, *etc.* *The Author: London*, [1793.] fol. **G. 363. 6[r].**

The Compact of Freedom, [Song,] written and compos'd by Mr. Dibdin, *etc.* *The Author: London*, [1793.] fol. **G. 363. 6[d].**

DIBDIN (Charles) The Etymology of Quiz, [Song,] written and composed by Mr. Dibdin, *etc.* *The Author: London*, [1793.] fol. **G. 363. 6[o].**

The Fair, [Song,] written and composed by Mr. Dibdin, *etc.* *The Author: London*, [1793.] fol. **G. 363. 6[b].**

The Grecian History, [Song,] written & composed by Mr. Dibdin, *etc.* *Printed for the Author: London*, [1793.] fol. **G. 363. 6[f].**

A Hint to the Ladies, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1793.] fol. **G. 363. 6[g].**

Honesty in Tatters, [Song,] written and composed by Mr. Dibdin, *etc.* *The Author: London*, [1793.] fol. **G. 363. 6[k].**

Humanity's Cot, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1793.] fol. **G. 363. 6.**

Jack at the Windlass, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1793.] fol. **G. 363. 6[h].**

The Miseries of War, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1793.] fol. **G. 363. 6[a].**

Moggy, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1793.] fol. **G. 363. 6[c].**

Neighbour Sly, [Song,] written & compos'd by Mr. Dibdin, *etc.* *The Author: London*, [1793.] fol. **G. 363. 6[n].**

Ninety three, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1793.] fol. **G. 363. 6[j].**

None so pretty, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1793.] fol. **G. 363. 6[l].**

The Quietus, [Song,] written and composed by Mr. Dibdin, *etc.* *The Author: London*, [1793.] fol. **G. 363. 6[m].**

The Recompence of Constancy, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1793.] fol. **G. 363. 6[p].**

The Savoyard, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1793.] fol. **G. 363. 6[s].**

A Welch Love Song, [Song,] written & compos'd by Mr. Dibdin, *etc.* *The Author: London*, [1793.] fol. **G. 363. 6[e].**

Wit and Beauty, [Song,] written and compos'd by Mr. Dibdin, *etc.* *The Author: London*, [1793.] fol. **G. 363. 6[i].**

DIBDIN (Charles) The Recruiting Serjeant. A New Musical Entertainment perform'd ... at Ranelagh, *etc.*
Longman, Lukey and Broderip and J. Johnston: London, [1789.] fol.
H. 230. a. (4.)
A reprint of an earlier (1770?) *edition.*

[The Romp.] Dear me, how I long to be married. [Song.] Sung by Mrs. Jordan in the Romp. *London*, [1785?] fol.
G. 808. e. (10.)

A School for Fathers.
See Lionel and Clarissa. A School for Fathers, *etc.* [Arranged by C. Dibdin.] [1770?] *obl.* fol. **D. 279. a.**

The Seraglio.

The Overture, Songs, &c., in The Seraglio ... The Music chiefly compos'd [and the words written] by C. Dibdin. *Printed for I. Johnston: London*, [1776.] *obl.* fol. **D. 278. (2.)**
The composers named in this Pasticcio are: Dibdin, Dr. Arnold and A. Fisher.

Blow high blow low. [Song.] The Words and Music by C. Dibdin, *etc.* [*London*, 1780?] fol. **H. 1994. c. (26.)**

The Sphinx.

The Advantage of Toping, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1797.] fol.
G. 382. (64.)

[Another copy.] **G. 798. (19.)**

All's one to Jack, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1797.] fol. **G. 382. (68.)**

Captain Wattle and Miss Roe, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1797.] fol.
G. 382. (59.)

The Country Club, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1797.] fol. **G. 382. (63.)**

[Another copy.] **G. 295. (6.)**

Duncan and Victory, [Song,] written and composed by Mr. Dibdin, *etc.* *The Author: London*, [1797.] fol.
G. 382. (54.)

Freedom's Contribution, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1797.] fol.
G. 382. (56.)

The Gardener, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1797.] fol. **G. 382. (55.)**

Give and take, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1797.] fol. **G. 382. (70.)**

The Kiss, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1797.] fol. **G. 382. (67.)**

DIBDIN (Charles) The Labourer's Welcome Home, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1797.] fol. **G. 382. (66.)**

A Laugh at the World, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1797.] fol.
G. 382. (65.)

Love's Probation, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1797.] fol.
G. 382. (69.)

The Lyric, Test, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1797.] fol. **G. 382 (57.)**

Maids and Bachelors, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1797.] fol.
G. 382. (73.)

Miss Muz the Milliner and Bob the Barber, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1797.] fol. **G. 382. (62.)**

The Nancy, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1797.] fol. **G. 382. (61.)**

A Salt Eel for Mynheer, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1797.] fol.
G. 382. (72.)

Smithfield Bargains, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1797.] fol.
G. 382. (58.)

Tol de rol de rol, [Song,] written & composed by Dibdin, *etc.* *The Author: London*, [1797.] fol. **G. 382. (60.)**

True Glory, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1797.] fol. **G. 382. (71.)**

[Another copy.] **G. 295. (5.)**

[The Talisman.] Ye maids our lesson bear in mind. *A very favorite Song* sung by Miss Romain in an Entertainment called the Talisman performed at the Royal Circus. Composed [and written] by C. Dibdin. *J. Welcker, etc.: [London*, 1782.] fol. **G. 314. (39.)**

Tom Wilkins.

The Black Pig, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1800.] fol. **G. 381. (8.)**

Bottom, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1800.] fol. **G. 381. (11.)**

The Difficult Task, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1800.] fol.
G. 381. (16.)

DIBDIN (CHARLES) Dogs, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1800.] fol. **G. 381. (5.)**

The Irish Drummer, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1800.] fol. **G. 381. (15.)**

The Lakes of Windermere, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1800.] fol. **G. 381. (14.)**

The Last Shilling, [Song,] written and composed by Mr. Dibdin, *etc.* *The Author: London*, [1800.] fol. **G. 381. (1.)**

Legerdemain, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1800.] fol. **G. 381. (6.)**

Madam Vandercrout, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1800.] fol. **G. 381. (9.)**

Nature and Nancy, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1800.] fol. **G. 381. (7.)**

Naval Victories, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1800.] fol. **G. 381. (17.)**

The Old Cloaths Man, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1800.] fol. **G. 381. (13.)**

The Portrait of Humanity, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1800.] fol. **G. 381. (4.)**

The Pride of the Ocean, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1800.] fol. **G. 381. (12.)**

The Rage, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1800.] fol. **G. 381. (2.)**

Rational Vanity, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1800.] fol. **G. 381. (10.)**

A Supplication for Peace, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1800.] fol. **G. 381. (3.)**

The Touchstone.

The Overture, Songs, Duettos, Chorusses, Dances, Comic-Tunes, &c. in the New Speaking Pantomime called the Touchstone ... [written and] Composed by C. Dibdin. *Printed for S. and A. Thompson: London*, [1779.] *obl.* fol. **D. 279. 1.**

Vauxhall Watch, [Song,] *etc.* *See* TOUCHSTONE. [1779.] *s. sh.* fol. **G. 310. (115.)**

DIBDIN (CHARLES)

A Tour to the Land's End.

Advice, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1800.] fol. **G. 381. (24.)**

The Anchorsmiths, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1800.] fol. **G. 381. (22.)**

The Barrel Organ, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1800.] fol. **G. 381. (19.)**

Beauty's Banners, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1800.] fol. **G. 381. (25.)**

The Converted Rake, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1800.] fol. **G. 381. (18.)**

The Cornish Miners, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1800.] fol. **G. 381. (33.)**

The Lady's Diary, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1800.] fol. **G. 381. (21.)**

Laughing prohibited, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1800.] fol. **G. 381. (30.)**

Magnanimity, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1800.] fol. **G. 381. (32.)**

Nancy, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1800.] fol. **G. 381. (35.)**

Nelson and the Navy, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1800.] fol. **G. 381. (20.)**

Smiles and Tears, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1800.] fol. **G. 381. (29.)**

Strawberries, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1800.] fol. **G. 381. (26.)**

The Tea Table, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1800.] fol. **G. 381. (27.)**

[Another copy.] **G. 383. (11.)**

The Temple of Fame, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1800.] fol. **G. 381. (28.)**

True Courage, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1800.] fol. **G. 381. (34.)**

[Another edition.] True Courage, *etc.* *Printed for the Author: London*, [1800.] fol. **G. 383. (12.)**

DIBDIN (CHARLES) The Wig Gallery, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1800.] fol. **G. 381. (31.)**

Yo, heave ho, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1800.] fol. **G. 381. (23.)**

The Trip to Portsmouth. *See* ARNE (T. A.) and DIBDIN (C.) The Music in the Trip to Portsmouth ... the Songs by C. Dibdin, *etc.* [1773.] *obl.* fol. **D. 275. (3.)**

The Turnspit. A Cantata, in the manner of the Dust Cart. [*London*, 1770?] fol. **H. 1994. a. (140.)**

Valentine's Day.

The Complaint, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1797.] fol. **G. 381. (40.)**

A Dose for the Dons ... Song ... written ... by C. Dibdin, *etc.* *The Author: London*, [1797.] fol. **G. 381. (37.)**

Every Man's Friend, [Song,] written and composed by Mr. Dibdin, *etc.* *The Author: London*, [1797.] fol. **G. 381. (36.)**

Jervis for ever ... Song ... written ... by ... C. Dibdin, *etc.* *The Author: London*, [1797.] fol. **G. 381. (39.)**

The Patent Coffin, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1797.] fol. **G. 381. (38.)**

The Taylor's Daughter, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1797.] fol. **G. 381. (42.)**

Valentine's Train, [Song,] written and composed by Mr. Dibdin, *etc.* *The Author: London*, [1797.] fol. **G. 381. (41.)**

The Wags.

Celia, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1790.] fol. **G. 805. i. (3.)**

Death or Victory, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1790.] fol. **G. 808. e. (11.)**

A Drop of the Creature, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1790.] fol. **G. 383. (13.)**

Happy Jerry, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1790.] fol. **G. 808. h. (14.)**

The Indian Death Song, written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1790.] fol. **G. 808. e. (12.)**

The Joys of the Country, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1790.] fol. **H. 2818. a. (43.)**

Irish Italian Song, written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1790.] fol. **G. 383. (14.)**

DIBDIN (CHARLES) Patrick O'Row, [Song,] written and composed by Mr. Dibdin, *etc.* *The Author: London*, [1790.] fol. **G. 807. b. (20.)**

Shenkin & Winny, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1790.] fol. **G. 383. (15.)**

The Soldier's Adieu, [Song,] written & composed by C. Dibdin, *etc.* *The Author: London*, [1790.] fol. **G. 295. (4.)**

[Another copy.] **G. 805. (21.)**

[Another edition.] The Soldier's Adieu, *etc.* *The Author: London*, [1790.] fol. **H. 2820. (7.)**

Wigs, or the Inundation, [Song,] written & composed by Mr. Dibdin, and sung by him ... in The Wags and the Oddities. *The Author: London*, [1790.] fol. **G. 808. h. (16.)**

The Waterman.

The Waterman, a Comic Opera of two Acts ... [written and] composed by C. Dibdin. *Printed for J. Johnston: London*, [1774.] *obl.* fol. **D. 275. (4.)**

And did you not hear of a Jolly young Waterman.] The Jolly young Waterman, *etc.* [1774.] *s. sh.* fol. *See* AND. **I. 530. (4.)**

[Another edition.] The Jolly young Waterman, *etc.* [1774.] *s. sh.* fol. *See* AND. **H. 1994. b. (3.)**

—— *See* DANCE (W.) The Waterman, a favorite Air [from C. Dibdin's Opera] arranged ... for the Piano Forte, *etc.* [1796?] fol. **g. 140. (26.)**

—— *See* HOOK (J.) The Jolly young Waterman, with Variations for the Harpsichord, *etc.* [1776?] fol. **g. 271. a. (26.)**

—— *See* WATERMAN. The Jolly Waterman. Sung ... in ... the Waterman [by C. Dibdin]. [1775?] *s. sh.* fol. **G. 306. (84.)**

[The Wedding Ring.] The Songs, &c. in the Wedding Ring. A New Comic Opera ... [Written and] Compos'd by C. Dibdin. *Printed for J. Johnston and Longman, Lukey & Co.: London*, [1773.] *obl.* fol. **D. 278. (1.)**

[The Whim of the Moment.] Poor Jack, a Favorite Song ... Written, composed & sung by Mr. Dibdin. *Preston & Son: London*, [1789.] fol. **H. 2821. (23.)**

Will of the Wisp.

All Girls, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1795.] fol. **G. 381. (51.)**

Bachelors' Wives, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1795.] fol. **G. 381. (49.)**

DIBDIN (Charles) The Caterer, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1795.] fol. **G. 381. (44.)**

The Dream, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1795.] fol. **G. 381. (57.)**

Fashion's Fools, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1795.] fol. **G. 381. (55.)**

The Irish Wake, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1795.] fol. **G. 381. (48.)**

Lord Mayor's Day, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1795.] fol. **G. 381. (59.)**

Love's Likeness, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1795.] fol. **G. 381. (54.)**

Mad Peg, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1795.] fol. **G. 381. (53.)**

Moorings, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1795.] fol. **G. 381. (47.)**

Paddy O'Blarney, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1795.] fol. **G. 381. (46.)**

The Sailor's Journal, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1795.] fol. **G. 381. (58.)**

Second Thoughts are best, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1795.] fol. **G. 381. (45.)**

Soldier's Farewell and Return, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1795.] fol. **G. 381. (56.)**

The Symbol of Life, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1795.] fol. **G. 381. (52.)**

The Town Crier, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1795.] fol. **G. 381. (50.)**

Who cares, [Song,] written & composed by Mr. Dibdin, *etc.* *The Author: London*, [1795.] fol. **G. 381. (43.)**

Ye Jobbers, Under Writers. *A Favorite Song* Sung by Miss Romanzini ... at the Royal Circus. [Words and music by C. Dibdin.] [1782?] fol. *See* Ye. **G. 806. e. (78.)**

Yo yea or the Friendly Tarrs. [Song.] Sung by Mr. Barrington at Sadlers Wells, *etc.* *Printed for S. A. & P. Thompson: London*, [1778?] fol. **H. 131. (17.)**

DIBDIN (Charles)

Yo Yea.

The Can of Grog, [Song,] written and composed by C. Dibdin. [*London*, 1776.] fol. **H. 2818. f. (16.)**

The Can of Grog.
See When. When up the Shrouds the Sailor goes, *etc.* [By C. Dibdin.] [1780?] *s. sh.* fol. **H. 1601. b. (32.)**

3. Cross References.

See Apollonian Harmony. Apollonian Harmony: a Collection of ... Glees ... by ... Dibdin, *etc.* [1790?] 8°. **E. 255.**

See Arne (M.) [*Cymon.*] Three Additional Songs in Cymon ... by M. Arne and C. Dibdin. **D. 267. (2.)**

See Arnold (S.) Summer Amusement ... a Comic Opera ... The Music by Dr. Arne, .. Dibdin, *etc.* [1780?] *obl.* fol. **E. 111. a.**

4. Index of Vocal Numbers.

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See [*Valentine's Day.*]

The Tea Table.
See [*A Tour to the Land's End.*]

The Tear of Sensibility.
See [*Castles in the Air.*]

The Telegraphe. *See* [*Great News.*]

The Temple of Fame.
See [*A Tour to the Land's End.*]

The Token. *See* [*Castles in the Air.*]

Tol de rol de rol. *See* [*The Sphinx.*]

Tom Tackle. *See* [*Castles in the Air.*]

Tom Truelove's Knell.
See [*Great News.*]

The Town Crier. *See* [*Will of the Wisp.*]

True Courage.
See [*A Tour to the Land's End.*]

True Glory. *See* [*The Sphinx.*]

The Tye Wig Volunteers.
See [*The General Election.*]

Valentine's Train. *See* [*Valentine's Day.*]

Variety in one. *See* [*Great News.*]

Vauxhall Watch. *See* [*The Touchstone.*]

The Veterans. *See* [*Great News.*]

The Village Wedding.
See [*Castles in the Air.*]

Virtue. *See* [*Private Theatricals.*]

The Watchman.
See [*Castles in the Air.*]

A Welch Love Song. *See* [*The Quizes.*]

When Yanko dear.
See [*The Islanders.*]

The Whistling Ploughman.
See [*Castles in the Air.*]

Who cares. *See* [*Will of the Wisp.*]

DIBDIN (Charles) The Wig Gallery.
See [*A Tour to the Land's End.*]

Wigs, or the Inundation.
See [*The Wags.*]

Wit and Beauty. *See* [*The Quizes.*]

Ye maids our lesson bear in mind.
See [*The Talisman.*]

Yo, heave ho.
See [*A Tour to the Land's End.*]

DIBDIN (*Mrs.* Charles) Tamborines. A Favorite Comic Song. Sung by Mr. Davis, at Sadlers Wells. Written by C. Dibdin, Junr. *J. Longman, Clementi & Co.: London*, [1800?] fol. **H. 2830. f. 47.**

DICA. Dica pure chi vuol dire. Aria.
See Haydn (F. J.)

DICK. Dick and Nelly. Dialogue.
See Sweet. Sweet pretty Nelly, *etc.* [1740?] *s. sh.* fol. **H. 1994. b. (78.)**

DICK FORE-STAY. Dick Fore-Stay. Song. *See* Frances (H.)

DICKY GOSSIP. Dicky Gossip. Song.
See Storace (S.) [*My Grandmother.*]

DID. Did ever Swain a Nymph adore. *Robin's Complaint.* [Song, words by Lord Binning, music by M. Greene.] [*London*, 1720?] *s. sh.* fol. **H. 1601. (124.)**

[Another edition.] Did ever Swain a nymph adore. *Robin's Complaint.* [*London*, 1730?] *s. sh.* fol. **G. 305. (33.)**

[Another copy.] **G. 307. (145.)**

Did not Tyraut Custom. Song.
See Carter (C. T.)

Did you see e'er a shepherd. *A New Song.* Sung by Miss Stevenson, at Vauxhall Gardens. [By J. Worgan.] [*London*, 1749.] 8°. **157. l. 11.**
The London Magazine, 1749, *p.* 378.

Did you see e'er a Shepherd. *A New Song, etc.* [By J. Worgan.] [*London*, 1749.] 8°. **P.P. 5438. z.**
The Universal Magazine, Vol. V., p. 133.

Did you see e'er a Shepherd, *etc.* [Song, by J. Worgan.] [*London*, 1754.] *s. sh.* 8°. **P.P. 5439. ab.**
New Universal Magazine, August, 1754.

Did you see e'er a Shepherd. *A New Song, etc.* [Music by J. Worgan.] [*London*, 1760?] *s. sh.* fol. **G. 307. (151.)**

[Another edition.] Did you see e'er a shepherd. *A New Song, etc.* [By J. Worgan.] [*London*, 1760?] *s. sh.* fol. **G. 316. (53.)**

[Another edition.] Did you see e'er a Shepherd. *A New Song, etc.* [By J. Worgan.] [*London*, 1760?] *s. sh.* fol. **G. 316. d. (110.)**

DIDEROT (Denis) *See* Bemetzrieder (A.) Leçons de Clavecin, *etc.* [With a preface by Diderot.] 1771. 4°. **558*. c. 26.**

DIDO AND ENEAS. Hear me, mourning Princess. A Song in the Mask of Dido and Eneas. [Words by B. Booth, Music by J. C. Pepusch.] [*London*, 1616?] *s. sh.* fol. **H. 1601. (211.)**

DIDON. Ah! prens pitié de ma faiblesse. *Air de Didon* [by N. Piccini]. Guitare par M^r^ Poro. *Chez Baillon : [Paris,]* 1784. 8°. **B. 362. h. (41^b.^)**

[Another edition.] Ah prends pitié de ma foiblesse. *Arriette de Didon.* [By N. Piccini.] [*Paris*, 1785?] 8°. **B. 362. i. (14.)**

Ah! que je fus bien inspiré. *Air de Didon à Énée* [by N. Piccini]. Accomp^t^ par M^r^ Porro. *Chez Baillon : [Paris,]* 1784. 8°. **B. 362. h. (41^a.^)**

Au noir chagrin qui me dévore. *Air de Didon* [by N. Piccini] ... acc. ... par M^r^ Porro. *Chez Baillon : Paris*, 1784. 8°. **B. 362. h. (41^c.^)**

Hélas! pour nous il s'expose. *Air de Didon.* [By N. Piccini.] [*Paris*, 1785?] 8°. **B. 362. i. (15.)**

Ni l'amante ni la reine. *Air de Didon* [By N. Piccini]. [*Paris*, 1785?] 8°. **B. 362. i. (17.)**

Plaignez un Roi, plaignez un père. *Air de Didon* [By N. Piccini]. Guittare de M^r^ Porro. *Paris*, 1784. 8°. **B. 362. h. (41.)**

Vaines frayeurs, sombres présages. [Air.] *De Didon* [By N. Piccini]. [*Paris*, 1785?] 8°. **B. 362. i. (16.)**

Didon. Cantate.
See Blamont (F. Collin de)

Didon. Tragédie Lyrique.
See Piccini (N.)

DIDONE. The Favourite Songs in the Opera Didone. [A Pasticcio. Full Score.] 3 pts. *R. Bremner : London*, [1775.] fol. **H. 230. b. (2.)**

The composers named in this work are : Sacchini, Mortellari, Rauzzini and Giardini.

Didone. Opera. *See* Ciampi (L. V.)

DIDONE ABBANDONATA. Ombra cara, ombra tradita. [Song, by G. Gazzaniga?] Sung by Madam Mara in Didone Abandonata [a Pasticcio. Full Score.] *Longman & Broderip : London*, [1787.] fol. **H. 345. (18.)**

The composers of this Pasticcio were : Sacchini, Piccini, Mortellari and Gazzaniga.

Didone Abbandonata. Opera.
See Hasse (J. A.)

Didone Abbandonata. Opera.
See Perez (D.)

DIDST. Didst thou but know the killing Smart. [Song.] *Printed for J. Bland : [London*, 1780?] *s. sh.* fol. **H. 1601. b. (81.)**

DIETRICH (Georg) Christliche Gesenge, lateinisch und deutsch, zum begrebnuss der verstorbenen Christen, vnnd auch andere Christliche Gesenge ... zusammen verzeichnet von Georgium Dieterich, Misnensem, *etc.*
Gedruckt ... durch Katharinam Gerlachin : Nürmberg, 1585. 8°. **A. 157.**

DIETRICH (Sixtus) Novum Opus Musicum. Tres Tomos Sacrorum Hymnorum continens, nunc primum ab eximio huius ætatis Symphonista Sixto Dietrich Augustano compositum, *etc.* [Tenor.] (Discantus (Altus) (Bassus) Hymnorum Sixti Diet.) 4 pts. *Apud Georgium Rhau : Vitebergae*, 1545. *obl.* 4°. **A. 175.**

DIETTENHOFER (Giuseppe)
See Diettenhofer (J.)

DIETTENHOFER (Joseph) The Celebrated Canon Non Nobis Domine, adapted as a Fugue for the Organ, with Alterations, Additions, Corrections, & an Introduction, being the Third Impression.
Preston & Son, & T. Skillern, for the Author : London, [1785?] fol. **g. 272. a. (27.)**

Six Sonatas for the Piano Forte or Harpsicord with an Accompaniment Obligato for a Violin ... Op^ra^ I. *The Author : London*, 1781. fol. **h. 1214. (1.)**

Six Sonatas for the Piano Forte with an Accompaniment Obligato for a Violin ... Op^ra^ II^d^. *The Author : London*, 1781. fol. **h. 1214. (2.)**

See Boccherini (L.) Six Favourite Sonatas [Op. 5.] ... transposed, & ... rendered more easy by G. Diettenhofer. 1783. fol. **h. 1214. (3.)**

DIETTER (Christian Ludwig) Douze Pièces concertantes pour Trois Flûtes. Oeuv. 26. Cah. II. (III.) [Separate Parts.] *Chez Breitkopf & Härtel : Leipsic*, [1800?] fol. **h. 2140. (7, 8.)**

DIEU. Dieu d'amour. [From Grétry's "Mariages Samnites."] To be sung either as an Air, Duett or Trio. *Babb : [London*, 1780?] *s. sh.* fol. **G. 307. (167.)**

Dieu d'amour. Chœur.
See Grétry (A. E. M.) [*Les Mariages Samnites.*]

Dieu d'Amour. Chœur.
See Mariages Samnites.

Dieu d'Amour, pour nos aziles. [Song.]
See Hippolyte et Aricie.

Le Dieu de la tendresse. Duo.
See Tableau Parlant.

DIEU. Le Dieu de la Treille. Chanson.
See Bailleul ( )

Le Dieu de la Tonne. Chanson.
See Catin (J. B.)

Le Dieu du mystère. Rondeau.
See Guédon de Presles ( ) *M^lle.*

Dieu du Peuple et des Rois. Trio.
See Gossec (F. J.) [*Le Camp de Grand-Pré.*]

Dieu! que ma Zelmire est touchante. Romance. *See* V * *.

Le Dieu qui se fait entendre. *Vaudeville.* [*Paris,*] 1724. *s. sh.* 4°. **297. a. 11.**
Mercure de France, Dec., 1724.

Le Dieu qui se plaît à tendre. Chanson.
See Mondonville (J. J. Cassanea de)

Un Dieu vient de naître. Noel.
See Gibault ( )

DIEUPART (Charles) Select Lessons for the Harpsicord or Spinnett as Allemands Sarabands Corants Gavots Minuets and Jiggs ... Plac'd on five lines in y^e^ English Cliff. Engraven in a fair Caracter. *Printed for I. Walsh and I. Hare: London,* [1710?] *obl.* fol. **e. 5. i. (1.)**

The Lovely Cælia. A Song. [*London,* 1715?] *s. sh.* fol. **G. 310. (18.)**

[Oroonoko.] If Tears wou'd once restore my Rest. [Song.] *Sung by Mrs. Thurmond in Oroonoko.* [*London,* 1720?] fol. **G. 303. (35.)**

[Sir Fopling Flutter.] As Amoret w^th^ Phillis sat. [Song.] *Sung by Miss Linder in S^r^ Fopling Flutter.* [Words by Sir C. Sedley.] [*London,* 1715?] *s. sh.* fol. **H. 1601. (6.)**

—— [Another edition.] As Amoret with Phillis sat, *etc.* [*London,* 1715?] *s. sh.* fol. **G. 306. (55.)**

The Wheedler. [Song.] [*London,* 1735?] *s. sh.* fol. **G. 316. (54.)**

DIEUX. Les Dieux apaisent leur courroux. Trio. *See* Iphigénie en Tauride.

Dieux immortels, fixez les Aquilons. *Recit de Basse.* [*Paris,*] 1747. *s. sh.* 4°. **297. c. 10.**
Mercure de France, March, 1747.

Dieux quel doux sentiment m'anime. Romance nouvelle de Mr. * * *. [*Paris,* 1785?] 8°. **B. 362. g. (98.)**

Dieux quel malheur qu'il ait ce défaut la. *Le Clerc Voleur.* [Song.] Avec Accompagnem^t^ de Guithare. [*Paris,* 1779.] 8°. **B. 362. a. (127.)**

[Another copy.] **B. 362. g. (74.)**

Dieux quel tracas, tout Paris se remue. *Pot-Pourri sur les Globes.* [Song.] *Chez Mdme. Borrelly:* [*Paris,* 1783.] 8°. **B. 362. a. (78.)**

Dieux qui voyez toute ma peine. *Chanson.* [*Paris,*] 1739. *s. sh.* 4°. **298. b. 2.**
Mercure de France, Nov., 1739.

DIEUX. Dieux! Thémire est plus belle. *Le Berger Trahi.* Parodie, sur l'Air: L'Aurore vient de naître. *Gravé par M^e^ Charpentié. Imprimé par Tournelle:* [*Paris,*] 1761. *s. sh.* 8°. **297. d. 30.**
Mercure de France, Sept., 1761.

DIEUX À TIVOLI. Les Dieux à Tivoli, ou l'Ascension de l'Olympie, Folie-non-fastueuse, Arlequinade, Impromptu en un acte et en Vaudevilles. Des Cit. Etienne, Morel, Servière et Francis, *etc.* [With the music of three songs.] *Au Magasin de pièces de Théâtre: Paris,* An VIII. [1800]. 8°. **11738. e. 27. (13.)**

[Another copy.] **11738. f. 11. (11.)**

DIFENDI. Difendi il caro figlio. Song.
See Bianchi (F.) [*Meropc.*]

DIFFICULT. The Difficult Task. [Song.]
See Dibdin (C.) [*Tom Wilkins.*]

DIFFIDENT. The Diffident Lover. [Song, begins: "When Chloe was by Damon seen"]. *See* Howard (S.)

The Diffident Lover. [Song.] *See* O. O, how could I venture, *etc.* [1749.] 8°. **249. c. 19.**

DIGARD (David) Amoret and Phillis, *etc.* [Song.] [*London,* 1745.] 8°. **157. l. 7.**
The London Magazine, 1745, *p.* 146.

The Tipler's Wish. [Song.] *R. Falkener: London,* [1780?] *s. sh.* fol. **H. 1994. a. (48.)**

DIGNUM (Charles) Caroline of Dartmouth, a celebrated Song. . . . The Words by Mr. Upton. *S. A. & P. Thompson: London,* [1790?] fol. **G. 806. r. (16.)**

The Disabled Seaman. A ... Ballad. The Words by M. G. Lewis, *etc. Longman and Broderip: London,* [1798.] fol. **G. 356. (58.)**

Fair Rosalie, a favorite Song, Sung by Mrs. Crouch . . . The Melody by Mr. Dignum. *J. Dale: London,* [1795?] fol. **G. 805. o. (39.)**

Fair Rosalie. *See* On. On that lone bank where Lubin died, *etc.* [Melody by C. Dignum.] [1794?] fol. **G. 805. i. (12.)**

The Fight off Camperdown. A celebrated Song, the Melody... by Mr. Dignum. *Longman and Broderip: London,* [1798?] fol. **H. 2826. c. (11.)**

The Horse Guards Penelope, a Celebrated Song... the Words by M. G. Lewis, *etc. Broderip and Wilkinson: London,* [1800?] fol. **G. 361. (57.)**

The Maid of the Rock. A celebrated Song, sung . . . by Master Welsh . . . The Melody... by Mr. Dignum, the Accompaniments by Mr. Florio Junr., the Words by G. S. Carey. [Full Score.] *Longman and Broderip: London,* [1795?] fol. **H. 2821. (11.)**

DIGNUM (Charles) [Another copy.] **G. 249. (52.)**

The Neglected Tar, a Celebrated Song, adapted...by Mr. Dignum, *etc.* *Printed for S. A. & P. Thompson: London*, [1790?] fol. **G. 806. j. (33.)**

The Poor Recruit, a Celebrated Song . . . The Words by S. Carey. The Accompaniments by Mr. Florio Jun. The Melody ...by Mr. Dignum. *Printed for Messrs. Thompson: London*, [1795?] fol. **G. 806. a. (64.)**

The Soldier and his Dog. A much admired Song, the Melody...by Mr. Dignum ...The Words by Capt. C. James. *Longman and Broderip: London*, [1795?] fol. **G. 361. (59.)**

The Soldier encamp'd on the Coast. A celebrated Ballad. Sung by Master Welsh...The Words by Capt. C. James. The Melody...by Mr. Dignum. *Longman and Broderip: London*, [1795?] fol. **G. 361. (60.)**

The Soldier's Consolation, a much admired Song. The Melody...by Mr. Dignum... The Words by Capt. C. James. *Longman and Broderip: London*, [1795?] fol. **G. 361. (58.)**

Sweet Jane, I always thought on you. A much admired Song. The Melody ... by Mr. Dignum...The Words by Mr. Upton. *Longman and Broderip: [London*, 1795?] fol. **G. 249. (62.)**

William of Allerton Green. A celebrated Ballad. Sung by Master Welsh ... The Words by G. S. Carey. The Melody . . . by Mr. Dignum. *Longman and Broderip: [London*, 1795?] fol. **G. 249. (65.)**

DILHERR (Johann Michael) Christliche Betrachtungen dess Gläntzenden Himels, flüchtigen Zeit- und nichtigen Weltlauffs, *etc.* (Besondere Melodien der Lieder, über die zwölf Monaten: Gesetzet von P. Heinlein, *etc.*) *In Verlegung Wolffgang dess Jüngern, und Johann Andreæ Endtern: Nürnberg*, 1657. 8°. **1351. d. 19.**

There is a second title-page, engraved.

DILLIGER (Johann) Applausus Musicus in festivitatem nuptiarum...Dn. Andreæ Mack,...Sponsi...et ... Magaretæ...Dn. Tobiæ Amlings . . . filiæ charissimæ . . . Sponsæ ... Sex vocibus concinnatus, *etc.* (Altus.) (Bassus.) 2 pts. *Typis Ducalibus per Johannem Forckelium: Coburgi*, 1632. 4°. **B. 75. b. (6.)**

The date appears in a chronogram.

Newes Christlich Trostgesänglein, bey jetzigen betrübten...Zeiten...zugebrauchen. Mit 4. Stimmen verfertiget, *etc.* (Altus.) *Gedruckt in der Fürstlichen Druckerey durch Johann Forckel: Coburgk*, 1632. 4° **B. 75. b. (3.)**

DILLIGER (Johann) Christliches Gedult-Liedlein . . . Mit 4. Stimmen . . . verfertiget, *etc.* (Altus.) *Gedruckt in der Fürstlichen Druckerey durch Johann Forckel: Coburgk*, 1633. 4°. **B. 75. b. (8.)**

Christliches ... Schul Liedlein. Zu ... Ehren ...Den...Bürgermeistern uñ Rathmannen der...Residentzstadt Coburgk, *etc.* (Altus.) (Bassus.) 2 pts. *Gedruckt in der Fürstlichen Druckerey durch Johann Forckel: Coburgk*, 1633. 4°. **B. 75. b. (9.)**

Deus Noster Refugium et Virtus, Gott unser feste Burgk jetzt ist . . . Mit IV. Stimmen verfertiget, *etc.* (Altus.) *Gedruckt in der Fürstlichen Druckerey durch Johann Forckel: Coburgk*, 1632. 4°. **B. 75. b. (2.)**

Durch Adams Fall ist gantz verderbt. *Bassus Chori* 2. *ab VIII.* [*Coburg*, 1615?] *s. sh.* 4°. **B. 75. c.**

The Bass, Chorus II, of an unidentified eight-part motet.

Jesus Christus Omnia. Jesum Christum im Hertzen haben ... Mit 4. Stimmen verfertiget, *etc.* (Altus.) *Gedruckt in der Fürstlichen Druckerey durch Johann Forckel: Coburgk*, 1632. 4°. **B. 75. b. (4.)**

Musica Votiva, Deo sacra, de Tempore. Zu Ehren...der heiligen...Dreyfaltigkeit... vnd zum...lieben newe Jahre, der gantzten... Christenheit: mit 2. 3. 4. vnnd 5. Stimmen, theils Concerts-, theils Contrapuncts-weiss ... verfertiget, &c. Cantus I. (Altus.) (Tenor.) (Bassus.) 4 pts. *Gedruckt in der Fürstlichen Druckerey, durch Johann Forckel: Coburgk*, 1629. 4°. **B. 75.**

Newes Geistliches Musicalisches Lustgärtlein. Darinnen allerhand schöne, liebliche und anmühtige Concerten und Lobgesänglein, zu 2. 3. vnd 4. Stimmen, sampt dem Basso Continuo, ad Organon & Instrumenta Musica . . . Verfertiget, *etc.* Vox I. (Vox II.) (Vox III.) (Vox. IV.) 4 pts. *Gedruckt in der Fürstlichen Druckerey, durch Johann Forckel: Coburgk*, 1626. 4°. **B. 75. a.**

This collection contains the names of the following composers: J. D. E., N. Heineccius, H. G. H., J. Finnetus & D. Fridericus.

Prodromus Musicæ Christianæ Scholasticæ & Academicæ; oder, Vortrab der Christlichen Schüler vnd Studenten Musica. Bernhardus Morlanensis de vanitate mundi, & gloriâ cœlesti. lib. 2. Aurea tempora, primq; robora præterierunt ... Mit 4. vnd 5. Stimmen componirt, *etc.* Altus. *Gedruckt in der Fürstlichen Druckerey durch Johann Forckel: Coburgk*, 1633. 4°. **B. 75. b. (1.)**

DILLIGER (Johann) *See* Franck (M.)
Zwey newe ... Concert ... Das erste ... componirt durch Melchoir Francken ... Das Ander ... durch M. Johannem Dilligern, *etc.* [1628.] 4°. **C. 193. u.**

DILLINGER (Johann) *See* Dilliger.

DILLON (*Sir* John) *Baron of the Holy Roman Empire.* An Address to the Royal Bowmen of Kent, *etc.* [Song.]
Printed by G. Smart: London, 1792. fol. **G. 361. (61.)**

Cease your dull pathetic mournful glees. *A Favorite Glee* as performed at H. Blencow's, Esqr., *etc.* *G. Smart: London*, [1795?] *obl.* fol. **D. 402. (14.)**

DINERS DU VAUDEVILLE. Les Diners du Vaudeville. [A Collection of Songs.] 52 Nos. *Chez Huet: Paris*, [1797–1802.] 12°. **P.P. 4299. e.**

DING. Ding dong, Ding dong. [Song.] *See* Wives in Plenty.

DING (Laurence) The Songster's Favourite, or a New Collection, containing Forty...Songs, Duets, Trios, &c. Adapted to the Voice, Harpsichord, and German Flute, *etc.* *Printed for the Compiler: Edinburgh*, [1785?] fol. **H. 2818. d. (2.)**

This collection contains compositions by Purcell, Ganthony, Oswald, Tenducci, Carey, Harrington, Reid, G. Syren, Handel, Arne, Abdon, and Travers.

DINNER. Dinner o'er and Grace said. *Toast All.* A favourite Song.
G. S[mart: London, 1790?] *s. sh.* fol. **G. 307. (156.)**

DINSLEY (William) Three Sonatas for the Piano Forte or Harpsichord, *etc.*
Longman & Broderip, for the Author: London, [1798?] fol. **g. 143. (7.)**

DIOCLESIAN. The Vocal and Instrumental Musick of the Prophetess, or the History of Dioclesian. *See* Purcell (H.)

DIOGENES. Diogenes surly and proud. *The Tippling Philosophers.* A Two-Part Song. [Words by E. Ward.] *Straight: [London*, 1780?] *s. sh.* fol. **G. 307. (169.)**

DIONIGI (Marco) Primi Tuoni ouero Introduzione del Canto Fermo. Con l'aggiunta d'altri Tuoni, *etc.*
Per Mario Vigna: Parma, 1667. 4°. **7897. i. 22.**

DIRECTORY. The Directory for Ball Music, *etc.* [*Edinburgh?* 1798?] 8°. **1042. d. 8.**

A Thematic Catalogue of Scotch Dances.

DIRGES. Sacred Dirges, Hymns, and Anthems, commemorative of the Death of General George Washington...By a Citizen of Massachusetts [O. Holden].
I. Thomas and E. T. Andrews: Boston, [1800.] *obl.* fol. **E. 601. h. (8.)**

DIRINGUS (Richardus) *See* Dering.

DIRO. Dirò che perfida che falsa sei. Trio. *See* Martin y Solar (V.) [*Una Cosa Rara.*]

DIRUTA (Agostino) Psalmi Vespertini Ternis Vocibus...Liber Secundus, Opus Sextum Decimum. Cantus Secũdus.
Apud Paulum Masottum: Romæ, 1633. 4°. **D. 977.**

Salmi Intieri a Quattro Voci per il Vespero. Con il Basso per l'Organo, Se piace...Opera Duodecima. Canto. (Alto.) (Tenore.) (Basso.) (Organo.) 5 pts. *Appresso Paolo Masotti: Roma*, 1630. 4°. **D. 977. a.**

DIRUTA (Girolamo) Il Transiluano. Dialogo sopra il vero modo di sonar Organi, & istromenti da penna...Con le Toccate di diuersi eccellenti Organisti, poste nel fine del Libro. Opera nuouamente ritrouata, *etc.*
Appresso Giacomo Vincenti: Venetia, 1597. fol. **K. 8. h. 22.**

The Toccate are by G. Diruta, C. Merulo, A. Gabrieli, G. Gabrieli, L. Luzzaschi, A. Romanini, P. Quagliati, V. Bell'haver and G. Guami.

DIS. Dis-moi donc quel embarras. Romance. *See* Cramer (W.)

Dis-moi donc quelle est la cause. *Le Coquelicot*, ou Plainte de la Rose à l'Amour. [Song.]—Air: ['Coeurs sensibles'] du Mariage de Figaro.—
Paris, [1785?] 8°. **B. 362. f. (22.)**

[Another copy.] **B. 362. (190.)**

DISABLED. The Disabled Seaman. Ballad. *See* Dignum (C.)

DISAPPOINTED. The Disappointed Lover. [Song.] *See* When. When dew-drops gild the weeping thorn.
[1755.] 8°. **P.P. 5438. z.**

DISAPPOINTMENT. The Disappointment. [Song.] *See* Clock. The Clock had struck, faith I cant tell what.
[1720?] *s. sh.* fol. **H. 1601. (433.)**

The Disappointment. Song. *See* Damon. Damon ask'd me but once, *etc.*
[1746.] 8°. **249. c. 16.**

The Disappointment. [Song, begins: 'Now Tyrant God thy Rule give o'er.']
See French (R.)

The Disappointment. [Song.] *See* In. In vain the purple Violet blows.
[1770?] *s. sh.* fol. **G. 309. (154.)**

DISAPPOINTMENT. The Disappointment. [Song, begins: 'Ye shepherds, give ear to my lay.'] *See* REYNOLDS ( )

DISASTER. The Disaster. Song. *See* ADAMS (J. B.)

DISCERNING. The Discerning Lover. A new Song. *See* CHLOE. Chloe, or the Musical Magazine, *etc.* No. 60. [1760?] fol. **G. 433.**

DISCONSOLATE. The Disconsolate Lover's Request. [Song.] *See* SILVER. The Silver Rain, *etc.* [1775.] *s. sh.* fol. **H. 1994. (58.)**

The Disconsolate Lovers. [Song.] *See* MITRIDATE.

The Disconsolate Sailor. Ballad. *See* HOOK (J.)

The Disconsolate Shepherd. [Song.] *See* SHIELD (W.)

DISCONTENTED. The Discontented Lady. Song. *See* HOW. How vile are the sordid, *etc.* [1693?] *s. sh.* fol. **Case 39. k. 6. (12.)**

DISH. The Dish of all Sorts. [Song.] *See* OTHER. T'other Day as I walked in the Park, *etc.* [1785?] *s. sh.* fol. **H. 1994. b. (61.)**

The Dish of Tea. [Song.] *See* GAVEAUX (P.)

DISPUTE. The Dispute. [Song.] *See* FOUR. Four Lovely Lasses. [1730?] *s. sh.* fol. **G. 316. d. (144.)**

DISSATISFIED. The Dissatisfied Subject. [Ballad.] *See* BEHOLD. Behold in this Age, *etc.* [1695?] *s. sh.* fol. **Case 39. k. 6. (24.)**

DISTANT. Distant fly thee carping Care. *The Good Fellow.* [Song.] Sung by Mr. Vernon at Vauxhall. [*London*, 1770?] *s. sh.* fol. **G. 307. (158.)**

Distant fly thee, carping Care. *The Good Fellow, etc.* [*London*, 1771.] 8°. **P.P. 5438. z.**

The Universal Magazine, Vol. XLVIII., p. 39.

DISTILLED. Distill'd amidst the gloom of Night. A Sonnet on Friendship, for the Harpsichord or Piano Forte. [By J. W. Callcott.]

T. Skillern, for the Author: London, [1783?] fol. **G. 383. h. (31.)**

DISTRACTED. Distracted I turn. [Song.] *See* ARNE (T. A.) [*The Judgment of Paris.*]

The Distracted Lover. [Song.] *See* BOYCE (W.)

DISTRESSED. The Disstressed and disappointed Lover. [Song.] *See* HUDSON (R.)

DISTRESSED. The Distrest Lover. [Song.] *See* No. No more, ye swains, no more upbraid. 1760. 8°. **P.P. 5441.**

The Distress'd Maid. [Song.] *See* OF. Of all the Experience, how vast the amount. [1740?] *s. sh.* fol. **G. 310. (257.)**

The Distress'd Shepherd. Song. *See* I. I am a poor Shepherd undone. [1720?] *s. sh.* fol. **H. 1601. (221.)**

The Distress'd Shepherdess. [Song.] *See* I. I have been in search of my Shepherd, *etc.* [1758.] *s. sh.* 8°. **P.P. 5439. ab.**

The Distress'd Swain. *See* As. As I sat musing all alone. [1780?] *s. sh.* fol. **G. 306. (223.)**

The Distress'd Swain. [Song, begins: 'Poor Thomas wou'd often declare.'] *See* HUDSON (R.)

DITE. Dite almeno in che maniera. Quartetto. *See* MOZART (W. A.) [*La Villanella Rapita.*]

Dite in grazia mio Signore. Quartetto. *See* PAISIELLO (G.) [*La Molinara.*]

DITTERS (CARLO) *See* DITTERSDORF (C. DITTERS VON)

DITTERSDORF (CARL **DITTERS VON**) Admiral Lord Duncan's Waltz... adapted as a Rondo for the Harp or Piano-Forte by P. Gardiner. *Preston: London,* [1800?] fol. **h. 184. c. (9.)**

Der Apotheker und Doktor, eine deutsche komische Opera im Clavierauszug, *etc.* *B. Schott: Mainz,* [1786.] *obl.* fol. **D. 306.**

—— The Doctor and the Apothecary. A Musical Entertainment . . . The Music adapted from Ditters and composed by S. Storace. [Words by J. Cobb.]

Birchall & Andrews, for the Author: London, [1788.] *obl.* fol. **D. 289. (1.)**

—— Zwei Mädchen sassen manche Nacht.] Two Maidens sat complaining. A favorite Duet sung by Mrs. Crouch and Miss Romanzini, *etc.* *Longman and Broderip: London,* [1788.] fol. **H. 1994. d. (14.)**

Hieronymus Knicker, eine komische Oper in zwey Aufzugen ... Im Klavierauszuge von S. Schmiedt. *In der Breitkopfischen Buchhandlung: Leipzig,* [1787.] *obl.* fol. **F. 743. a.**

Die Liebe im Narrenhaus. Ein komische Oper in zwei Aufzügen...für das Clavier eingerichtet von I. Walter. *Bei Schott in Mainz,* [1787?] *obl.* fol. **D. 309.**

The Periodical Overture, in eight Parts. No. 61. [Separate Parts.] *Preston & Son: London,* [1790?] fol. **h. 3210. (2.)**

DITTERSDORF (CARL **DITTERS VON**) Der Schiffspatron, oder der neue Gutsherr, eine komische Oper in zwey Aufzügen. . . Im Klavierauszuge von S. Schmiedt. *In der Breitkopfischen Buchhandlung : Leipzig*, [1789.] *obl.* fol. **F. 743.**

—— Steige, Freundin sanfter Lieder.] *See* CELLA (F. L.) Veränderung fürs Forte-Piano. . . . Thema : Finale aus der Dittersdorfischen Operette, Der Schiffspatron, *etc.* [1795 ?] fol. **g. 271. (23.)**

Six Simphonies à 8 Instrumens, Deux Violons, Taille, & Basse, Deux Hautbois, & Deux Cors de Chasse. . . Œuvre Premier, *etc.* [Separate Parts.] *S. Markordt : Amsterdam*, [1780 ?] fol. **g. 474. (3.)**

Sinfonia nel Gusto di Cinque Nazioni a quatro stromenti obligati con Due Oboe et Corni da Caccia ad Libitum. [Separate Parts.] *Chez Cousineau : Paris*, [1780 ?] fol. **g. 474. (16.)**

Première Sinfonie exprimant la Métamorphose d'Ovide, Les Quatres Ages du Monde . . . arrangée pour le Forte piano, ou Clavecin. *Chez Hoffmeister : Vienne*, [1785.] *obl.* fol. **e. 5. m. (1.)**

Seconde Sinfonie, exprimant la Métamorphose d'Ovide, La Chûte de Phaeton . . . arrangée póur le Forte-piano ou Clavecin. *Chez Hoffmeister : Vienne*, [1785.] *obl.* fol. **e. 5. m. (2.)**

Troisième Sinfonie exprimant la Métamorphose d'Ovide, Actéon changé en Cerf . . . arrangée pour le Forte-piano ou Clavecin. *Ches Hoffmeister : Vienne*, [1785.] *obl.* fol. **e. 5. m. (3.)**

The Periodical Overture in 8 Parts, *etc.* (Sinfonia XXXVIII.) [Separate Parts.] *R. Bremner : London*, [1780 ?] fol. **g. 474. h. (2.)**

[Another copy.] **g. 474. b. (24.)**

The Favourite Sinfonie as Perform'd at Mr. Kammell's Subscription Concert . . . For two Violins, two Oboes, two French Horns, a Tenor and Bass, *etc.* [Separate Parts.] *Printed for . . . Thos. Tilley : London*, [1790 ?] fol. **g. 474. h. (1.)**

The Favorite Sinfonie that was Perform'd at Mr. Kammell's Subscription Concert. . . Disposed for the Piano Forte or Harpsichord. *Printed for T. Skillern : London*, [1790 ?] *obl.* fol. **e. 284. a. (5.)**

See MOZART (W. A.) [*Doubtful and Spurious Works. Köch. Verz. Anh. V. N°.* 287.] Air [by C. Ditters von Dittersdorf] with Variations, *etc.* [1800 ?] fol. **g. 139. (33.)**

DIVERTIMENTO. Divertimento a 4 Ins^ts^. Due Violini, Corno Solo e Basso. May 18th 1790 this Piece was performed at Hanover Square. . . by Mr. Mortellari, upon Claggets Patent French Horn, *etc.* [Score.] [*London*, 1790.] fol. **h. 127. (23.)**

DIVERTIMENTOS. Eighteen Divertimento's for two Guitars or two Mandelins. Properly adapted by the best Masters. *Printed for J. Oswald : London*, [1750 ?] fol. **g. 270. l. (4.)**

DIVERTISSEMENT DE SCEAUX. Divertissement de Sceaux, Comédie-Ballet; représentée pour la premièrefois, le 13 Août 1705. [By F. C. Dancourt.] (La Musique est du sieur Gilliers.) [*Paris*, 1760.] 12°. **241. c. 9.**

Part of "Les Œuvres de Théâtre de M. D'Ancourt," etc. tom. 9.]

DIVIN. Divin Bacchus, mon cœur soupire. Air. *See* BLAISE (A.)

DIVINE. Divine Astrea hither flew. [Song.]

See CLARKE (J.) [*The World in the Moon.*]

Divine Cecilia. [Trio.]

See WEBBE (S.) *the Elder.*

Divine Thalia, strike th' harmonious Lute. *A Song by an Eminent Master.* [*London*, 1720 ?] *s. sh.* fol. **G. 307. (154.)**

DIVINE COMPANION. The Divine Companion : or David's Harp New-Tun'd. Being a Choice Collection of Psalms, Hymns, and Anthems. . . None of them ever before Printed, *etc.* *J. Robinson : London*, [1740 ?] 8°. **C. 111.**

This is a different publication from Playford's "Divine Companion." The composers named are : P. Prelleur, W. Turner, Rosingrave Junior, W. Markham, R. Rosingrave, M. Snow, J. Clark, T. Tallis, W. Bird, M. Wise, Norris, Croft and A. Bedford.

The Divine Companion. Hymns and Anthems. *See* PLAYFORD (H.)

DIVINE HARMONIST. The Divine Harmonist. Sacred Music. *See* BUSBY (T.)

DIVINE HARMONY. Divine Harmony. A Collection of Hymn and Psalm Tunes. *See* PEACE (J.)

Divine Harmony. Anthems. *See* WELDON (J.)

DIVINEST. Divinest Fair, oh ease my Care. *The Supplication.* [Song, words and music by H. Carey.] [*London*, 1730 ?] *s. sh.* fol. **G. 315. (47.)**

Divinest fair, oh ease my Care. [Song.] *See* CAREY (H.) [*The Supplication.*]

DIVISION FLUTE. The Second Part of the Division Flute. Containing the Newest Divisions upon the Choicest Grounds for the Flute, as also several Excellent Preludes, Chacon's and Cibells by the best Masters. The whole Fairly

Engraven. *Printed for I. Walsh, I. Hare & P. Randall: London*, [1710?] fol. **h. 250. c. (1.)**

The composers named in this collection are: G. Finger, S. Eccles, Morgan, Hills, Gorton, Pepusch, D. Purcell, H. Purcell, Baptist, King, O., Clark, and Lord Byron.

DIVISION-VIOLIN. The Division-Violin: Containing A Choice Collection of Divisions to a Ground for the Treble-Violin. Being the first Musick of this kind ever Published. *John Playford: London*, 1685. *obl.* 4°. **K. 1. c. 4.**

The composers named in this collection are: Reading, Powlwheel, Farinell, C. Simpson, G. Tollett, J. Banister, D. Mell, Baltzar, Frecknold, C. van Shmelt, P. B., and R. Smith.

[The Division Violin. The First Part.] [*Henry Playford: London*, 1695.] *obl.* 4°. **a. 159.**

Wanting the title-page, which has been supplied in MS., giving 1688 *as the date of this edition, but the Catalogue of Books published by H. Playford (on the verso of fol.* 1) *contains the* 12*th ed. of the Introduction to the Skill of Musick, which appeared in* 1694, *besides other books published from* 1688 *to* 1694. *This edition contains eight more leaves than that of* 1685, *with compositions by J. Banister Senior, A. Poole, S. Eckles, T. Baltzar and Mr Baptist of France.*

The First & Second Division Violin, containing, a Collection of Divisions upon several Excellent Grounds, for the Violin. Corrected & enlarged with Additions of the newest Divisions upon Grounds by y^e^ most Eminent Masters. *Printed for D. Wright, D. Wright Junr. & T. Wright: London*, [1730?] fol. **g. 43.**

The composers named in this collection are: Phillips, Tollet, S. Eccles, Reading, Booth, Purcell, Faronell, J. Eccles and Banister.

DIVORCE. Le Divorce. Comédie en un Acte et en Vaudevilles, [written] par F. G. Desfontaines...avec la Musique. *Chez le Libraire, au Théâtre du Vaudeville: Paris, An deuxième* [1794.] 8°. **11738. d. 17. (1.)**

Good Lord how the Seasons are vary'd! *The Divorce*, a favourite Song in the new Entertainment, "The Divorce." [Words by I. Jackman.] *John Lee: Dublin*, [1781?] *s. sh.* fol. **H. 1601. a. (23.)**

Oh force me not, a favourite Song in the new Entertainment, The Divorce. [Words by I. Jackman.] *John Lee: Dublin*, [1781?] *s. sh.* fol. **H. 1601. a. (24.)**

DIXON (Christopher) Two English Cantatas and four Songs. *Printed for F. Waylett: London*, [1760?] fol. **G. 806. g. (7.)**

DIXON (William) A New Anthem, in Score, proper for a general Fast, *&c.* *The Author: London*, [1795?] fol. **G. 517. a. (8.)**

Six Anthems in Score, designed for the use of Country Choirs, *etc.* *The Author: London*, [1790?] fol. **G. 517. a. (7.)**

Moralities, or Verses on...Music, Friendship, Avarice, Pity, Filial Love, Death, written by the Revd. R. Relhan, and set to Music for three and four voices, *etc.* *W. Dixon: Cambridge*, [1800?] *obl.* fol. **E. 207. c. (3.)**

On Admiral Lord Duncans Victory. A favorite Glee. Sung ... at the Glee-Club, *etc.* *Printed for the Author: Cambridge*, [1797.] fol. **G. 353. (11.)**

Psalmodia Christiana, a Collection of Sacred Music in Four Parts...Containing 200...Psalm Tunes, 50 Fugues, & a few pieces in the Hymn Stile...with the Bass figured for the Organ or Harpsichord ... Many of the Tunes ... Harmonized, &... Composed by W. Dixon, *etc.* *Guildford*, [1789.] *obl.* 4°. **B. 775.**

Four Services in Score...with Accompaniments for Flutes and Oboes, a Bassoon or Violoncello, design'd for the use of Country Choirs. *The Author: London*, [1790?] fol. **G. 502. (1.)**

We sing His love who once was slain. The celebrated Trumpet piece. *See* Chorister's Companion. The Chorister's Companion. N° 7. [1800?] *obl.* 4°. **B. 511. i. (3.)**

See Arnold (S.) A Collection of Hymn Tunes...Composed for the use of Surr[e]y Chapel, by...Dr. Arnold, Messrs. Breillat & Dixon, *etc.* [1790?] *obl.* fol. **E. 1340.**

DO. D'you know me? *The Masquerade.* A favorite Catch. Sung at Vauxhall. *Printed for P. Hodgson: London*, [1780?] fol. **G. 307. (174.)**

Do, if you dare. Song. *See* Beneath. Beneath yonder hawthorn, *etc.* [1768.] 8°. **P.P. 5438. z.**

Do not ask me charming Phillis. *Pinks and Lillies* or *Phillis at a Nonplus.* [Song.] [*London*, 1705?] *s. sh.* fol. **H. 1601. (123.)**

[Another edition.] Do not ask me charming Phillis. *Pinks and Lillies, etc.* [*London*, 1710?] *s. sh.* fol. **G. 307. (142.)**

Do you fancy a Simstress brisk and gay. *The Way to gain Her.* [Song.] [*London*, 1720?] *s. sh.* fol. **H. 1601. (127.)**

DO. [Another edition.] Do you fancy a Simstress brisk and gay. *The Way to gain Her.* [Song.] [*London*, 1725?] *s. sh.* fol. **G. 305. (135.)**

[Another copy.] **G. 307. (127.)**

Do you pretty Ladies. *The Mediation.* [Song.] [*London*, 1760?] *s. sh.* fol. **G. 316. d. (111.)**

DOBERT ( ) *See* DOBET.

DOBET ( ) Je n'aimerai jamais Colin. *Dialogue* . . . Les paroles de M. Raux, *etc.* [*Paris*,] 1765. *s. sh.* 4°. **298. d. 24.**
Mercure de France, Feb., 1765.

Loin du tendre Berger qu'on aime. *Air avec Accompagnement de Guitarre.* [*Paris*,] 1763. *s. sh.* 8°. **298. d. 10.**
Mercure de France, May, 1763.

Quand je t'entends, chère guitarre. *Brunette*, avec accompagnement de Guitarre. [*Paris*,] 1764. *s. sh.* 8°. **298. d. 16.**
Mercure de France, March, 1764.

Viens dans ce boccage. *Chanson, etc.* Les paroles sont de M. R. . . ., *etc.* [*Paris*,] 1764. 8°. **298. d. 20.**
Mercure de France, Sept., 1764.

DÖBLIN (C.) *See* DOEBLIN.

DOBNECK (JOHANN) *Cochlæus.* Musica. *End.*—Finis totius musice actiue. tris in ptes diuise, opa quidem atq; impēsis D. Jo. Wendelstein [i.e. J. Dobneck], *etc.*
Impresse per . . . Johanem Landen : Colonie, 1507. 4°. **K. 1. h. 10.**
28 *leaves without pagination.*

Tetrachordum Musices Joannis Coclei Norici. Artiū Magistri : Nurnberge nuper cōtextum : p̄ inuentutis Laurentiane eruditione imprimis . . . nunc prima sui Aeditiōe Typis calcographorum exaratum . . . in lucem prodit. *Impressi in officina . . . Ioannis Stuchssen : Nurnbergæ*, 1512. 4°. **K. 1. h. 11.**
30 *leaves without pagination*, 38 *lines to a full page.*

DOCHE (JEAN DENIS) O Fontenay, qu'embellissent les roses. *Romance de Gentil Bernard, etc.* [Song.] *Chez Louis : Paris*, [1800?] fol. **G. 390. a. (6.)**

J'ai pour toujours à ma Sophie. *Romance de Sophie.* Paroles de Dupaty, *etc.* *Chez B. Viguerie : [Paris*, 1800?] fol. **G. 548. (20.)**

DOCTES. Doctes filles de mémoire. Air. *See* CONFÉDÉRATION DU PARNASSE.

DOCTEUR SANGRADO. Le Docteur Sangrado. Opéra-Comique en un Acte. [Words] Par Mrs. Anseaume * * * * . . . Avec la Musique [by E. R. Duni and J. L. Laruette]. *Chez N. B. Duchesne : Paris*, 1758. 8°. **11738. b. 13. (2.)**

DOCTEURS MODERNES. Ce secret qui fait tant de bien. [Song.] *Des Docteurs Modernes.* Air du Vaudeville du Maréchal [Ferrant, by F. A. D. Philidor]. *Chez Frère : [Paris*, 1784.] 8°. **B. 362. (193*.)**

Le Magnetisme regnera. [Song.] *Des Docteurs Modernes.* Air du Curé de Pomponne. Avec Accomp^t de Guitare. [*Paris*, 1784.] 8°. **B. 362. b. (165.)**

Vive le naturalisme. [Song.] *Des Docteurs Modernes.* Air. Cœurs sensibles [from the "Mariage de Figaro"]. *Chez Frère : [Paris*, 1784.] 8°. **B. 362. (193.)**

[Another edition.] Vive le naturalisme. [Vaudeville from] *Les Docteurs Modernes, etc.* [*Paris*, 1784.] 8°. **B. 362. f. (2.)**

DOCTOR. The Doctor's Song. *See* GOOD. Good people, I tell you, *etc.* [1763.] 8°. **P.P. 5438. z.**

DOCTOR ADELPHI. Here good Folks, here's a Doctor rare. [Song.] *Sung in a new Piece*, at the Patagonian Theatre, Exeter Change, called Doctor Adelphi. The Words by R. Dighton. *J. Fentum : [London*, 1770?] *s. sh.* fol. **I. 530. (47.)**

DOCTOR AND APOTHECARY. The Doctor and the Apothecary. Musical Entertainment. *See* DITTERSDORF (C. DITTERS VON) [*Der Apotheker und Doktor.*]

On Love's blest Altar. [Song, by S. Storace.] Sung by Mrs. Crouch in the Doctor and Apothecary. *J. Lee : Dublin*, [1790?] *s. sh.* fol. **H. 1601. b. (12.)**

The Summer Heats bestowing. A favourite Rondo [by S. Storace] sung by Mrs. Crouch in the Doctor & Apothecary. *J. Lee : Dublin*, [1790?] *s. sh.* fol. **H. 1601. b. (13.)**

Until my Love return. [Song.] Sung by Mrs. Mountain in Storace's New Opera, The Doctor & Apothecary. *J. Lee : Dublin*, [1790?] *s. sh.* fol. **H. 1601. b. (11.)**

DOCTOR FAUSTUS. Dr. Faustus or the Necromancer. A Masque of Songs as they were perform'd at the Theatre in Lincolns Inn Fields, *etc.* [By J. E. Galliard.] *Printed for . . . I. Walsh . . . and Ino. & Ioseph Hare : London*, [1724.] fol. **Ad. MS. 31, 588. fol. 140.**

Arise ye subtle Forms. *Sung by Mr. Leveridge* in Dr. Faustus, *etc.* [By J. E. Galliard.] [*Printed . . . for I. Walsh . . . and Ino. & Ioseph Hare : London*, 1724.] fol. **G. 306. (58.)**
Fol. 5, 6 *of Galliard's "Dr. Faustus."*

[Another copy.] **G. 303. (78.)**

DOCTOR FAUSTUS. Cease, injurious Maid, to blame. *Sung by Mrs. Chambers* in Dr. Faustus, *&c.* [By J. E. Galliard.] [*Printed . . . for I. Walsh . . . and Ino. & Ioseph Hare: London*, 1724.] fol.
G. 307. (52.)
Fol. 7, 8 *of Galliard's "Dr. Faustus."*

[Another edition.] Cease, injurious Maid, to blame. *Hero*. . . Sung by Mrs. Chambers in the Masque of Dr. Faustus. [By J. E. Galliard.] [*London*, 1724.] fol. **H. 1601. (83.)**

Cupid, God of pleasing Anguish. *Sung by Mrs. Chambers in Doctor Faustus, etc.* [By J. E. Galliard.] [*Printed . . . for I. Walsh . . . and Ino. & Ioseph Hare: London*, 1724.] *s. sh.* fol. **G. 303. (49.)**
Fol. 1 *of Galliard's "Dr. Faustus."*

[Another edition.] Cupid, God of pleasing Anguish. *Helen.* Sung by Mrs. Chambers in the Masque of Dr. Faustus. [By J. E. Galliard.] [*London*, 1724.] *s. sh.* fol.
H. 1601. (82.)

Ghosts of ev'ry Occupation. *Charon.* Sung by Mr. Leveridge in the Masque of Dr. Faustus. [By J. E. Galliard.] [*London*, 1724.] *s. sh.* fol. **H. 1601. (181.)**

[Another edition.] Ghosts of Ev'ry Occupation. [Song.] *Sung by Mr. Leveridge* in Dr. Faustus or the Necro Mancer. [By J. E. Galliard.] [*London*, 1725?] *s. sh.* fol.
H. 1994. b. (26.)

[Another edition.] Ghosts of ev'ry Occupation. *Charon.* Sung by Mr. Leveridge in the Masque of Faustus. [By J. E. Galliard.] [*London*, 1730?] *s. sh.* fol.
G. 316. d. (157.)

[Ghosts of ev'ry Occupation.] A New Song [begins: "Peace and Plenty swell the Nation"] sett to a Tune in Dr. Faustus [by J. E. Galliard] the Words by J. Nicholl. [*London*, 1725?] *s. sh.* fol. **G. 305. (304.)**

While on ten thousand Charms I gaze. *Sung by Mr. D'Legard* in Dr. Faustus, *etc.* [By J. E. Galliard.] *Printed for I. Walsh . . . and Ino. and Ioseph Hare: London*, 1724.] fol.
Fol. 3, 4 *of Galliard's "Dr. Faustus."*
G. 313. (258.)

[Another copy.] **I. 530. (49.)**
Imperfect, wanting the second leaf.

[Another edition.] While on ten thousand Charms I gaze. *Leander.* Sung by Mr. La Guerre in the Masque of Dr. Faustus. [By J. E. Galliard.] [*London*, 1724.] fol.
H. 1601. (529.)

DODWELL (Henry) A Treatise concerning the Lawfulness of Instrumental Musick in Holy Offices. To which is prefixed, a Preface in Vindication of Mr. Newte's Sermon, concerning the Lawfulness and Use of Organs in the Christian Church, *etc.* *Printed for W. Hawes: London*, 1700. 8°. **1018. k. 18. (8.)**

DOEBLIN (C.) Im Kreise froher, kluger Zecher, *etc.* Gesellschaftslied fürs Forte-Piano. *Bey A. Cranz: Altona*, [1800?] *obl.* fol. **C. 424. f. (3.)**

DOES. Does the Harp of Rosa slumber. Canzonet. *See* Stevenson (*Sir* J. A.)

DOGS. Dogs. [Song.]
See Dibdin (C.) [*Tom Wilkins.*]

DOIS-JE. Dois-je aimer encore. Chanson.
See Cuminal ( )

DOISY-LINTANT (Charles) Beaux lieux qui possedez Thémire. *Air et Accompt de Mr. Doisy*. . . pa[les] de Mr. Maillard. *Paris*, 1784. 8°. **B. 362. g. (92.)**

Charmans Oiseaux de ces rians boccages. *Romance*, Paroles de Mr. Hery, *etc.* [*Paris*, 1785?] 8°. **B. 362. g. (100.)**
See Épreuve Villageoise. J'n'avions pas encor quatorze ans . . . Accompt. de Mr. Doisy. 1784. 8°. **B. 362. h. (47.)**

DOLCE. Dolce mi parve un dì. [Song.]
See Mazzinghi (J.)

DOLCI AFFETTI. Dolci Affetti. Madrigali a Cinque voci de Diuersi Eccellenti Musici di Roma. Nouamente ristampati. Quinto. *Appresso l'Herede di Girolamo Scotto: Vinegia*, 1585. 4°.
D. 158.
The composers of this collection are: G. M. Nanino, G. B. Moscaglia, L. Marenzio, G. Macque, F. Soriano, A. Zoilo, G. Palestina, G. A. Dragoni, P. Bellasio, B. Roy, N. Perue, A. Bergamasco, H. Tartaglino, and G. B. Locatello.

DOLES (Johann Friedrich) *the Elder.* Melodien zu des Herrn Prof. C. F. Gellerts Geistlichen Oden und Liedern, die noch mit Kirchenmelodien versehen sind, vierstimmig, . . . und fürs Clavier mit beziffertem Basse. . . gesetzt, *etc.*
J. G. I. Breitkopf: Leipzig, 1758. *obl.* fol.
E. 687.

DOLES (Johann Friedrich) *the Younger.* Sei Sonate per il Clavicembalo Solo, *etc.*
Presso G. F. Hartknoch: Riga, 1773. fol.
g. 555.

DOLL. Doll the Dairy Maid. [Song.]
See When. When Dolly sings, the wond'ring Swains. [1720?] *s. sh.* fol.
H. 1601. (508.)

DOLORETTI (Michele) Amans, si votre Bergère. *Rondeau.* Paroles & Musique del Signor M. Doloretti da Roano. [*Paris*,] 1764. *s. sh.* 8°. **298. d. 18.**
Mercure de France, May, 1764.

DOLOROSI. Dolorosi pensieri. [Trio.]
See La Barre (J. de Chabanceau de)

DOMINE. Domine ad adjuvandum me. Motetto. *See* Pergolesi (G. B.)

DOMINICUS, *a Carthusian.* Buesssporn, Das ist: Ein schönes newes Geistliches Lied von der wahren Christlichen Buess vnd Pœnitenz ... Gericht vber das Lateinisch: Homo Dei Creatura, *etc.* So gemacht der H. Dominicus, Cartheuser Ordens. In seiner aignen Melodey zu singen. *Ger.* and *Lat.*
München, 1644. 16°. **11517. bbb. 35.**

DOMNICH (Heinrich) Humble et gentille violette. *Romance.* Musique et Accompagnement de Piano par H. Domnich. *Gaveaux:* [*Paris*, 1800?] fol.
G. 554. a. (31.)
No. 19, 1re *Année of the* "*Journal de la lyre d'Orphée.*"

DON CALASCIONE. Don Calascione. Comic Opera. *See* Latilla (G.)

DON JUAN. The Favorite Dances in the Entertainment of Don Juan, performed . . . at the Royalty Theatre, *etc.* [Music by W. Reeve, with adaptations from Gluck.] *Longman and Broderip: London*, [1787.] *obl.* 4°. **b. 50. (5.)**

See that pretty Creature. Sung by Mr. Dubois in Don Juan. [By W. Reeve.] *J. Lee: Dublin*, [1790?] *s. sh.* fol.
H. 1601. b. (15.)

DON QUICHOTE CHEZ LA DUCHESSE. Don Quichote chez la Duchesse, Ballet Comique en Trois Actes [by C. S. Favart] ... Nouvelle Edition ... avec la Musique [by J. Bodin de Boismortier]. *Chez N. B. Duchesne: Paris*, 1760. 8°. **11736. f. 57.**

DON QUIXOTE. The Songs to the New Play of Don Quixote. Part the First. (Part the Second.) Set by the most Eminent Masters of the Age. All written by Mr. D'urfey. 2 pts. *J. Heptinstall for S. Briscoe: London*, 1694. fol. **G. 150.**
The composers named in this work are: Purcell, J. Eccles and Col. Pack.

New Songs in the Third Part of . . . Don Quixote. Written by Mr. D'Urfey . . . With other New Songs by Mr. D'Urfey. Being the last Piece set to Musick by the late...Mr. Henry Purcell: And by Mr. Courtiville, Mr. Akeroyd, and other Eminent Masters of the Age. Engrav'd on Copper-Plates. *Printed for S. Briscoe: London*, 1696. fol. **G. 150. a.**
The composers named in this work are: Courtivill, Morgan, Akeroyd and Purcell.

[Come all, great, small. For editions of this song, in the Third Part of Don Quixote, published separately:] *See* Come.

DON QUIXOTE IN ENGLAND. Don Quixote in England. A Comedy [with songs] as it is acted at the New Theatre in the Hay-Market. By H. Fielding. *Printed for J. Watts: London*, 1734. 8°. **11775. e. 19.**
Don Quixote in England, *etc.*
Printed for J. Watts: London, 1754. 8°.
11778. i. 7.

DON SYLVIO VON ROSALVA. Don Sylvio von Rosalva. Komische Oper. *See* Bachmann (G.)

DONALD. Donald. Song [begins: "When first you courted me"].
See Harrison (S.)
Donald. [Song.] *See* O. O had away frae me, Donald. [1780?] *s. sh.* fol.
G. 310. (233.)
Donald. Song. *See* When. When first you courted me. [1785?] *s. sh.* fol.
H. 1994. b. (96.)

DONATI (Ignazio) Le Fanfalughe a Due, Tre, Quattro, et Cinque Voci...raccolte da me Alessandro Vincenti, *etc.* Basso. (Basso per Sonare.) 2 pts.
Appresso A. Vincenti: Venetia, 1630. 4°.
D. 178.

DONATO (Baldassara) Di Baldassara Donato Il Primo Libro di Canzon Villanesche alla Napolitana A quatro Voci Nouamente Ristampate. Aggiontoui anchora alcune Vilotte di Perissone [Cambio] a quatro Con la Canzon della Gallina, *etc.* Cantus. (Altus.) (Tenor.) (Bassus.) 4 pts.
Apresso di Antonio Gardane: Venetia, 1558. *obl.* 4°. **K. 3. i. 7.**
The Canzon della Gallina is by Tiberio Fabrianese.

[Another copy. Altus. (Tenor.)] 2 pts.
53. a. 32, 33. (5.)

[Di Baldessar Donato il Secondo Libro de Madrigali a Quatro voci, *etc.* Alto.] [*Girolamo Scotto: Vinegia*, 1568.] 4°.
C. 202. b.
Imperfect, wanting title-page and pp. 1–8.

Di Baldassara Donato...Il Primo Libro de Motetti a Cinque, a Sei, et Otto Voci. Nouamente Composti, *etc.* Canto. (Alto.) (Tenore.) (Basso.) (Quinto.) (Ottavo.) 6 pts. *Appresso Angelo Gardano: Venetia*, 1599. 4°. **C. 202.**
See Gardano (Angelo) Musica di Tredici Autori ... Nella quale si contengono . . . Madrigali...delli infrascritti Autori . . . B. Donato, *etc.* 1589. 4°. **K. 3. g. 11.**

DONAUWEIBCHEN. No. 1. 2. [Two Songs] Aus dem Donau-Weibchen [Erster Theil. Opera, words by K. F. Hensler, music by Kauer]. *Rellstab: Berlin*, [1800?] fol. **H. 2134. a. (13.)**
Das Donauweibchen. Oper.
See Kauer (F.)

DONCOURT (Henri François Simon de) *See* Hymns. [*French.*] Opuscules sacrés et lyriques, *&c.* [Edited by H. F. S. de Doncourt.] 1772. 8°. **B. 740.**

DONFRID (Johann) Vox Secunda (Tertia) (Quarta) Promptuarii Musici, Concentus Ecclesiasticos ii. iii. et iv. Vocum cum Basso continuo & generali, Organo applicato. E . . . præstantissimis hujus ætatis authoribus, collectos exhibentis. Pars Prima . . . Collectore Joanne Donfrido, *etc.* 3 pts. *Typis Pauli Ledertz: Augustae Trebocorum*, 1622. 4°. **C. 203. (1.)**

The composers of this collection are: A. Cifra, N. Spinellus, J. Finettus, A. Agazzarius, U. Loth, J. de Civita, A. Burlinus, G. Aichinger, C. Gussaghus, J. M. Viadana, A. Balbus, O. Bargnanus, A. Mortarius, J. Aichmiller, L. Viadana, P. Zindelin, J. L. Haslerus, A. Balbus, A. Agazzarius, L. Leonius, J. D. Uffererius, R. de Lasso, G. B. Cesena, G. Fattorinus, H. Porta, S. Miserocca, C. Monteverde, B. Fontana, G. Biener, J. Croce, J. Bellus, E. Fabricius, F. Calvena, I. Donfridus, D. Lagnerus, A. Borsarus, O. Catalanus, L. Victoria, C. Assandra, D. Rubinus, B. Binaghus, C. Keifferer, P. Philippus, G. Victorinus, L. Marentius, W. Mayr, J. B. Baccinettus, B. Viadana, H. Scaletta, A. Banchierus, A. Burlinus, B. Fontana, S. Maratius, A. Mortarius, J. Piccionius, J. M. Caesar, G. Zuchinus, H. Vecchus, J. Stadelmayer and S. Patta.

Vox Secunda (Tertia) (Quarta) Promptuarii Musici, Concentus Ecclesiasticos . . . ii. iii. & iv. Vocum. Cum Basso continuo & generali, Organo applicato, e . . . præstantissimis, hujus ætatis authoribus, collectos exhibentis. Pars Altera . . . Collectore Joanne Donfrido, *etc.* 3 pts. *Typis Pauli Ledertz: Augustæ Tribocorum*, 1623. 4°. **C. 203. (2.)**

The composers of this collection are: A. Balbus, J. Finettus, D. Brunetus, J. Benn, A. Cifra, A. Agazzarius, L. Leonius, J. F. Anerius, A. Cifra, L. Viadana, B. Cesena, G. Fattorinus, J. Bellus, J. D. Uffererius, U. Loth, J. F. Capellus, G. Zuchinius, A. Borsarus, G. Victorinus, A. Burlinus, H. Porta, J. N. Spinellus, M. Archangelus, G. Alegrius, J. de Castro, F. de Lasso, A. Banchierus, V. de Grandis, H. Scaleta, J. N. Mezzogorrus, H. Vecchus, J. B. Baccinettus, J. Croce, J. Stadelmayr, S. Bernardus, J. L. Haslerus, B. Fontana, V. de Grandis, A. Mortarius, H. Racholdinger, C. Gussaghus, J. B. Baccinettus, R. de Lasso, L. Marentius, J. N. Spinellus, B. Viadana, A. Badius, A. Brunellus, G. Aichinger, H. Pfendner, O. Vernitius, V. Puteus, B. Naninus, L. Cornalus, H. Montisarduus, A. Mortarius, P. Tarditus, D. Bollius, A. Grandus, C. Porta, A. Antonellius, P. Lappus, S. Maratius, J. Massiccius, E. Fabricius, B. Corsus, G. Venerius and B. Klingenstein.

Vox Tertia (Quarta) Promptuarii Musici, Concentus Ecclesiasticos . . . ii. iii. & iv. Vocum. Cum Basso continuo & generali, Organo applicato, e . . . praestantissimis Germaniae Italiæ & aliis aliarum terrarum Musicis collectos exhibens, Pars Tertia . . . Opera & Studio Joannis Donfrid, *etc.* 2 pts. *Typis Pauli Ledertz: Augustae Tribocorum*, 1627. 4°. **C. 203. (3.)**

The composers of this collection are: J. F. Anerius, M. Praetorius, V. Pacius, J. Benn, V. Jelich, U. Loth, J. B. Baccinettus, J. Finettus, A. Borsarus, B. Ammon, O. de Lasso, J. Lucacih, A. Grandus, H. Pfendnerus, J. L. Haslerus, O. Vecchus, C. Sätzl, J. Regnardus, J. de Fossa, H. Ballionius, C. Erbach, G. Fattorinus, J. Geisenhof, A. Holzner, J. D. Uffererius, A. Mortarius, D. Lagkhnerus, G. Krumper, A. Leimberer, J. M. Caesar, H. Scaletta, J. Croce, S. Miserocca, G. Aichinger, A. Cifra, B. Tomasius, J. Aichmiller, J. M. Viadana, A. Balbus, P. Pace, J. de Fossa, S. Bernardus, C. Monteverde, L. Leonius, A. Agazzarius, L. Ursinus, A. Antonellus, A. Waidman, B. Viadana, A. Banchierus, J. de Civita, J. N. Mezzogorrus, A. Granus, J. Pauserus, G. Capricius, A. Mortarius, V. Gallus, J. F. Capellus, L. Viadana, A. Aglione, B. Binaghus, H. Montesardus, S. de India, A. Burlinus, J. N. Spinellus, H. Racholdinger, J. Bellus, J. B. Cocciola, R. de Lasso and M. Stopperus.

DONI (Antonius Francesco) Dialogo della Musica. Canto. *Appresso Girolamo Scotto: Vineggia*, 1544. 4°. **96. k. 20. (6.)**

This work contains madrigals by Adrian Vuillaert, Archadelt, A. F. Doni, C. Veggio, C. Rore, G. Berchem, G. Parabosco, J. Buus, L. Barre, Michele Novarese, Noleth, Perison, P. J. Palazzo, M. Riccio, T. Bargonio, V. Ruffo and Verdeloth.

DONI (Giovanni Battista) Annotazioni sopra il Compendio de' Generi, e de' Modi della Musica . . . Con due Trattati, l' vno sopra i Tuoni, e Modi veri, l' altro sopra i Tuoni ò Armonie degl' Antichi. Et sette Discorsi sopra le materie piu principali della Musica, *etc.* *Andrea Fei: Roma*, 1640. 8°. **557*. d. 16.**

DONI (Giovanni Battista) Compendio del Trattato de' Generi e de' Modi della Musica . . . Con un Discorso sopra la Perfettione de' Concenti. Et vn Saggio à due Voci di Mutationi di Genere, e di Tuono in tre maniere d'Intauolatura, *etc.* *Per Andrea Fei: Roma*, 1635. 4°.
1402. k. 3.

[Another copy.] **53. b. 27.**

Io. Baptistae Doni . . . De Praestantia Musicæ Veteris Libri Tres. Totidem Dialogis comprehensi in quibus vetus ac recens Musica . . . accurate inter se conferuntur. Adiecto ad finem Onomastico selectorum vocabulorum, ad hanc facultatem . . . pertinentium, *etc.* MS. NOTES.
Typis Amatoris Massæ Foroliuien.: Florentiæ, 1647. 4°. **557*. d. 17.**

Io. Baptistae Doni . . . Lyra Barberina Αμφιχορδος. Accedunt eiusdem opera, . . . ad veterem musicam illustrandam pertinentia ex autographis collegit, et in lucem proferri curavit A. F. Gorius . . . Distributa in Tomos II. Absoluta . . . studio et opera Io. Baptistae Passeri . . . cum praefationibus eiusdem. (De' Trattati di Musica di G. B. Doni . . . Tomo Secondo . . . Aggiuntovi un Lessico delle voci musiche, e l' indice generale, per opera e studio del P. Maestro G. B. Martini, *etc.*) 2 tom. *Typis Caesareis: Florentiae*, 1763. fol. **558*. e. 15.**

[Another copy.] **59. d. 1.**
Wanting the portrait in Tom I.

DONNA. La Donna che è amante. [Song.] *See* Cimarosa (D.) [*Giannina e Bernardone.*]

La Donna ha dolce il core. Polacca. *See* Martin y Solar (V.) [*La Scuola de' Maritati.*]

DONNA DELLA. Donna Della. Song. *See* Hook (J.) [*Jack of Newbury.*]

DONNE. Donne care. [Song.] *See* Paisiello (G.) [*La Locanda.*]

Donne, donne. Song. *See* Pozzi (C.) [*I Contadini Bizzari.*]

Donne, donne chi vi crede. [Song.] *See* Mengozzi (B.)

DONNE. Donne moi donc belle Aspasie. *Parodie du Bon Goût* . . . Air; Résiste moi belle Aspasie. *Chez Camand: [Paris*, 1780?] 8°. **B. 362. b. (152.)**

DONNE VENDICATE. Le Donne Vendicate. Opera. *See* Piccini (N.)

Overture. Le Donne Vendicate. [By N. Piccini. P. F.] [*London*, 1780?] fol. **g. 271. (32.)**

DOOM. The Doom of the Rose. [Song.] *See* Corri (D.)

DORCHESTER. Dorchester Beer. Song. *See* In. In these troublesome times, *&c.* [1778?] *s. sh.* fol. **I. 530. (79.)**

DORFBALBIER. Der Dorfbalbier. Comische Operette. *See* Hiller (J. A.)

DORFDEPUTIRTEN. Die Dorfdeputirten. [Opera.] *See* Schubauer (L.)

Die Dorfdeputirten. Eine komische Oper. *See* Wolf (E. W.)

DORFGALA. Die Dorfgala. Komische Oper. *See* Schweizer (A.)

DORFJAHRMARKT. Der Dorfjahrmarkt. Komische Oper. *See* Benda (G.)

DORFSCHMID (Georg) Sacrificium Vespertinum. Quo Solennium Festorum, Sanctorumque . . . omnes Antiphonæ vesp. Quaternis vocibus . . . continentur, *etc.* Cantus. (Altus.) (Bassus.) 3 pts.
Apud Ioannem Practorium: Augustæ Vindelicorum, 1607. 4°. **B. 77.**

[Another copy. Bassus.] **B. 77. a.**

DORILAS. Dorilas and Daphne. [Song.] *See* Costellow (T.)

[Another setting.] Dorilas and Daphne. [Song].
See Young. Young Dorilas an artless Swain. [By J. Hook.] [1770?] *s. sh.* fol. **I. 530. (188.)**

DORMEUR ÉVEILLÉ. Viens ma Rose. *Ariette du Dormeur Éveillé* [by N. Piccini]. Avec Accompagnement de Harpe, ou Piano Forté par Mr Compan.
Chez Frère: [Paris, 1785?] fol. **G. 557. (48.)**

Viens ma Rose. [Song.] *Du Dormeur Éveillé* [by N. Piccini]. Guitarre par Mr Porro. [*Paris,*] 1784. 8°. **B. 362. h. (44.)**

DORMIA. Dormia sul margine. Song. *See* Millico (G.)

DORNEL (Antoine) Aimable Paix. *Air de la Paix, etc.* [*Paris,*] 1748. *s. sh.* 4°. **297. c. 18.**
Mercure de France, August, 1748.

Les Caractères de la Musique, Cantate à voix seule et Simphonies . . . Les Paroles sont de Mr de la Fourchette.
Chez l'Auteur: A Paris, 1721. fol. **K. 7. e. 5. (3.)**

Pour garder le feu de Vesta. *Marche des Vestales.* [Words] d. R. d. L. C. [*Paris,*] 1731. *s. sh.* 4°. **298. a. 18.**
Mercure de France, July, 1731.

Sonates à Violon seul et Suites pour la Flûte Traversière avec la Basse . . . Oeuvre Second. *Chez l'Auteur: Paris*, 1711. fol. **g. 288.**

DORS. Dors cher enfant. Chœur. *See* Dalayrac (N.) [*Nina.*]

Dors mon enfant. Romance, [words] de Berquin. [*Paris*, 1790?] 8°. **B. 362. a. (90.)**

Dors mon enfant. Romance. *See* Cailteau ( )

DORUS. Dorus and Cleora. Cantata.
See BRYAN (J.)

DOSE. A Dose for the Dons. [Songs.]
See DIBDIN (C.) [*Valentine's Day.*]

DOT. La Dot. Comédie.
See DALAYRAC (N.)

DOT DE SUZETTE. La Dot de Suzette. Opéra. *See* BOIELDIEU (F. A.)

DOTHEL (NICOLAS) Six Devertimenti's or Solo's for a German Flute or Violin and Violoncello with a Thorough Bass for the Harpsicord...Opera 2ᵈᵒ.
Printed for J. Oswald : London, [1755?] fol. **g. 227. b.**

Six Duetts for German Flutes or Violins, *etc.* *Printed for..E. Chapman : London*, [1760?] fol. **g. 227.**

Six Sonatas in Three Parts for a German Flute, a Violin, with a Thorough Bass for the Harpsicord or Violoncello, *etc.* [Separate Parts.] *Printed for I. Walsh : London*, [1765?] fol. **g. 242. (8.)**

Six Sonatas or Duets for Two German Flutes or two Violins...Opera Terza.
Printed for C. and S. Thompson : London, [1765?] fol. **g. 227. a.**

XII. Sonatine Notturne per due Flauti Traverssi o due Violini, composti per Sua Maestà Rè di Prusia.
Printed for J. Oswald : London, [1753?] fol. **g. 280. (7.)**

Six Trios for Two German Flutes, or Two Violins, with a Violoncello Obligato, figur'd for the Harpsichord...Opera 4th.
Printed for C. and S. Thompson: London, [1765?] fol. **g. 677.**

DOTTEL (NICOLAUS) *See* DOTHEL.

DOUBLE. La Double Ivresse. Duo.
See ALBANESE ( )

The Double Mistake. [Song.] *See* BY.

By Bedlam Wall. [1780?] *s. sh.* fol. **H. 1601. b. (63.)**

DOUBLE DISAPPOINTMENT. Balin a mone. [Song.] Sung ... in the Double Disappointment. [Words by M. Mendez.] [*London*, 1747?] *s. sh.* fol. **G. 313. (105.)**

[Another edition.] Balin a Mone, *etc.* [*London*, 1748?] *s. sh.* fol. **H. 1994. b. (99.)**

[Another edition.] Balin a mone, *etc.*
Printed for J. Oswald : [London, 1750?] *s. sh.* fol. **I. 530. (48.)**

[Another copy.] **H. 1994. b. (100.)**

DOUBLE DISGUISE. The Double Disguise. Comic Opera. *See* HOOK (J.)

DOUBLE ENTENDRE. The Double Entendre. [Song.]
See PHILLIS. Phillis as her Wine she sipt in. [1730?] *s. sh.* fol. **G. 311. (13.)**

DOUBLE FALSEHOOD. The Forsaken Maid. A New Song in the Tragedy call'd "Double Falsehood" by Shakspear [or rather L. Theobald, the music by — Gouge]. [*London*, 1728?] *s. sh.* fol. **G. 307. (184.)**

DOUBTFUL. The Doubtful Lover. [Song.] *See* HOWARD (S.)

The Doubtful Shepherd. [Song.]
See FESTING (M. C.)

The Doubtful Swain. [Song.]
See HOWARD (S.)

DOUCE. La douce clarté de l'aurore. Romance.
See KREUTZER (R.) [*Lodoiska.*]

DOULAND. *See* DOWLAND.

DOURLEN (VICTOR CHARLES PAUL) Sonate Militaire pour Piano Forté . . . Œuvre 2ᵉ. Gravée par Mᵈˡᵉ Capelle.
Chez Capelle : Paris, [1800.] fol. **h. 1480. p. (4.)**

DOUWES (KLAAS) Grondig Ondersoek van de Toonen der Musijk.
By Adriaan Heins : Franeker, 1699. 12ᵒ. **1042. a. 8.**
There is a second title-page.

DOUX. Doux espoir de la liberté. Trio.
See LA BELLE ARSÈNE.

Doux Habitans de ces Bois. *Air Nouveau.* [*Paris*, 1678.] *s. sh. obl.* 4ᵒ. **P.P. 4482.**
Nouveau Mercure Galant, Feb., 1678, *p.* 113.

Doux jus, en passant dans mon cœur. *Air à Boire.* [*Paris,*] 1739. *s. sh.* 4ᵒ. **297. b. 29.**
Mercure de France, June, 1739.

Doux messagers du jour. [Song.]
See LE VASSEUR ( )

Doux plaisir, l'Amour te rappelle. Air.
See GRÉTRY (A. E. M.)

Doux ruisseaux, coulez sans violence. *Chanson. Gravé par Mˡˡᵉ Labassée. Imprimé par Tournelle :* [*Paris,*] 1758. *s. sh.* 8ᵒ. **297. d. 13.**
Mercure de France, June, 1758.

Doux Sommeil de l'indifférence. Romance.
See MARTINI (G.) *il Tedesco.*

DOVE. Dove ridotta sono. [Song.]
See PAISIELLO (G.) [*Gli Schiavi per Amore.*]

Dove Sono? Aria. *See* MAYER (J. S.)

DOVES. The Doves. [Song.]
See SMITH (C.)

DOW (DANIEL) Twenty Minuets, and sixteen Reels or Country Dances for the Violin, Harpsichord, or German Flute.
Printed for the Author : Edinburgh, [1775?] *obl.* 4ᵒ. **b. 53. (1.)**

DOWLAND (JOHN) The First Booke of Songes or Ayres of foure partes with Tableture for the Lute: So made that all the partes together, or either of them severally may be song to the Lute, Orpherian or Viol de gambo . . . Also an inuention...for two to playe vpon one Lute, *etc.* *Peter Short: London*, 1597. fol. **K. 2. i. 4.**

The First Booke of Songes or Ayres of foure parts . . . Newly corrected and amended, *etc.*
Peter Short the assigne of T. Morley: London, 1600. fol. **K. 2. i. 5. (1.)**

The First Booke of Songs or Aires of foure parts . . . Newly Corrected and amended. *Humfrey Lownes: London*, 1606. fol. **K. 2. i. 6.**
Imperfect, wanting fol. D1, L1, and L2.

The First Booke of Songs or Ayres of foure parts...Newly corrected and amended. *Humfrey Lownes: London*, 1613. fol. **K. 2. i. 13.**

The Second Booke of Songs or Ayres, of 2. 4. and 5. parts: With Tableture for the Lute or Orpherian, with the Violl de Gamba . . . Also an excelent lesson for the Lute and Base Viol, called Dowlands adew. Published by G. Eastland, *etc.* *Thomas Este, the Assigne of Thomas Morley: London*, 1600. fol. **K. 2. i. 5. (2.)**

The Third and Last Booke of Songs or Aires. Newly composed to sing to the Lute, Orpharion, or viols, and a dialogue for a base and meane Lute with fiue voices to sing thereto, *etc.* *P[eter] S[hort] for Thomas Adams: London*, 1603. fol. **K. 2. i. 5. (3.)**

A Pilgrimes Solace. Wherein is contained Musicale Harmonie of 3. 4. and 5. parts, to be sung and plaid with the Lute and Viols. *Printed for M[atthew] L[ownes], J[ohn] B[rowne], and T[homas] S[nodham], by the Assignment of William Barley: London*, 1612. fol. **K. 2. i. 10.**
Fol. M1 & M2 are damaged and imperfect.

See DOWLAND (R.) Varietie of Lute-lessons...Whereunto is annexed certaine Obseruations belonging to Lute-playing: By Iohn Baptist Besardo...Also a short Treatise thereunto appertayning: By Iohn Douland, *etc.* 1610. fol. **K. 2. i. 8.**

See ORNITHOPARCUS (A.) Andreas Ornithoparcus his Micrologus ... [Translated] by John Dowland, *etc.* 1609. fol. **K. 2. i. 7.**

DOWLAND (ROBERT) A Musicall Banquet. Furnished with varietie of delicious Ayres, Collected out of the best Authors in English, French, Spanish and Italian.
Printed for Thomas Adams: London, 1610. fol. **K. 2. i. 9.**
This collection contains Compositions by J. Dowland, A. Holborne, R. Martin, R. Hales, D. Batchelar, Tessoir, D. M. Megli, G. Caccini, and 9 anonymous.

Varietie of Lute-lessons: Viz. Fantasies, Pauins, Galliards, Almaines, Corantoes, and Volts: Selected out of the best approued Authors, as well beyond the Seas as of our owne Country. By Robert Douland. Whereunto is annexed certaine Obseruations belonging to Lute-playing: By Iohn Baptisto Besardo of Visonti. Also a short Treatise thereunto appertayning: By Iohn Douland, *etc.*
Printed for Thomas Adams: London, 1601. fol. **K. 2. i. 8.**
The composers named in this collection are: Diomedes of Venice; the Knight of the Lute; Iacobus Reis; Laurencini; Alfonso Ferrabosco; Gregorio Huwet; J. Douland; Maurice, Landgrave of Hesse; Anthony Holborne; Thomas Morley; Daniell Batchelar and R. Douland.

DOWN. Down by the River there grows a green Willow. Song. *See* STORACE (S.) [*The Iron Chest.*]

Down the Country lived a Maiden. Duet. *See* TWO LITTLE SAVOYARDS.

Down in the north country. *The Farmer's Daughter of Merry Wakefield.* [Song.] [*London*, 1705?] *s. sh.* **H. 1601. (133.)**

[Another copy.] **G. 305. (300.)**

[Another edition.] Down in the north Country, *etc.* [*London*, 1720?] *s. sh.* fol. **G. 307. (132.)**

[Another edition.] Down in the North Country. *Merry Wakefield Town.* [Song.] Sung by Mr. Webster. *I[ohn] F[entu]m:* [*London*, 1780?] *s. sh.* fol. **G. 307. (164.)**

Down in yon Meadow. *The drunken Wife o' Galloway.* A Scots Song, *etc.* [*London*, 1745?] *s. sh.* fol. **H. 1994. b. (19.)**

Down in yon meadow. *The Drunken Wife of Galloway.* A Scots Song.
[*London*, 1763.] 8°. **P.P. 5438. z.**
The Universal Magazine, Vol. XXXII., p. 373.

Down the Bourne and thro' the Mead. *Johnny and Mary.* The Favorite New Scotch Song [by W. Shield] introduc'd by Miss Catley in Love in a Village. For the Guittar. [*London*, 1780?] *s. sh.* fol. **I. 530. (94.)**

[Another edition.] Down the Bourn and thro' the Mead. *Johnny and Mary.* A Scots Song [by W. Shield.] Sung at Vauxhall by Mr. Cubitt 1782. Introduc'd by Miss Catley in Love in a Village. [*London*, 1785?] fol. **G. 383. j. (13.)**

DOWN. Down the Burn Davy Love. Song. *See* HOOK (J.)

Down with the Dutch. Song. *See* JOLLY. The Jolly Jack Tars of the Nation, *etc.* [1781.] *s. sh.* fol. **G. 312. (135.)**

DOYLE ( ) and **PERFECT** ( ) Peace, The Cuckoo, and Sweet Miss Prue. Three ... Rounds (composed by Messrs Doyle & Perfect,) Sung at the Harmonic Society, Bath, *etc.* *J. Peck: London*, [1800?] fol. **G. 353. (12.)**

DRAGHI (BERNARDINO) Il Primo Libro delle Villanelle a Tre voci di B. Draghi Senese, Discepolo di M. Andrea Feliciani. Basso. *Appresso Angelo Gardano: Venetia*, 1591. 4°. **D. 153.**

DRAGHI (GIOVANNI BATTISTA) [Six Select Suites of Lessons for the harpsichord: in six severall Keys. Consisting of Preludes: Allemands: Corrants: Sarabands: Arietts: Minuetts: and Jiggs.] [*London*, 1700?] fol. **g. 18.**

Imperfect, wanting the title-page, which has been supplied in manuscript.

See DUKE AND NO DUKE. A Duke and no Duke. A Farce . . . With the several Songs set to Music [by Signor Baptist, i.e. G. B. Draghi, and R. King], *etc.* 1685. 4°. **644. i. 62.**

See also BAPTIST, *Signor.*

DRAGON OF WANTLEY. The Dragon of Wantley. Burlesque Opera. *See* LAMPE (J. F.)

DRAGONI (GIOVANNI ANDREA) Di Gio. Andrea Dragoni ... Il Terzo Libro delli Madrigali à cinque voci, con vno a sette nel fine. Nuouamente posti in luce. Tenore. *Appresso l' Herede di Girolamo Scotto: Vineggia*, 1579. 4°. **C. 179.**

DRAP. Drap o' Capie o. [Song.] *See* THERE. There liv'd a wife in our gate-end, *etc.* [1770?] *s. sh.* fol. **G. 312. (137.)**

DRAW. Draw, Cupid, draw. Song. *See* MOTLEY (R.)

DRAX (THOMAS) Richest Gift of lavish Nature. *Words fitted to a Tune of T. Drax, Esq. R. Parker: London*, 1693. 4°. **P.P. 5255.**

The Gentleman's Journal, September, 1693, *pp.* 313, 314.

DREAD. Dread not, righteous queen, the danger. Song. *See* HAENDEL (G. F.) [*Esther.*]

DREAM. The Dream. *See* COME. Come gentle God of soft repose. [1740?] *s. sh.* fol. **G. 307. (19.)**

The Dream. [Song.] *See* COME. Come, gentle god of soft repose, *etc.* [1752.] 8°. **157. l. 14.**

DREAM. [Another setting.] The Dream. [Song, begins: 'Come gentle God of soft repose.'] *See* DUPUIS (T. S.)

The Dream. [Song, begins: 'Twas a hundred years ago.' *See* DIBDIN (C.) [*Will of the Wisp.*]

The Dream. [Song, begins: 'Beneath a shady Willow.'] *See* HAENDEL (G. F.) [*Acis and Galatea. For us the zephyr blows.*]

The Dream. [Song, begins: 'When night had set the world to rest.'] *See* HUDSON (R.)

The Dream. [Song.] *See* O. O how bliss full 'tis to languish. [1730?] *s. sh.* fol. **G. 310. (268.)**

The Dream. Song. *See* SOME. Some People may wonder. [1715?] *s. sh.* fol. **H. 1601. (415.)**

The Dream. [Song.] *See* WHILST. Whilst I in Sleep. [1735?] *s. sh.* fol. **G. 316. f. (76.)**

DREAMING. The Dreaming Lover. [Song.] *See* HUDSON (R.)

DREHET. Drehet Rädchen drehet euch. Chor. *See* MUELLER (W.) [*Die Zauberzitter.*]

DRESLER (GALLUS) *See* DRESSLER.

DRESSLER (ERNST CHRISTOPH) Melodische Lieder für das schöne Geschlecht. *Bey W. N. Haueisen: Frankfurt am Mayn*, 1771. 4°. **B. 309.**

DRESSLER (GALLUS) XC Cantiones Quatuor, Quinque et Plurium Vocum, *etc.* Discant^a. (Altus.) (Tenor.) (Bassus.) (Quinta Vox.) 5 pts.

Excudebat Vuolffgangus Kirchnerus: Magdeburg, 1570. *obl.* 4°. **A. 179.**

Galli Dressleri...Opus Sacrarum Cantionum, Quatuor Quinque et Plurimum Vocum, nunc denuo recognitum, et multò quàm antea correctius . . . editum, *etc.* Discantus. (Altus.) (Tenor.) (Bassus.) (Vagans.) 5 pts. *Imprimebat... Catharina Gerlachin & Hæredes Iohannis Montani, sibi & ... Wolfgango Kirchnero: Noribergae*, 1577. *obl.* 4°. **A. 179. a.**

Ausserlesene Teutsche Lieder, mit vier vnd fünff Stimmen, gantz lieblich zu singen, vnd auff allerley Instrument zu gebrauchen ... Discantus. (Altus.) (Vagans.) 3 pts. *Gedruckt ... durch Katharinam Gerlachin, vnd Johanns vom Berg, jn vnd Wolffen Kirchner: Nürnberg*, 1580. *obl.* 4°. **A. 179. b.**

DRETZEL (CORNELIUS HEINRICH) Des Evangelischen Sions Musikalische Harmonie, oder: Evangelische Choral-Buch, Worinnen die wahre Melodien, derer so wohl in denen beeden Marggrafthümern

Bayreuth und Onoltzbach, als auch in der Stadt Nürnberg . . . üblichen Kirchen-Lieder . . . zusammen getragen, und mit einem Signirten Bass versehen . . . nebst einem Anhang und Historischen Vorrede . . . herausgegeben von Cornelio Heinrich Dretzeln, *etc.* *Bey W. M. Endters seel. Tochter, Mayrin und Sohn: Nürnberg*, 1731. *obl.* 4° **B. 716.**

DRETZEL (Valentin) Dialogus oder New Jahr Gesänglein zu vnterthänigen Ehren, vnd hertzlicher Glückwünschung eines Fried- und Frewdenreichen glückseeligen guten Newen Jahrs, *etc.*
Gedruckt bey Johann Friderich Sartorio: Nürnberg, [1630.] 4°. **C. 701. g.**
The date is given in a chronogram.

Zwey schöne Geistreiche Newe Jahrs Gesang . . . mit 2. vnd 4. Stimmen . . . componirt, *etc.*
Gedruckt bey Simon Halbmayern: Nürnberg, 1627. 4°. **C. 701. c.**
The Tenor and Basis Generalis only of N° I., and the Cantus Tenor and Basis only of N° II.

Zwey schöne Geistreiche Newe Jahrs Gesang . . . mit 2. vnd 4. Stimmen . . . componirt, *etc.*
Gedruckt bey Johann Friderich Sartorio: Nürnberg, 1628. 4°. **C. 701. d.**
The Cantus, Tenor and Bassis only of N° I., and the Tenor I. and Bassis Generalis only of N° II.

Ein schön Neu Jahr-Gesänglein [begins: "Lobsinget Gott,"] mit 4. Stimmen . . . Componirt, *etc.* (Cantus.) (Tenor.) (Basis.) 3 pts. *Gedruckt bey Simon Halbmayern: Nürnberg*, 1625. 4°. **C. 701. b.**

Zwey Schöne New-Jahr-Gesänglein mit 2. vnd 4. Stimmen . . . componirt, *etc.*
Gedruckt bey Simon Halbmayern: Nürnberg, 1626. 4°. **C. 701. e.**
The Cantus, Tenor, and Basis only of N° I., and the Tenor I. and Basis Generalis of N° II.

Zwey Schöne New Jahr Gesänglein mit 2. vnd 4. Stimmen . . . componirt, *etc.*
Bey Johann Friderich Sartorio: Nürnberg, 1629. 4°. **C. 701. f.**
The Cantus, Tenor and Basis only of N° I., and the Tenor I. and Basis Generalis of N° II.

Sertulum Musicale, ex Sacris Flosculis contextum, et Ternis, IIII. V. VI. VII. & VIII. vocibus tam vivis, quam Instrumentalibus accommodatum, cum Basso continuo, *etc.* Cantus. (Tenor.) (Basis.) (Quinta Vox.) (Septima Vox.) (Octava Vox.) 6 pts.
Apud Abraham Wagenmannum: Norimbergæ, 1620. 4°. **C. 701.**
On the verso of the title-page of each part is pasted an engraved portrait of Georg Volcamer, dated 1633, *to whom the work is dedicated.*

DRETZEL (Valentin) *See* Hymns [*German.*] Ein schön new Gebet-Gesänglein . . . [begins: "Herr Gott uns mahnt die Glock und Stund"] mit vier Stimmen componirt [by V. Dretzel. Words by G. Volckhammer], *etc.* 1624. 4°. **C. 701. a.**

See Staden (J.) and Dretzel (V.) Zwey Geistliche Bet Gesäng, zu dem Heiligen Kindlein Jesu . . . componirt durch J. Staden, vnd V. Dretzl, *etc.* 1621. 4°. **D. 120. b.**

See Staden (J.) and Dretzel (V.) Magnificat . . . mit acht Stimmen . . . componirt durch Johann Staden, vnd Valentin Dretzl, *etc.* 1620. 4°. **D. 120. c.**

DREWIS (F. G.) Freundschaftliche Briefe über die Theorie der Tonkunst und Composition. *Im Verlage J. C. Hendels: Halle.* 1797. 8°. **7897. bb.**

DREYER (Johann Melchior) VI. Missae Breves et Rurales ad modernum genium. A Canto, Alto, Tenore, Basso, 2. Violini, & Organo, obligatis. 2. Clarini, 2. Corni, & Violoncello, ad libitum. Opus. II. [Separate parts.]
Sumptibus Joh. Jacobi Lotter, & Filii: Augustæ Vindelicorum, 1790. fol. **G. 877.**

DRINK. Drink and let's be jolly. [Song.] *See* Stevens (G. A.)

Drink Boys in hopes of a peace. [Song.] *See* Ball (S.)

Drink, seize the Bowl. [Song.] *See* Dunn (J.)

Drink to me only. A Favourite Glee for three Voices. *John Lee: Dublin*, [1780?] *s. sh.* fol. **H. 1601. a. (41.)**

[Another edition.] Drink to me only. A Favorite Song and Glee. *Major: London*, [1790?] fol. **H. 1648. (4.)**

[Another edition.] Drink to me only. A favorite Glee for three Voices. With the Original Words by Ben Johnson.
M. Barford: Cambridge, [1795?] *s. sh.* fol. **G. 805. i. (4.)**

Drink to me only with thine Eyes. *The Thirsty Lover.* [Song, written by Ben Jonson.]
J. Oswald, for the Temple of Apollo: [London, 1762?] *s. sh.* fol. **G. 316. (55.)**

[Another setting.] Drink to me only with thine Eyes. *To Celia*, a Song. [Words by B. Jonson.]
[*London*, 1765?] *s. sh.* fol. **G. 307. (150.)**

[Another edition.] Drink to me only with thine Eyes. *To Celia.* [Song.]
[*London*, 1765?] *s. sh.* fol. **G. 315. (87.)**

DRINK. [Another setting.] Drink to me only with thine eyes. [Song.]
See ANDREWS ( )

[Another setting.] Drink to me only with thine eyes. Song. *See* TURNOR (E.)

Drink to Night. Glee.
See CALLCOTT (J. W.)

DRINKING. Drinking Excus'd. [Song.]
See LEVERIDGE (R.)

DRINKING SONGS. [A Collection of Drinking Songs.] 3 Books.
[*Printed for J. Walsh : London*, 1750?] fol. **H. 1610.**
A collection of single-sheet songs, wanting the title-pages. The composers named are : Leveridge, J. Graves, R. Dyer, J. Barrett, J. Eccles, Arne, Green, Brown, Monro, M. Hussey, Galliard, and Boyce.

DROIT DU SEIGNEUR. Ah si parfois j'ai d'la tristesse. *Duo du Droit du Seigneur.* [By G. Martini.]
[*Paris*, 1785?] 8°. **B. 362. i. (21.)**

L'autre jour j'étois seulette. *Romance du Droit du Seigneur.* [By G. Martini] ...Accompt par Mr Porro.
Chez Baillon : [*Paris.*] 1784. 8°.
B. 362. g. (97.)

L'autre jour j'étois seulette. *Romance du Droit du Seigneur*, avec Accompagnt de Basse. [By G. Martini.]
[*Paris*, 1785?] 8°. **B. 362. i. (19.)**

Ce soir en votre honneur. *Air du Droit du Seigneur* [by G. Martini.]
Chez Baillon : [*Paris,*] 1784. 8°.
B. 362. h. (48.)

Colin s'race le dernier. *Ronde, du Droit du Seigneur.* [By G. Martini.]
[*Paris*, 1785?] 8°. **B. 362. i. (20.)**

Dans la prairie et sous l'ormeau. *Duo du Droit du Seigneur.* [By G. Martini.]
[*Paris*, 1785?] 8°. **B. 362. i. (22.)**

De l'instant qu'on nous mit en ménage. *Ariette du Droit du Seigneur.* [By G. Martini.] Accompagnement de Harpe par M. Compan. *Chez Thomassin :*
[*Paris*, 1780?] fol. **G. 800. m. (19.)**

De l'instant qu'on nous mit en ménage. [Duet] *Du Droit du Seigneur.* [By G. Martini.] [*Paris*, 1783?] 8°.
B. 362. (172.)

D'l'instant qu'on nous mit en Ménage. *Ariette du Droit du Seigneur.* [By G. Martini.] [*Paris*, 1785?] 8°.
B. 362. i. (18.)

[De l'instant qu'on nous mit en ménage.]
See ON. On ne reconnait plus le monde ...Air : De l'instant [from G. Martini's "Droit du Seigneur"] *etc.* [1785?] 8°.
B. 362. (174.)

DROIT DU SEIGNEUR. Vous enflammés et pour longtems. *Chanson du Droit du Seignr* [by G. Martini], les accompt par Mr. Porro. *Chez Baillon :*
[*Paris,*] 1784. 8°. **B. 362. h. (49.)**

Le Droit du Seigneur. [Opera.]
See MARTINI (G.) *il Tedesco.*

DROL (J.) *pseud.* The Favorite Juvenile Song of Heigh Diddle Diddle.
R. Wornum, for the Author : London, [1790?] fol. **G. 424. d. (3.)**

DROMAL (JOANNES) Conuiuium Musicum in quo Binis, Ternis, Quaternis, Quinis, et Senis Vocibus nec non et Instrumentis recolitur memoria Passionis Christi, Deiparæ Virginis, & Diuorum aliquot. Cum Basso Continuo ... Opus Secundum. Tenor.
Apud Hæredes Petri Phalesii : Antuerpiæ, 1641. 4°. **C. 204.**

Ioannis Dromal...Missæ Sex, Litaniæ, et quædam alia IV. V. VI. et VII. cum Vocibus, tum Instrumentis concertata, et non concertata. Cum Basso Continuo ad Organum. Opus Quartum. Tenor. (B. Continuus.) 2 pts.
Typis Heredûm Petri Phalesii : Antuerpiæ, 1642. 4°. **C. 204. a.**

Sertum Musicum, quorundam Sanctorum &c. IV. V. et VI. Vocibus recenter compositum ex propriis Floribus Ioannis Dromal ... Cum Basso Continuo. Tenor.
Apud Hæredes Petri Phalesii : Antuerpiæ, 1648. 4°. **C. 204. b.**

DROP. A Drop of the Creature. [Song.]
See DIBDIN (C.)

DROUAUX (HENRI BLAISE) Nouvelle Méthode pour apprendre le Plain-Chant. Divisée en Quatre Parties ... Tant pour l'Usage de Rome, que pour celuy de Paris, & autres Diocèses. *Chez G. Blaizot : Paris*, 1674. 8°. **B. 1095.**

DROWNED. Drown'd Melancholly in a Glass of Wine. *The Couragious Loyalists* ... [Ballad] To the Tune of, Rowze up Great Monarch. [*London*, 1680?] *s. sh.* fol.
Case 39. K. 6. (40.)

DRUID. Druid. [Glee.]
See CALLCOTT (J. W.)

DRUIDS. Masque of the Druids.
See FISHER (J. A.)

DRUMMER. The Drummer. [Song.]
See DIBDIN (C.) [*Private Theatricals.*]

DRUNKEN. The Drunken Patriot. [Song.] *See* As. As a Patriot I'm bred.
[1785?] fol. **G. 306. (134.)**

The Drunken Wife o' Galloway. Song.
See DOWN. Down in yon Meadow, *etc.*
[1745?] *s. sh.* fol. **H. 1994. b. (19.)**

The Drunken Wife of Galloway. Song.
See DOWN. Down in yon meadow, *etc.*
[1763.] 8°. **P.P. 5438. z.**

DRUNKEN NEWS-WRITER. Ale, cyder and perry. *A New Song* in the Comic Interlude called "The Drunken News-Writer." *R. Falkener: London*, [1771.] *s. sh.* fol. **H. 1994. a. (6.)**

DRURY (TIMOTHY) The Batchelor's Advice. A New Song. [*London*, 1754.] 8°. **P.P. 5438. z.**
The Universal Magazine, Vol. XIV., p. 82.

When the buds first appear. *A New Song, etc.* [*London*, 1753.] 8°. **P.P. 5438. z.**
The Universal Magazine, Vol. XII., p. 221.

DRYDEN (CHARLES) As Ariana, young and fair. *A Song to a Lady* who discover'd a new Star in Cassiopeia, the Words and Tune by Mr. C. Dryden. *Printed for R. Parker: London*, 1692. 4°. **P.P. 5255.**
The Gentleman's Journal for Feb. 1691-2, *pp.* 31-32.

DU. Du bel esprit au vrai génie. Vaudeville. *See* GRANDVAL (N. RAGOT DE)

Du charmant Berger que j'adore. Air. *See* FRIZON ( )

Du charmant Berger qui m'engage. *Chanson.* [*Paris*,] 1761. *s. sh.* 8°. **297. d. 29.**
Mercure de France, July, 1761.

Du choix que l'Amour suggère. Air. *See* GRÉTRY (A. E. M.) [*Panurge dans l'Isle des Lanternes.*]

Du Dieu d'Amour en bravant la puissance. [Song.] *See* GRÉTRY (A. E. M.) [*L'Amitié à l'Épreuve.*]

Du dieu d'Amour et de Bacchus. *Bacchus et l'Amour.* [Song, adapted to "Chantez, dansez" by A. E. M. Grétry.] [*Paris*, 1780?] 8°. **B. 362. (166.)**
No. 95 *of* "*L'Ariette du Jour.*"

Du Dieu de la treille. Air. *See* GELIN ( )

Du Dieu qui fait Aimer. Duo. *See* DUVAL ( ) *Mlle.*

Du fond du nord. *Chanson en l'Honneur de Marat et Le Pelletier*, par le C^en^ N... Air: Daigne écouter [by M. A. Desaugiers]. *Chez Imbault: Paris*, [1793.] 8°. **B. 362. a. (185.)**

Du haut de la voûte éternelle. Hymne. *See* CHERUBINI (M. L. C. Z. S.)

Du Jeu de la Loterie. *Chanson de la Loterie Royalle.* [Song.] Air de Figaro. [*Paris*, 1789?] 8°. **B. 362. (200.)**

[Another edition.] Du jeu de la Loterie. *La Loterie*, [Song] avec Accompagnem^t^ de Guitarre par M. Ducray. Air: de Figaro. [*Paris*, 1790?] 8°. **B. 362. j. (19.)**

Du jeune Dieu qu'on adore à Cythère. Romance. *See* ALPERERI ( )

DU. Du joli réservoir d'amour. *Le Réservoir d'Amour.* [Song.] Air: Philis demande son portrait [by Albanese]. [*Paris*, 1785?] 8°. **B. 362. f. (3.)**

Du moment où paroit l'aurore. *Chanson Nouvelle.* [*Paris*, 1780?] 8°. **B. 362. b. (55.)**

Du moment qu'on aime. [Song.] *See* ZÉMIRE ET AZOR.

Du plus beau des petits endroits. *Le Petit Bien de Lise.* Chanson nouvelle avec accompagnement de Guitare par Alberti. Air: Philis demende son Portrait [by Albanese]. *Chez M. Camand: Paris*, [1785?] 8°. **B. 362. b. (180.)**

Du plus charmant des Hochêts. *Le Hochet.* [Song.] Air: La boñe Avanture ô gué. *Chés Camand:* [*Paris*, 1780?] 8°. **B. 362. (143.)**

Du plus tendre lien. Chanson. *See* J****.

Du poids de la vieillesse. [Song.] *See* ROSIÈRE DE SALENCI.

Du Printemps qui vient de renaître. [Song.] *See* CLOCHETTE.

Du Rossignol pendant la nuit. Air. *See* DEUX AVARES.

Du Vin, du Vin. [Song.] *See* SICARD (J.)

DUBOIS ( ) Le Pasteur Fidèle ou les Delices de la Campagne. Sonates à deux parties pour deux Musettes, Vielles, Pardessus de Viole et autres Instruments... Œuvre 1^r^. *Chez l'Auteur: Paris*, [1740?] fol. **g. 536.**

DU BOIS ( ) *See* VIGNOLES (de) and DU BOIS ( ) La Lire Maçonne... Revu, corrigé... & augmenté de quantité de Chansons... par les Frères de Vignolles et Du Bois, *etc.* 1763. 12°. **04785. f. 1.**

See VIGNOLES (de) and DU BOIS ( ) La Lire Maçonne... Nouvelle édition, *etc.* 1766. 12°. **11475. ccc. 14.**

See VIGNOLES (de) and DU BOIS ( ) La Lire Maçonne... Nouvelle édition, *etc.* 1787. 12°. **11475. bb. 32. (1.)**

DU BOUSSET ( ) Amour, je t'ay fait resistance. *Air sérieux, etc.* [*Paris*, 1711.] *s. sh. obl.* 4°. **P.P. 4486.**
Mercure Galant, Tom. II., p. 268.

DUBREUIL (JEAN) Dictionnaire Lyrique Portatif, ou Choix des plus jolies Ariettes... Disposées pour la Voix, & les Instrumens, avec les paroles Françoises sous la Musique. Le tout recueilli... par M. Dubreuil. (Dictionnaire lyrique portatif... Supplément.) 4 Vols.
Chez M. Dubreuil (*Chez Didot*): *Paris*, 1766(-71). 8°. **C. 400.**

DUBREUIL (Jean) Manuel Harmonique ou Tableau des Accords Pratiques ... avec une partie chiffrée pour le Clavessin, & deux nouveaux Menuets en Rondeau, *etc.* *Chez Lacombe : Paris*, 1767. 8°. **1042. i. 10. (3.)**

DUBUISSON ( ) Premier (-Septième) Livre d'Airs Serieux et à Boire, à 2. & 3. Parties ... Seconde Partie. 7 Bks. *C. Ballard : Paris*, 1686(-92). *obl.* 12°. **A. 429.**

Charmantes prairies. *Musette en Rondeau, etc.* [*Paris,*] 1731. *s. sh.* 4°. **298. a. 17.** *Mercure de France, June*, 1731.

L'on vous dit tous les ans. Air Nouveau. [*Paris*, 1678.] *s. sh. obl.* 4°. **P.P. 4482.** *Nouveau Mercure Galant, April*, 1678, *p.* 94.

DU C... ( ) C'est un crime d'être belle. *Romance Nouvelle* ... avec accompagnement de Guitare par Casimir. *Chez M. Camand : Paris*, [1780?] 8°. **B. 362. b. (186.)**

DU C.... Si ton cœur, aimable Flore. *Chanson Dialoguée.* (La Musique est de M. du C ... Les paroles de M. D. L. P.) [*Paris,*] 1764. *s. sh.* 8°. **298. d. 20.** *Mercure de France, August*, 1764.

DUC (Philippe) Le Vergini di Filippo Duc Fiamengo, Libro Primo a Sei Voci con vn Dialogo a Otto nel Fine. Nouamente Composte & date in Luce. Canto. *Appresso li figliuoli di A. Gardano : in Venetia*, 1574. *obl.* 4°. **A. 235.**

DUCA. Duca tu non vanna. *Aileen aroon.* An Irish Ballad sung by M^rs^ Clive at y^e^ theater Royal. [*London*, 1740?] *s. sh.* fol. **G. 305. (299.)**

[Another copy.] **G. 307. (149.)**

[Another copy.] **G. 315. (152.)**

[Another edition.] Duca tu non vanna. *Aileen aroon, etc.* [*London*, 1740?] *s. sh.* fol. **G. 316. d. (103.)**

DU CAURROY (François Eustache) Preces Ecclesiasticæ ad Numeros Musices redactæ ... Liber Primus (Secundus). Tenor. 2 lib. *Ex officina Petri Ballard : Parisiis*, 1609. 4°. **E. 1379.**

DUCHATZ (W.) A Favorite German Air with Variations, and Five Walz's, for the Pedal Harp or Piano Forte, *etc.* *Printed for the Author : London*, [1800?] fol. **g. 301. (5.)**

A Favorite German Air with Variations for the Pedal Harp or Piano Forte. [*London*, 1800?] fol. **g. 301. (6.)**

Three Favorite Progressive Airs, with Variations...for the Pedal Harp or Piano Forte, *etc.* *J. Davies, for the Author : London*, [1800?] fol. **g. 139. (19.)**

DUCHATZ (W.) The Blue Bells of Scotland with Variations for the Harp or Piano Forte, *etc.* *S. Tilley : London*, [1800?] fol. **g. 139. (20.)**

A Select Collection of Lessons...for the Pedal Harp or Piano-Forte, with an Accompaniment for the Violin, ad libitum, the Principal Part compos'd by W. Duchatz...Op. 4^th^. *Printed for the Author : London*, [1800?] fol. **g. 192. a. (9.)**

This work contains compositions by W. Duchatz and Koehler.

Six Favorite Progressive Lessons for the Harp or Piano-Forte, *etc.* *J. Platts : London*, [1800?] fol. **g. 301. (4.)**

A Favorite Rondo, the Subject taken from the General Dance of the Negro's on the Gold Coast, and Three Favorite Scotch Airs, set for the Pedal Harp, or Piano Forte, *etc.* [*London*, 1800?] fol. **g. 140. (27.)**

A Favorite Sonata arranged as a Duett for 2 Harps or a Harp & Piano Forte ... Opera 3^rd^. *R. Branston, for the Author : London*, [1800?] fol. **g. 192. a. (3.)**

DUCHEMIN ( ) Avec plaisir Lisette. *Musette.* Duo de Voix égalles, *etc.* [*Paris,*] 1742. *s. sh.* 4°. **298. b. 16.** *Mercure de France, June*, 1742.

Le Buveur Agonisant. Recit de Basse, *etc.* [*June,*] 1747. *s. sh.* 4°. **297. c. 12.** *Mercure de France, June*, 1747.

Quand l'ombre de Lucas parut aux sombres bords. *Recit de Basse*...paroles de M^r^ Follet, *etc.* [*Paris,*] 1747. *s. sh.* 4°. **297. c. 12.** *Mercure de France, July*, 1747.

DU CONTANT DE LA MOLETTE (Philippe) Traité sur la Poésie et la Musique des Hebreux, pour servir d'Introduction aux Pseaumes expliqués, *etc.* *Chez Moutard : Paris*, 1781. 12°. **1409. f. 24.**

DU COUDRAY (Gillet) Amans, si votre Bergère. *Rondeau, etc.* [Words by] M. D. L. P*****. [*Paris,*] 1763. *s. sh.* 8°. **298. d. 14.** *Mercure de France, November*, 1763.

Mon cœur dans l'absence soupire. *Rondeau*, Paroles de M***, *etc.* [*Paris,*] 1773. *s. sh.* 8°. **298. e. 18.** *Mercure de France, Jan.*, 1773.

DUCRAY-DUMINIL (François Guillaume) Clavier et Gamme de Clavecin ou Piano-Forte, *etc.* *Chez Toulan : Paris*, [1785?] *s. sh.* fol. **H. 2196. (3.)**

La Croisée, Romance, Paroles et Musique par M. Ducray. *Chez Imbault : Paris*, [1785?] 8°. **B. 362. a. (128.)**

[Another edition.] La Croisée. Romance, *etc.* *Chez les frères Savigny :* [*Paris*, 1785?] 8°. **B. 362. j. (21.)**

DUCRAY-DUMINIL (François Guillaume) La Danse. Ronde. Parolles et Musique par Monsieur Ducray.
Chez Mlle Lebeau: [*Paris*, 1785?] 8°. **B. 362. e. (31.)**

[La Danse. Another edition.] N' faut pas danser comm' ça...Ronde, *etc.*
Chez les frères Savigny: [*Paris*, 1785?] 8°. **B. 362. j. (24.)**

N' faut pas danser comm' ça.
See supra: [*La Danse.*]

See Amant Statue. Sous sa forme nouvelle. *Ariette de l'Amant Statue*, [by N. Dalayrac,] Accompt de Guitarre par M. Ducray. [1785?] 8°. **B. 362. h. (38.)**

See Colin. Colin disoit à Lise un jour. *Romance*...Avec accompt de Guitarre par Mr Ducray. [1785?] 8°. **B. 362. b. (108.)**

See Corbaux ( ) [*La Naissance de la Rose.*] Portrait de ma Bergère...Accompt de Guittare par M. Ducray. [1790?] 8°. **B. 362. b. (138.)**

See Déduit ( ) Les Cinq Sens...[Song.] Accompt de Guittare par M. Ducray. [1790?] 8°. **B. 362. b. (136.)**

See Du. Du jeu de la Loterie... [Song] avec Accompagnemt de Guitarre par M. Ducray. [1790?] 8°. **B. 362. j. (19.)**

See Fillette. Fillette ne jure de rien... [Song]... Accompt de Guittare de M. Ducray, *etc.* [1780?] 8°. **B. 362. c. (38.)**

See Nous. Nous n'avons qu'un tems à vivre... Avec Accompagnemt de Guittare par Mr Ducray. [1785?] 8°. **B. 362. a. (181.)**

See Peronne Sauvée. Sitôt que Lubin m'aima... [by N. Dezède]. Accompt de Guitarre par Mr Ducray. [1783.] 8°. **B. 362. h. (8.)**

See T., *Mme de.* Un Baiser...[Song,] Accompt de Guitarre par Mr Ducray. [1785?] fol. **B. 362. f. (20.)**

See Témoins. Témoins de ma vive constance. *A ma Maîtresse*...Accompt de Guittare par M. Ducray, *etc.* [1785?] 8°. **B. 362. f. (55.)**

DUCREUX (Emmanuel) Trois Duos Concertants et Faciles pour deux Flûtes, tirés de l'Œuvre troisième des Duos de Violon de Bedard, arrangés par Ducreux, *etc.* *Chez Corbaux: Paris*, [1800?] fol. **g. 280. f. (5.)**

DUE. Due labra [*sic*] di rose. *Air Italien* (du dernier Opéra que la Reyne de Suède a fait représenter à Rome). [For Two Voices.] [*Paris*,] 1679. *s. sh. obl.* 4°. **P.P. 4482.**
Nouveau Mercure Galant, July, 1679, *p.* 169.

DUE CONTESSE. Le Due Contesse. Opera. *See* Paisiello (G.)

DUEL COMIQUE. Le Duel Comique. Comédie melée d'Ariettes.
See Paisiello (G.)

DUENNA. The Duenna, or Double Elopement, a Comic-Opera... for the Voice, Harpsichord, or Violin. [Words by R. B. Sheridan, music selected and composed by T. Linley, and T. Linley, Junr.]
Printed for C. and S. Thompson: London, [1775.] *obl.* fol. **E. 100. (2.)**

Overture, in the Duenna. [P. F.]
R. Falkener: London, [1775?] fol. **h. 721. f. (29.)**

Give Isaac the Nymph. A Favourite Song in the Duenna. For the Violin and German Flute. *J. Aird: Glasgow*, [1785?] *s. sh.* fol. **I. 530. (58.)**

Had I a heart for falsehood fram'd. Sung by Mr Leoni in the Duenna.
C[harles and] S[amuel] T[hompson: London, 1775?] *s. sh.* fol. **G. 308. (135.)**

How oft, Louisa, hast thou said. A Favorite Song with the Accompaniments. Sung by Mr Johnstone in the Duenna.
Longman and Broderip: London, [1790?] fol. **G. 805. h. (18.)**

O the days when I was young. [Song.] Sung by Mr Wilson in the Duenna.
C[harles and] S[amuel] T[hompson: London, 1775?] *s. sh.* fol. **G. 316. (56.)**

What Bard O Time discover. [Song.] In the Duenna. Sung by Mr Mattocks.
R. Falkener: London, [1775?] *s. sh.* fol. **H. 1994. b. (93.)**

When sable Night. [Song.] Sung by Miss Brown in the Duenna.
C[harles and] S[amuel] T[hompson: London, 1775?] *s. sh.* fol. **G. 313. (184.)**

DUERR (Michael) Musica Domestica, Capita Exhibens Catechismi Amicta Suavibus Sonis. Oder: Gott-geheiligte, in XXXII. Catechismus- und andern dergleichen zweystimmigen Liedern bestehende Hauss- und Hertz-Music, *etc.* [With a dedication signed by M. Dürr.] [*Nuremberg?*] 1694. 4°. **C. 584.**

DUET. A Duett, for two Performers on One Piano Forte, by the most Eminant Composers. [By J. Hook, op. 85.]
Bland & Weller: London, [1797.] fol. **g. 270. e. (19.)**
Nos. 33–36 *of a Series of Duets.*

DUETS. Duetti Galanti e Facili N° XXIV, da cantarsi al Cembalo; s'aggiungono N° VI Canoni a tre Voci. Gli uni, e gli altri composti da varj celebri Autori viventi, *etc.* *Presso Antonio de Castro: Venezia*, 1766. *obl.* fol. **E. 1766. c. (3.)**

DUETS. Duetts for two German Flutes, collected from the Favourite Operas, Entertainments, &c.
Printed for J. & J. Simpson : London, [1775?] fol. **a. 18.**
The composers named in this collection are : Stanley, W[e]ideman, Martini, Handel, Dylander, Hook, Jomelli, Rozelli, Piccini, Tacet, Dr. Arne, Gerrard, Felton, Corelli and H. Salter.

Duets or Canzonets for two Voices, Guitars, or Two German Flutes and a Bass, compos'd by Sig[r] Jomelli, Hasse, and the most Eminent Italian Masters. 3 Bks. *Printed for I. Walsh : London*, [1755?] *obl.* fol. **E. 601. k. (5.)**

DUFRESNE (Fidèle) Deuxième Pot-Pourri d'Airs Variés pour Violon, avec Accompagnement de Violon et Basse, *etc.* [Separate Parts.] *Chez Pleyel : Paris*, [1800?] fol. **g. 409. a. (3.)**

DUFRESNOY ( ) *Madame.* A Favorite Sonata...for the Harp or Piano Forte, arranged with Accompaniments for Two French Horns, ad libitum . . . by H. Leander. *Printed for R. Birchall : London*, [1800?] fol. **h. 1480. h. (7.)**
Wanting the Horn parts.

Two Sonatas, for the French Pedal Harp, with an Accompaniment for a Violin ad libitum...Op. 1[st]. *Printed for the Author : London*, [1800?] fol. **h. 3200. (10.)**
Wanting the Violin part.

DU FRESNY DE LA RIVIÈRE (Charles) *See* Rivière du Fresny (C.)

DUGAZON (Gustave) *See* Dalayrac (N.)

[*Alexis.*] Dès mon enfance. *Romance...* Arrangée pour le Piano par G. Dugazon. [1800?] fol. **H. 538. f. (3[b].)**

DUGUÉ (Philippe) Amis, j'ai vu sur l'hémisphère. *Recit de Basse.* Paroles de M. Thomas, *etc.* [*Paris,*] 1775. 8°. **298. e. 35.**
Mercure de France, Feb., 1775.

Ariette, mise en musique par M. l'Abbé Dugué. *See* Fournier (P. S.) Traité historique et critique sur l'Origine et les Progrès des Caractères de Fonte, *etc.* 1765. 4°. **785. k. 8.**

Lise m'aimoit, Lise m'était fidelle. *Chanson.* Paroles de M. Frém***. [*Paris,*] 1768. *s. sh.* 8°. **297. e. 15.**
Mercure de France, April, 1768.

DUKE. The Duke's Defeat of the Rebels. [Song.] *See* Come. Come, my boys, let's drink and sing. [1745.] *s. sh.* fol. **I. 530. (32.)**

Duke upon Duke. [Song.] *See* Holcombe (H.)

DUKE AND NO DUKE. A Duke and no Duke. A Farce...Written by N. Tate. With the several Songs set to Music [by Signor Baptist, *i.e.* G. B. Draghi, and R. King], with thorow Basses for the Theorbo ; or Basse Viol. *Printed for H. Bonwicke : London*, 1685. 4°. **644. i. 62.**

[Another copy.] **83. b. 11. (6.)**

DUKE OF GUISE. Tell me Thirsis. *A Song in the Fifth Act of the Duke of Guise.* [Music by Cap[t] Pack.] *T. H. for R. Bentley : London*, 1683. 4°. **644. g. 83.**
This song, or rather dialogue, is printed at the end of Dryden and Lee's Play.

DUKE OF MONMOUTH. The Duke of Monmouth's Triumph. [Song.] *See* Come. Come Brethren of Faction, *etc.* 1683. *s. sh.* fol. **H. 1980. (232.)**

DUKE OF ORMOND. The Duke of Ormond's Health. [Song.] *See* Barrett (J.) *Organist.*

DULCIBELLA. Dulcibella. Two-Part Song. *See* Purcell (H.)

DULICH (Philipp) *See* Dulichius.

DULICHIUS (Philippus) Cantiones Quinque senis vocibus compositæ, *etc.* Basis. (Discantus (Altus) (Tenor) (Quinta Vox) (Sexta Vox) V. Cantionum, *etc.*) 6 pts. *Andreas Kellner : Stetini*, 1589. *obl.* 4°. **A. 182.**

Sex Cantiones Sacræ Quinis Vocibus concinnatæ, *etc.* Discantus. (Altus.) (Tenor.) [Basis.] (Quinta Vox.) 5 pts. *Typis hæredum Andreæ Kelneri : Stetini*, 1593. *obl.* 4°. **A. 182. a.**
The Bass part has a dedicatory epistle in place of title-page.

Prima (Secunda) (Tertia) (Quarta) Pars Centuriæ Octonum et Septenum Vocum Harmonias Sacras Laudibus Sanctissimæ Triados consecratas continentis, *etc.* Discantus. (Altus.) (Tenor.) (Quinta Vox.) (Septima Vox.) 5 pts. *Typis Johannis Duberi (Myliandrinis) (Kelnerianis) : Stetini*, 1607 (1608) (1610) (1612). 4°. **A. 182. d.**

Fasciculus novus continens Dicta Insigniora ex Evangeliis Dierum cum Festorum tum Dominicorum, intra Pentecostes et Adventus ferias contentorum. desumta & quinarum vocum concentu, xii. Glareani modis indubitatis attemperato, *etc.* Discantus. (Altus.) (Basis.) (Quinta Vox.) 4 pts. *In officina Kellneriana : Stetini*, 1598. *obl.* 4°. **A. 182. b.**

Novum Opus Musicum duarum partium, continens Dicta insigniora ex Evangeliis dierum cum Dominicorum, tum Festorum præcipuorum totius anni, desumta, & quinarum vocum concentu, xii. Glareani

modis indubitatis attemperato, accuratè exornata...Prior pars à ferijs Adventus incipiens...posterior à festo pentecostes initium sumens... adiectis utriusq; alijs nonnullis cantionibus. Discantus. (Altus.) (Tenor.) (Basis.) (Quinta Vox.) 5 pts. *Excusum in officina Myliana : Stetini*, 1599. *obl.* 4°. **A. 182. c.**

DULINGIUS (Antonius) Cithara Melica, vel Opus Musicum Plane Novum ... Modulos aliquot sacros præcipuis Festivitatibus anniversarijs inservientes continens, . . . vocibus XII., X. & VIII. personans, *etc.* Altus. (Tenor.) (Quintus.) (Septimus.) 4 pts. *Typis Joachimi Boelij, sumptibus Johannis Neumanni : Magdæburgi*, 1620. 4°. **B. 81.**

DULL. The dull unanimated Wretch. Song. *See* Stanley (J.)

DU LUSSY ( ) [La Muse Maçonne.] Allerneueste Entdeckung der ... Geheimnisse ... der Freimäuerei, *etc.* (Zweytes und drittes Schreiben eines Profanen ... Nebst einer Uebersetzung des Französischen Werkgens: La Muse Maçonne des Herrn Lussy, *etc.*) 2 pts. *Jerusalem* [Frankfort?], 1768. 8°. **4785. aaa. (1.)**

DUM. Dum spectas fugio; *A Song* made on the Motto of Dr. Blow's Sun-dial. [*London*, 1720?] *s. sh.* fol. **G. 307. (131.)**

DUMBARTON. Dumbarton's Drums beat bonny O. *Dumbarton's Drums.* [Song.] [*London*, 1740?] *s. sh.* fol. **G. 310. (209.)**

[Another edition.] Dumbarton's Drum's beat bonny O. *Dumbarton's Drums.* [Song.] Set for the German Flute. [*London*, 1740?] *s. sh.* fol. **G. 316. d. (118.)**

DUMME GAERTNER. Der Dumme Gärtner. Singspiel. *See* Neefe (C. G.)

DU MONCHAU (Charles François) A Collection of Airs selected from the French and Italian Operas, adapted for two Violoncellos, *etc.* *Welcker : London*, [1780?] fol. **g. 24. (1.)**

DUMONT (Henri) Meslanges à II. III. IV. et V. Parties, avec la Basse-Continuë. Contenant plusieurs Chansons, Motets, Magnificats, Preludes, & Allemandes pour l'Orgue & pour les Violes. Et les Litanies de la Vierge...Livre Second. Dessus. (Haute-Taille.) (Basse.) (Basse de Viole, ou Basse-Taille.) (Dessus de Viole, ou Bas-Dessus.) (Troisième Partie adioustée aux Preludes des Meslanges ... pour un Dessus de Viole, ou Taille, ou pour une Basse de Viole touchée à l'Octave. Avec la Basse-continuë des Motets à plusieurs Parties, pour la commodité des Instruments.) 6 pts. *Robert Ballard : Paris*, 1657(-61). 4°. **D. 980.**

DUMONT (Henri) *See* Gouy (J. de) Le Compagnon Divin, ou les Airs à Quatre Parties, sur la Paraphrase des Pseaumes . . . Esquels on a ajouté quelques Airs de ... H. Dumont, *etc.* [1695?] *obl.* 4°. **A. 141.**

DUMONT MARQUÉS ( ) Menage, cher Amant. *Air Sérieux, etc.* [*Paris*,] 1740. *s. sh.* 4°. **298. b. 6.** *Mercure de France, June*, 1740.

DUN (Alexandre) Lise. Air...Avec un Accompagnement de Guittare, et un de Violon sans Guittare. *Chez Imbault : Paris*, [1785?] 8°. **B. 362. g. (81.)**

Sei Sonate a Violino solo col Basso . . . Gravées par Ribart. *Chés M. Le Menu : Paris*, [1765?] fol. **K. 7. i. 13.**

DUNCAN. Duncan and Victory. [Song.] *See* Dibdin (C.) [*The Sphinx.*]

Duncan's Victory. Song. *See* Foes. The Foes of Old England, *etc.* [1798?] fol. **H. 2826. c. (16.)**

DUNCAN DAVIDSON. Duncan Davidson, made into a Rondo for the Piano Forte. *N. & M. Stewart : Edinburgh*, [1800?] fol. **g. 149. (15.)**

DUNCAN GRAY. Duncan Gray came here to woo. [Song.] *See* Ross ( )

DUNCOMBE (William) The Favorite Air of God save the King, with Variations for two Performers on one Piano Forte or Harpsichord, *etc.* *Printed for the Author : Kensington*, [1790?] fol. **g. 131. (6.)**

First Book of Progressive Lessons for the Harpsichord and Piano Forte, *etc.* *J. Bland : London*, [1785?] *obl.* 4°. **b. 25. (1.)**

A Second Book of Twelve Progressive Lessons for the Harpsichord or Piano Forte. Compiled and adapted...by W. Duncombe, *etc.* *J. Bland : London*, [1785?] *obl.* 4°. **b. 25. (2.)**

DUNI (Antonio) Cantate da Camera. Dedicate alla Maestà di Giovanni V., Re di Portogallo, *etc.* *Printed for W. Smith : London*, [1735?] *obl.* fol. **E. 174.**

DUNI (Egidio Romualdo) La Clochette. Comédie en un Acte en Vers. Par Mr. Anseaume...Gravée par le S^r^ Hue. [Full Score.] *Chez l'Auteur : Paris*, [1766.] fol. **H. 454. b.**

[Another edition.] La Clochette. Comédie en un Acte et en vers, mêlée d'Ariettes, par M. Anseaume . . . avec la Musique. 1771. *See* Recueil. Recueil général des Opéra Bouffons, *etc.* Tom. 6. 1777. 8°. **11735. b. 2.**

—— [For editions and excerpts published anonymously:] *See* Clochette.

DUNI (Egidio Romualdo) Les Deux Chasseurs et la Laitière, Comédie en un Acte, ... par Mr. Anseaume ... Gravé par le Sr Hue. [Full Score.] *Chez l'Auteur : Paris*, [1763.] fol. **G. 271.**

[Les Deux Chasseurs et la Laitière.] Das Milchmädchen und die beiden Jäger. Ein Singspiel, *etc.* [Music by E. R. Duni.] *See* Operettas. Sammlung der komischen Operetten, *etc.* Band II. No. 1. 1772. 8°. **B. 729.**

—— [For editions and excerpts published anonymously :] *See* Deux Chasseurs.

L'École de la Jeunesse, ou le Barnevelt françois ; Comédie en trois actes et en vers ; meslée d'Ariettes : [words] par M. Anseaume...avec la Musique. *Chez Duchesne : Paris*, 1765. 8°. **11738. b. 14. (5.)**

[Another edition.] L'École de la Jeunesse, *etc.* 1770. *See* Recueil. Recueil général des Opéra Bouffons, *etc.* Tom. 3. 1777. 8°. **11735. b. 2.**

La Fée Urgèle, ou Ce qui plaît aux Dames. Comédie en quatre actes en vers. Les Paroles sont de Mr * * * [i.e. C. S. Favart] ...Gravée par le Sr Hue. [Full Score.] *Chez l'Auteur : Paris*, [1766.] fol. **G. 271. e.**

—— [For editions and excerpts published anonymously :] *See* Fée Urgèle.

La Fille mal gardée. Comédie en un Acte, melée d'Ariettes, *etc.* [Full Score.] *Chez Mr De la Chevardière : Paris*, [1758.] fol. **H. 540. a. (3.)**

L'Isle des Foux. Comédie en deux actes, meslée d'Ariettes ; parodie de l'Arcifanfano de Goldoni ; par Mrs. Anseaume * * * ...Nouvelle édition, revue & corrigée. (*Chez la Veuve Duchesne : Paris*, 1766.) 8°. **11738. b. 14. (1.)**

—— [For songs, &c., published anonymously :] *See* Isle des Foux.

Mazet, Comédie en Deux Actes par Mr Anseaume,...Gravé par le Sr Hue. [Full Score.] *Chez l'Auteur : Paris*, [1761.] fol. **G. 760. (2.)**

Mazet. Comédie en deux Actes et en vers, meslée d'Ariettes ; [words] par M. Anseaume ... Nouvelle édition, revue & corrigée. (*Chez la Veuve Duchesne : Paris*, 1766.) 8°. **11738. b. 14. (2.)**

Mazet, *etc.* (Avec un Turc. *Ariette de Mazet.*) 2 pts. 1771. *See* Recueil. Recueil général des Opéra Bouffons, *etc.* Tom. 5. 1777. 8°. **11735. b. 2.**

—— [For songs, &c., published anonymously :] *See* Mazet.

Le Milicien, Comédie...meslée d'Ariettes ; [music by E. R. Duni, words] par M. Anseaume. (1766.) 8°. *See* Milicien. **11738. b. 14. (3.)**

DUNI (Egidio Romualdo) Minuetti et Contridanze . . . dedicati all' illustrissima Signora...Lady Rich, *etc.* *Londra*, 1738. *obl.* 4°. **b. 38.**

Les Moissonneurs, Comédie en trois Actes. Les paroles de Mr Favard, *etc.* [Full Score.] *Chez l'Auteur : Paris*, [1768.] fol. **H. 454. a.**

Les Moissonneurs, Comédie en trois actes et en vers, mêlée d'ariettes ... par M. Favart, *etc.* [With the voice-part of the concluding Vaudeville.] *Chez la Veuve Duchesne : Paris*, 1768. 8°. **164. d. 25.**

[Another edition.] Les Moissonneurs, *etc.* 1770. *See* Recueil. Recueil général des Opéra Bouffons, *etc.* Tom. 6. 1777. 8°. **11735. b. 2.**

[Les Moissonneurs.] Die Schnitter, ein Singspiel, *etc.* [Music by E. R. Duni.] *See* Operettas. Sammlung der komischen Operetten, *etc.* Band II. No. 4. 1772. 8°. **B. 729.**

—— [For songs, *etc.*, published anonymously :] *See* Moissonneurs.

Nina et Lindor. Intermède en deux Actes...Gravée par Melle Vendôme. [Full Score.] *Chez L'Auteur : Paris*, [1768.] fol. **G. 271. c.**

Le Peintre Amoureux de son Modèle. Opéra Comique de Mr. Anseaume, *etc.* [Full Score.] *Chés l'Auteur : Paris*, [1757.] fol. **G. 271. a.**

Le Peintre amoureux de son Modèle, Pièce en deux Actes, *etc.* (Ariettes [by E. R. Duni] du Peintre amoureux, *etc.*] 2 pts. 1759. 8°. *See* Peintre amoureux de son Modèle. **11739. aaa. 26. (2.)**

Le Peintre Amoureux de son Modèle, Pièce en deux Actes, parodiée dal Pittore Innamorato, Intermède Italien...Par M. Anseaume. Avec les Ariettes en Musique, *etc.* 1771. *See* Recueil. Recueil général des Opéra Bouffons, *etc.* Tom. 4. 1777. 8°. **11735. b. 2.**

Le Retour au Village. Opéra Comique, Pantomime et Ballet tiré de Ninette à la Cour, comédie de Mr. Favart...Gravée par Mme Le Febvre. [Full Score.] [*Paris*, 1762.] fol. **G. 271. b.**

Les Sabots. Pièce en un Acte par M. Sedaine...Gravée par le Sr Dezauche. *Chez l'Auteur : Paris*, [1768.] fol. **G. 271. d.**

Les Sabots, Opéra-Comique en un Acte, mêlé d'Ariettes ; par Mrs. C[haspoul] & Sédaine...avec la Musique [of one song, by E. R. Duni]. *See* Recueil. Recueil général des Opéra Bouffons, *etc.* Tom. 1. 1777. 8°. **11735. b. 2.**

DUNI (Edigio Romualdo) Sei Sonate a Tre, Due Violini & Violoncello o Basso Continuo . . . Opera Prima. [Separate Parts.] *Gravé par A. Magitto Fils : Rotterdam*, [1735 ?] fol. **g. 274. d. (5.)**

La Veuve Indécise. Opéra Comique de M. Vadé. Parodie de la Veuve Coquette... Avec les Partitions séparés. *Chez l'Auteur : Paris*, [1759.] fol. **H. 454. c.**
The title-page is signed by the composer.

See Shield (W.) [*The Crusade.*] The Songs...in the...Crusade, [a Pasticcio,] composed by...Duny, *etc.* [1790.] *obl.* fol. **D. 293. b.**

DUNI (Egidio Romualdo) and **LARUETTE** (Jean Louis) Le Docteur Sangrado. Opéra-Comique...Avec la Musique [by E. R. Duni and J. L. Laruette]. *See* Docteur Sangrado. 1758. 8°. **11738. b. 13. (2.)**

DUNN (John) Drink, seize the Bowl. *A Bacchanalian Song, etc.* [*London*, 1760 ?] *s. sh.* fol. **G. 316. d. (115.)**

The Expedition. [Song.] The Words by Mr. Boyce. *Printed for H. Waylett :* [*London*, 1758.] *s. sh.* fol. **G. 316. d. (1.)**

Fill, let Wine my Heart inspire. *A Bacchanalian Song, etc.* [*London*, 1760 ?] *s. sh.* fol. **G. 316. d. (136.)**

How blest were mortals wou'd they know. *A Song, &c.* [*London*, 1750 ?] *s. sh.* fol. **I. 530. (50.)**

[Another edition.] How blest were mortals wou'd they know. *We are never satisfy'd.* [Song, music by J. Dunn.] *See* Chloe. Chloe, or the Musical Magazine, *etc.* No. 80. [1760 ?] fol. **G. 433.**

How blest were mortals would they know. [For editions published anonymously :] *See* How.

A Hymn to Ohio. [Song.] [*London*, 1760 ?] *s. sh.* fol. **G. 307. (78.)**

Let the Goblet sparkle high. *A Bacchanalian Song, etc.* [*London*, 1755 ?] *s. sh.* fol. **G. 316. e. (70.)**

On the Reduction of Martinico. [Song.] The Words by Mr. Boyce. [*London*, 1762.] *s. sh.* fol. **G. 316. f. (71.)**

On the Reduction of Martinico. [For editions published anonymously :] *See* What. What nation shall dare, *etc.*

The Paramour. *See* infra : [*Six English Songs. N°* 2.]

DUNN (John) Sally, a Pastoral. The Words by Mr. Boyce . . . Sung by Mrs. Chambers. [*London*, 1760 ?] *s. sh.* fol. **G. 316. a. (22.)**

[Another copy.] **G. 316. (57.)**

See what sweets this wreath compose. *Cantata.* The Words by Mr. Rolt, *etc.* [*London*, 1750 ?] fol. **G. 311. (103.)**

The Shepherd's Resolution. *See* infra : [*Six English Songs. N°* 5.]

The Shy Maid. [Song.] [*London*, 1745 ?] *s. sh.* fol. **G. 316. e. (33.)**

The Slight. *See* infra : [*Six English Songs. N°* 1.]

Twelve English Songs, *&c.* *J. Simpson, for the Author : London*, [1745 ?] fol. **G. 806. g. (9.)**

Six English Songs and a Dialogue, as they are perform'd at the Publick Gardens, *etc.* *Printed for J. Oswald : London*, [1752 ?] fol. **G. 806. g. (8.)**

—— [N° 1.] The Slight. *See* Child. Child of Zephyr, Child of May, *etc.* [Music by J. Dunn.] [1755 ?] *s. sh.* fol. **G. 316. (31.)**

—— [N° 2.] The Paramour. *See* Come. Come, fair one, and rove, *etc.* [By J. Dunn.] [1755 ?] *s. sh.* fol.

—— [N° 4.] To Phillis. *See* Phillis. Phillis why shou'd we delay, *etc.* [By J. Dunn.] [1760 ?] *s. sh.* fol. **G. 311. (21.)**

—— [N° 5.] The Shepherd's Resolution. *See* Young. Young Colin the blithest upon the gay Green, *etc.* [By J. Dunn.] [1760 ?] *s. sh.* fol. **G. 314. (101.)**

The Swain's Resolution, *etc.* [Song.] [*London*, 1748.] 8°. **157. l. 10.**
The London Magazine, 1748, p. 520.

To Phillis. *See* supra : [*Six English Songs. N°* 4.]

Young Dorilas. [Song.] The Words by Mr. Smithies. [*London*, 1750 ?] *s. sh.* fol. **G. 316. a. (21.)**

Young Dorilas. [For editions published anonymously :] *See* Young.

DUNNE ( ) *Captain.* A Horupipe, *etc.* [P. F.] *A. Hoffman : London*, [1800 ?] fol. **g. 229. (17.)**

DUO. Le Duo d'Amour. [Song.] *See* À. À quoi sert de faire morale, *etc.* [1785 ?] 8°. **B. 362. f. (51.)**

Duo de l'Amour et de Bacus. *See* Non. Non, je ne scais qu'aimer. [1780 ?] 8°. **B. 362. a. (56.)**

DU PARC ( ) Ne croyez pas, jeune Bergere. *Menuet* [for three voices]. [*Paris*, 1678.] *s. sh. obl.* 4°. **P.P. 4482.**
Nouveau Mercure Galant, Nov., 1678, *p.* 94.

DU PARC ( ) Qu'on ne me parle plus d'armes. [Two-part Song.]
[*Paris*, 1678.] *s. sh. obl.* 4°. **P.P. 4482.**
Nouveau Mercure Galant, Oct., 1678, *p.* 65.

DUPÉRIER ( ) Quand je vous parle, Eglé. *Air tendre.* Les paroles sont de M^r^ Meslé, *etc.* [*Paris*,] 1751. *s. sh.* 4°.
298. c. 4.
Mercure de France, June, 1751.

DU PHLY ( ) Pièces de Clavecin, *etc.* Gravées par M^elle^ Vandome.
Chez l'Auteur : Paris, [1755?] fol.
h. 92.

DUPONCHEL (Jacobus) Psalmi Vespertini una cum Litaniis Beatæ Mariæ Virginis, tribus vocibus concert. cum organo decantandi, *etc.* Cantus Primus. (Cantus Secundus.) (Bassus.) (Organum.) 4 pts. *Apud Iacobum Phæum :*
Romae, 1665. 4°. **C. 287.**

DUPORT (Jean Louis) Eight Airs with Variations for two Violoncellos.
Longman, Clementi & Co. :
London, [1800?] fol. **h. 204. b. (5.)**
Six Sonates pour Violoncelle et Basse ... Œuvre IV^me.^ *Chez Sieber père :*
Paris, [1800?] fol. **h. 1865. (5.)**

DUPORT (Jean Pierre) Six Sonatas pour le Violoncelle...Dediées à Messire Fitzwilliam, *etc.* *R. Bremner :*
London, [1770?] fol. **g. 514. a. (5.)**
[Another copy.] **g. 24. a. (3.)**
Wanting the title-page.
Six Sonates pour le Violoncelle et Basse ...Œuvre 3^e^. Gravées par Landrin.
Chez Mr. Landrin : Paris [1765?] fol.
g. 42.
The title-page is signed by the composer.
Six Sonates pour le Violoncelle et Basse ...Œuvre III. *Chez Imbault :*
Paris, [1790?] fol. **h. 1568. d. (1.)**

DU PRÉ ( ) Ah! qu'il est doux de vivre en liberté! [Song.]
[*Paris*, 1679.] *s. sh. obl.* 4°. **P.P. 4482.**
Nouveau Mercure Galant, Feb., 1679, *p.* 132.
Le Passant et la Tourterelle. *Air tendre, etc.* [*Paris*,] 1750. *s. sh.* 4°.
297. c. (25.)
Mercure de France, Jan., 1750.

DUPUIS (Thomas Sanders) Belinda [Song, words] by Mr. Lockman. To a Favourite Minuet compos'd by M^r^ Dupuis.
Printed for H. Waylett :
[*London*, 1753?] *s. sh.* fol. **G. 316. (59.)**
Cathedral Music in Score...Selected from the Original Manuscripts, and ... Revised by J. Spencer. (Organ Part...Adapted by J. Spencer.) 3 Vol. *Smart :*
London, [1797.] fol. **I. 216.**
Wanting the portrait.

DUPUIS (Thomas Sanders) A Second Collection of Twelve new Minuets... Neatly fitted for the Violin, German-Flute & Harpsicord, with a Thorough Bass, *etc.*
T. Cahusac :
London, [1755?] *obl.* 4°. **b. 53. a. (1.)**
Six Concerto's for the Organ, or Harpsichord, *&c.* [*London*, 1760?] fol.
h. 2732. m. (1.)
Twenty-four Double and Single Chants, *etc.* *Preston & Son :*
London, [1795?] *obl.* 4°. **B. 511. h. (3.)**
The Dream. An Ode newly set by M^r^ Dupuis. [Song.] [*London*, 1770?] *s. sh.* fol. **G. 316. (58.)**
God save the King. A New Loyal Song for the 1^st^ of Jan^y^ 1793 ... The Words by ...W. D. Tattersall. Harmonized by T. S. Dupuis. *Smart : London*, [1793.] fol.
G. 810. (24.)
In my lonely Cot obscure. *A Pastoral Air*...The Words by C. Vanderstop.
G. Smart : London, [1785?] fol.
G. 309. (99.)
The Inconstant's Reward. A New Song.
L[ongman,] L[ukey] & Co. :
[*London*, 1775?] *s. sh.* fol.
G. 314. (98.)
Ode on the late Providential Escape of His Majesty from Assassination, as performed at the Star & Garter Tavern Pall Mall at a Dinner held by the Gentlemen of his Majesty's Chapels Royal, *etc.* (The Words by T. S. Dupuis, Jun^r.^)
Printed for Longman & Broderip :
London, [1786.] fol. **H. 1652. (3.)**
Pieces for the Organ or Harpsichord... for the use of Young Organists...Op. VIII.
Preston & Son : London, [1791?] *obl.* fol.
e. 174. k. (2.)
A Second Set of Pieces for the Organ, Piano Forte, or Harpsichord ... for the Use of Young Organists...Op. X.
Printed for J. Dale :
London, [1792?] *obl.* fol. **e. 120. (4.)**
Since Friends and Companions. *A Glee* in three Parts, Composed for the Chapel Royal Feast, The Words by T. S. Dupuis, Jun^r^. *Longman and Broderip :*
London, [1795?] fol. **G. 352. (21.)**
Sonatas for the Harpsichord, Organ or Piano Forte, with an Accompanyment for a Violin...Opera Seconda.
Printed for the Author :
London, [1770?] fol. **g. 76. a.**
Six Sonatas for the Piano Forte or Harpsichord with an Accompanyment for a Violin...Op. VI. *Printed for the Author :*
London, [1785?] fol. **g. 76.**
Nine Voluntaries for the Organ, performed ...at the Chapels Royal...Composed by the late D^r^ S. Dupuis, *etc.* *Preston :*
London, [1800?] *obl.* fol. **e. 1090. a. (1.)**

DUPUIS (Thomas Sanders) *See* Amusement for the Ladies. Amusement for the Ladies, being a Selection of ... Glees and Madrigals...by...Doctors Arne,... Dupuis, *etc.* [1791–93.] *obl.* fol. **E. 61.**

See Psalms. [*English.*] An Abridgment ...of...the Psalms,...with...Tunes... by Mr Dupuis, *etc.* [1777.] 8°.
A. 511. d.

DURAN (Domingo) Lux Bella. [Fol. 2 *recto:*] Ars cantus plani cõposita breuissimo compendio Lux bella nũcupata, *etc.* [Fol. 7 *recto:*] Incipiũt octo toni artis musice a patre sanctissimo gregorio ordinati, *etc.* G. L.

Este obra fue emprimida en Seuilla por quatro alemanes compañeros, etc. 1492. 4°.
K. 8. f. 17.

14 *leaves, without pagination. Sig. a—six, b—eight leaves.* 36 *lines to a page of text. The last leaf, probably blank, is wanting.*

DURAND ( ) Le Retour du Printems. Ode anacréontique. Les paroles sont de Mr de la Verdière, *etc.* [*Paris,*] 1749. *s. sh.* 4°. **297. c. 22.**

Mercure de France, June, 1749.

DURAND (Auguste Frédéric) *See* Duranowsky.

DURANDARTE. Durandarte and Balerma. Ballad.
See Barthelemon (F. H.)

DURANOSKY (Auguste Frédéric) *See* Duranowsky.

DURANOWSKY (Auguste Fréderic) Trois Duos Concertans pour deux Violons, *etc.* [Separate Parts.] *Chez Momigny: Paris,* [1800?] fol. **g. 421. m. (3.)**

DURANTE (Francesco) [Sonate per Cembalo divise in studii e divertimenti.] *Philippus de Grado:* [*Napoli,* 1732.] *obl.* fol. **e. 31.**

Imperfect, wanting the title-page.

DUREY DE NOINVILLE (Jacques) *See* D***. Histoire du Théâtre de l'Académie Royale de Musique...Seconde Édition, *etc.* [By L. Travenol and J. Durey de Noinville.] 1757. 8°.
1042. h. 3.

D'URFEY (Thomas) A New Collection of Songs and Poems.
Printed for J. Hindmarsh: London, 1683. 8°. **11623. bbb. 1.**

This collection contains music (possibly by D'Urfey) with no composer's name and also songs set by J. Blow and T. Farmer.

A New Health to Prince Eugene. [Song, written and] Set to Musick by Mr T. Durfey. [*London,* 1710?] *s. sh.* fol.
H. 1601. (439.)

D'URFEY (Thomas) The Lady Devoted, [a New Song written and] Sett by Mr Tho. Durfey. [*London,* 1715?] *s. sh.* fol.
H. 1601. (338.)

Wit and Mirth, or Pills to Purge Melancholy. [For the various editions of this work:] *See* P., H.

DURI (Jan Chiaber Jan) *See* Frizzoni (G. G. B.) Canzuns Spirituælas, &c. [The Tunes selected and revised by...J. C. J. Duri.] 1765. 8°.
3437. h. 20.

DÜRR (Michael) *See* Duerr.

DURUELL ( ) The true use of the Bottle. [Song,] to a Dance of Monsr Duruells. [*London,* 1710?] *s. sh.* fol.
H. 1601. (275.)

[Another edition.] The true use of the Bottle. A song.
[*London,* 1715?] *s. sh.* fol.
G. 310. (35.)

DUSKY. The Dusky Night rides down the Sky. *The Dusky Night.* [Song.] As Sung by Mrs. Farrel in the Beggars Opera. [Words from Fielding's 'Don Quixote in England.']
Str[aight] and Sk[illern: London, 1775?] *s. sh.* fol. **G. 312. (176.)**

DUSSECK (Jan Ladislav) *See* Dussek.

DUSSEK (Giovanni Luigi) *See* Dussek (Jan Ladislav)

DUSSEK (Jan Ladislav) Adieu, a Favorite Duett...by Mr. Kelly, as Sung in Lionell & Clarissa at the Theatre Royal Haymarket, arranged for the Piano Forte by J. L. Dussek. [*London,* 1799?] fol.
g. 272. g. (30.)

The Adieu [by M. Kelly], composed as a Rondo. [P. F.] *G. Walker: London,* [1800?] fol. **g. 452. a. (1.)**

Air Russe, arrangé par J. L. Dussek. [P. F.] *J. Dale:* [*London,* 1795?] fol.
h. 2999. (9.)

[Another copy.] **g. 161. e. (3*.)**

Petits Airs connus variés pour Clavecin ou Forte-Piano..Œuvre VI.
Chez A. Le Duc: Paris, [1788?] fol.
g. 272. e. (4.)

Three Favorite Airs,—My Lodging is on the cold Ground, Shepherds I have lost my Love, and the Countess of Sutherland's Reel,—Arranged as Rondos for the Piano Forte or Harp. | *C. Wheatstone: London,* [1800?] fol. **g. 452. a. (7.)**

Anna. A Favourite Scotch Song with Variations for the Piano-Forte or Harpsichord. *Corri & Co.: Edinburgh,* [1795?] fol. **g. 272. g. (32.)**

Blaise et Babet, Air varié pour le Piano Forte. *G. Walker: London,* [1800?] fol.
g. 452. a. (2.)

DUSSEK (Jan Ladislav) [The Captive of Spilberg.] The Favorite Romance of the Captive of Spilberg...the words by P. Hoare, *etc.*

Corri, Dussek & Co., for M. Kelly : London and Edinburgh, [1798.] *obl.* fol. **E. 980.**

Imperfect, wanting pp. 43 *and* 44.

—— The Favorite Overture and Hornpipe ...for the Piano Forte, with an accompaniment for the Tamborine.

Printed for Corri, Dussek & Co. : London & Edinburgh, [1798.] fol. **g. 452. a. (3.)**

—— The Favorite Song of The Willow, *etc.*

Printed for Corri, Dussek & Co. : London & Edinburgh, [1798.] fol. **H. 2831. (35.)**

La Chasse, for the Piano Forte.

See Pleyel, Corri and Dussek. Pleyel, Corri & Dussek's Musical Journal, *etc.* N° 1. 1797. fol. **g. 141. (15.)**

Dussek's 2d Grand Concerto, in F, for the Piano-Forte...Op. 27.

Printed for Corri, Dussek & Co. : London & Edinburgh, [1795?] fol. **g. 270. h. (3.)**

[Another copy.] **g. 452. (9.)**

Dussek's Third Concerto in C.... for the Piano-Forte...with Accompaniments for two Violins, Tenor, two Flutes, two Horns and Bass...Op. 29. [Separate parts.]

Longman & Broderip : London, [1795?] fol. **h. 308. (7.)**

The Countess of Sutherland's Scots Reel, arranged as a Rondo, for the Piano Forte, or Harpsichord.

Printed for Corri & Co. : Edinburgh, etc., [1796?] fol. **g. 140. (28.)**

A Complete and exact delineation of the Ceremony, from St. James's to St. Pauls: on Tuesday the 19th Decr 1797, on which day their Majesties ... went in solemn Procession to return thanks for the... Naval Victories obtained by the British Fleet, over those of France, Spain & Holland. The whole forming an elegant Frontispiece to new Music for the Piano Forte by J. L. Dussek, to which is added, the form of the Church Service with part of the Vocal Music sung at that Celebrity, the March & Organ Piece, by Mr. Attwood, the Sanctus by Mr. Hudson, &c., &c.

Printed for Corri, Dussek & Co. : [London, 1797.] fol. **g. 138. (15.)**

The frontispiece is wanting.

A Duetto, for the Harp & Piano Forte, or Two Piano Fortes...Op. XXVI. [Separate Parts.] *Longman and Broderip : London*, [1794?] fol. **g. 192. a. (4.)**

Dussek's Celebrated Duet, for the Harp & Piano Forte..Op. 38. [Separate Parts.] *Printed for J. Dale : London*, [1798?] fol. **g. 192. a. (6.)**

DUSSEK (Jan Ladislav) Dussek's Celebrated Duet, for the Harp & Piano Forte ...To which is added an Accompaniment for Two French Horns ad libitum ... Op. 38. *Printed for R. Birchall : London*, [1800?] fol. **h. 1480. a. (3.)**

The P. F. part only.

Fal lal la! The Favorite Welch Air, sung by Mrs. Bland in the Cherokee, arranged and varied for the Piano Forte by J. L. Dussek. *Printed for J. Dale : London*, [1795?] fol. **g. 139. (21.)**

[Another edition.] Fal lal la! Arranged and Varied for the Piano Forte by J. L. Dussek. *Printed for Corri, Dussek & Co. : London & Edinburgh*, [1795?] fol. **g. 139. (22.)**

[Feudal Times. Overture.]

See Kelly (M.) [*Feudal Times.*] The ... Overture & Dance to the Musical Romance of Feudal Times...the Overture by J. L. Dussek. [1799.] fol. **g. 452. a. (5.)**

General Suwarrow's Original Military March. As composed...by J. L. Dussek, when at Petersburg, in...1783. Arranged for the Piano-Forte by the Author, *etc.*

Printed for Corri, Dussek & Co. : London & Edinburgh, [1795?] fol. **g. 543. u. (7.)**

Here's a health to them that's awa. A Scotch Air, arranged as a Rondo. [P. F.] *Preston : London*, [1800?] fol. **g. 443. d. (8.)**

The Favorite Hornpipe, danced by Madame Del Caro, at the King's Theatre...in the Cantata of La Vittoria, in Commemoration of Lord Howe's Victory on the 1st of June 1794, arranged as a Rondo for the Piano-Forte & for the Violin & Flute by J. L. Dussek. *Printed for Corri, Dussek & Co. : London & Edinburgh*, [1794.] fol. **g. 140. (29.)**

Dussek's Instructions on the Art of Playing the Piano Forte or Harpsichord ... to which are added Op. 32 expressly composed by I. Pleyel, Six Progressive Sonatinas, wth Violin accompts ad Libitum, *etc.* 2 Bks. *Printed for Corri, Dussek & Co. : London & Edinburgh*, [1797?] fol. **g. 303. (6.)**

Twelve Progressive Lessons for the Piano Forte, in which are introduced several Characteristic Airs of different Nations... Op. 32. 2 Bks.

Printed for Corri, Dussek & Co. : London & Edinburgh, [1798?] fol. **g. 452. a. (9.)**

[Another copy.] **g. 452. (6.)**

Lord Howe's favorite Hornpipe, danced at the Theatre Royal, Drury Lane, on the Commemoration of the 1st June, 1794,

arranged as a Rondo, for the Piano Forte, by J. L. Dussek.
Printed for Corri, Dussek & Co.: [London and] Edinburgh, [1794.] fol. **g. 140. (31.)**

La Matinée, a favorite Rondo for the Piano Forte...Op. 25. *G. Walker: London*, [1800?] fol. **g. 452. a. (8.)**

The Naval Battle and total Defeat of the Grand Dutch Fleet on the 11th of October 1797. A Characteristic Sonata, for the Piano Forte, *etc.*
Printed for Corri, Dussek & Co.: London & Edinburgh, [1798?] fol. **g. 138. (13.)**

Dussek's Grand Overture for Two Performers on one Piano Forte...as performed ...by the Author and Mad^me^ Dussek, *etc.*
Printed for Corri, Dussek & Co.: London and Edinburgh, [1797.] fol. **h. 308. (10.)**

[Rondo alla Tedesca.] A Favorite Air *Alla Tedesca* arranged as a Rondo. [P. F.] *Printed for J. Dale: London*, [1796?] fol. **g. 140. (32.)**

The Rosary. A...Ballad...by W. Shield ...arranged as a Rondo by J. L. Dussek. [P. F.] *See* LONGMAN AND BRODERIP. Longman and Broderip's Collection of... Music for the...Piano Forte. N° 4 [b]. [1705?] fol. **g. 192. (4.)**

The Royal Quick Step. A Favorite Country Dance, arranged as a Rondo for the Piano Forte.
Printed for Corri, Dussek & Co.: [London &] Edinburgh, [1795?] fol. **g. 272. g. (29.)**

Three Original Sonatas in which are Introdus'd the Favourite Airs of Whither my Love..., I thought our Quarrels endended [*sic*]... When to Nina...Oh send Lewie Gordon hame...Hope told a flattering Tale...With an Accomp. for a Violin and Bass. [Separate Parts.]
Corri, Dussek & Co.: London and Edinburgh, [1798?] fol. **g. 150. (7.)**

A Sonata for the Harp, in which is introduced—as a Rondo—"The Lass of Richmond Hill" [by J. Hook], *etc.*
[*London*, 1800?] fol. **h. 184. a. (18.)**

Three Sonatas for the Piano Forte with an Accompaniment for a Violin...Op. XII. [Separate Parts.] *Preston & Son: London*, [1790?] fol. **g. 452. b.**

Trois Sonates pour le Piano-Forte, avec Accompagnement d'un Violon ad libitum ...Op. 13. [Separate Parts.] *J. Dale: London*, [1793?] fol. **g. 161. f. (1.)**

DUSSEK (JAN LADISLAV) Trois Sonates pour le Piano-Forte, avec Accompagnement d'un Violon ad Libitum...Op. XIV. [Separate Parts.] *J. Dale: London*, [1793?] fol. **g. 161. f. (2.)**
The Opus number has been altered in MS. from X. to XIV.

Three Sonatas for the Piano Forte, with the Air Russe...Op. 14. *Preston: London*, [1800?] fol. **g. 452. (7.)**

Trois Sonates pour le Piano Forte ou le Clavecin, avec Accompagnement d'un Violon non obligé...Livraison I. Op. XVI. [Separate Parts.] *Longman & Broderip: London*, [1793?] fol. **g. 161. e. (2.)**

Trois Sonates pour le Piano Forte avec Accompagnement d'un Violon . . . Op. XVIII. *Preston & Son: London*, [1793?] fol. **g. 452. c.**
Wanting the Violin part.

Sonata. Opera 21. [For P.F., with Flute and Violoncello accompaniments.] [Separate Parts.] *See* LONGMAN AND BRODERIP. Longman and Broderip's Collection of...Music for the...Piano Forte. N° 4 [a]. [1795?] fol. **g. 192. (4.)**

A Sonata for the Grand & Small Piano Forte with additional Keys...Op 24.
Longman and Broderip: London, [1793?] fol. **g. 146. (3.)**

[Another edition.] A Sonata for the Piano Forte with an Accompaniment for a Violin. Op. XXVII. [or rather XXIV. Separate Parts.] *Longman and Broderip: London*, [1794?] fol. **g. 191. (2.)**

Six Sonatas for the Piano Forte, with an Accompaniment for a Violin...Op. 28. [Separate Parts.] *Preston & Son: London*, [1794?] fol. **g. 191. (3.)**

Two Harp Sonatas, with Accompaniments for Violin and Bass...Op. 34. [Separate Parts.] *Corri, Dussek & Co.: London & Edinburgh*, [1797?] fol. **g. 192. a. (19.)**

Tre Sonate per il Piano Forte...Op. 35. *Printed for Corri, Dussek & Co.: London & Edinburgh*, [1795?] fol. **g. 543. d. (3.)**

[Another copy.] **g. 146. (3*.)**

A Grand Sonata for the Piano Forte, with an Accompaniment for a Violin...Op. 36. [Separate Parts.] *Printed for J. Dale: London*, [1796?] fol. **g. 191. (4.)**

Three Sonatas, for the Piano Forte... Op. 39. *Longman, Clementi & Co.: London*, [1799?] fol. **g. 146. (4.)**

Six Sonatinas for the Harp, *etc.* *J. Dale: London*, [1797?] fol. **g. 301. (7.)**

DUSSEK (Jan Ladislav) Six Sonatines pour le Piano Forte ou le Clavecin avec Accompagnement d'une Flutte...Op. 19. [Separate Parts.] *Longman and Broderip: London*, [1792?] fol. **g. 161. e. (3.)**

The Sufferings of the Queen of France, a Musical Composition, expressing the feelings of the unfortunate Marie Antoinette, during her Imprisonment, Trial, &c. The Music adapted for the Piano Forte, or Harpsichord...Op. 23. *Printed for Corri & Co.: Edinburgh, etc.*, [1793?] fol. **g. 138. (14.)**

The Willow.
See supra: [*The Captive of Spilburg.*]

Within a Mile of Edinburgh [by J. Hook] with Variations. [P. F.] *Printed for G. Walker: London*, [1800?] fol. **g. 272. k. (6.)**

See Bossi (C.) L'Amour Vangé...Ballet ...with several Airs... arranged...by I. L. Dussek. [1796.] fol. **g. 272. g. (31.)**

See Haydn (F. J.) [*Symphonies. B. & H. N°* 92.] A Grand Overture ... arrang[e]d (by J. L. Dussek) for the Piano Forte ... with an Accompaniment for a Violin. [1792?] fol. **g. 161. e. (5.)**

See Viotti (G. B.) [*Amanti che nel core.*] Viotti's Favorite Pollacca ... arranged as a Rondo for the Piano-Forte, by J. L. Dussek. [1795?] fol. **g. 140. (30.)**

See Viotti (G. B.) Viotti's Three Trios. arranged...by J. L. Dussek. [1798?] fol. **g. 150. (8.)**

See Yaniewicz (F.) A New Grand Concerto ... adapted for the Piano Forte ... by I. L. Dussek. [1800?] fol. **g. 418. b. (6.)**

DUSSEK (Johann Ludwig)
See Dussek (Jan Ladislav).

DUSSEK, afterwards **CIANCHETTINI** (Veronica Elisabeth) A Sonata for the Piano-Forte, with or without Additional Keys, in which is Introduced the...Portugueze Hymn, Adeste Fidelcs ...Op. 2. *Goulding, Phipps & D'Almaine: London*, [1800?] fol. **g. 543. u. (4.)**

Viscountess Sudley's favorite Waltz, with Variations for the Piano Forte. *Corri, Dussek & Co.: London*, [1797?] fol. **g. 272. t. (19.)**

DUSSEK, afterwards **MORALT** (Sophia) The Overture to the Deserter [by P. A. Monsigny], arranged as a Rondo for the Piano Forte. *See* Pleyel, Corri and Dussek. Pleyel, Corri and Dussek's Musical Journal, N° 2. [P. F. Part.] 1797. fol. **g. 137. (21.)**

DUST. The Dust Cart. Cantata.
See Oswald (J.) [*The Old Woman's Oratory.*]

DUTARTRE (Jean Baptiste) Ce qu'on n'ose souvent dire. *Air.* [*Paris,*] 1739. *s. sh.* 4°. **298. b. 1.**
Mercure de France, Sept., 1739.

Un Dauphin à la France. *Vaudeville* sur la Naissance de Monseig[r] le Dauphin. (Les paroles sont de M. G..., *etc.*) [*Paris,*] 1729. *s. sh.* 4°. **298. a. 7.**
Mercure de France, Sept., 1729.

Depuis longtems vôtre absence. *Musette, etc.* [*Paris,*] 1731. *s. sh.* 4°. **298. a. 16.**
Mercure de France, April, 1731.

Que ne dois-je pas à Bacchus? *Air.* [*Paris,*] 1737. *s. sh.* 4°. **297. b. 21.**
Mercure de France, Dec., 1737.

Quoy? vous partez. *Air, etc.* [*Paris,*] 1729. *s. sh.* 4°. **298. a. 8.**
Mercure de France, Nov., 1729.

DUTCH SKIPPER. The Dutch Skipper, or British Toper in Praise of Punch. [Song.] *See* Come. Come aid me ye Muses, *etc.* [1715?] *s. sh.* fol. **G. 307. (10.)**

DUTILLIEU (Pierre) [Gli Accidenti della Villa. Selections.] *See* André (J.) Neue Theater-Gesaenge, *etc.* Theil 4. No. 5, 6. [1797?] *obl.* fol. **E. 59. b.**

DU TOCHTER ZION. Du Tochter Zion, freue dich. [Cantata.]
See Telemann (G. P.)

DUVAL ( ) Du Dieu qui fait aimer. *Duo, etc.* [*Paris,*] 1736. *s. sh.* 4°. **297. b. 15.**
Mercure de France, Oct., 1736.

Le petit Dieu charmant. *Bouquet à Thémire.* [Song.] Paroles de M. Germain de Crain, *etc.* [*Paris,*] 1766. *s. sh.* 8°. **297. e. 1.**
Mercure de France, July, 1766.

Si deux coeurs que la nature. [Song.] [*Paris,*] 1770. *s. sh.* 8°. **297. e. 34.**
Mercure de France, August, 1770.

DUVAL ( ) *Mademoiselle.* Tout ce que vois me rappelle. [Song.] Les paroles sont un Lay rapporté dans la Bibliothèque des Romans...La musique a été composée par Mademoiselle Duv[al], âgée de 15 ans, *etc.* [*Paris,*] 1776. 8°. **297. f. 6.**
Mercure de France, June, 1776.

DU VIGNEAU ( ) La chasse de l'Ennui. Chanson. Par M. Duvignau, air & paroles. [*Paris,*] 1759. *s. sh.* 8°. **297. p. 19.**
Mercure de France, August, 1759.

Il faut recommencer. *Etrennes, etc.* [Words by] Gallet. [*Paris,*] 1733. *s. sh.* 4°. **298. a. 27.**
Mercure de France, Feb., 1733.

Mars, qui se plaît au bruit des Armes. *Chanson.* (Ces paroles sont de M. Moreau de Mautour, *etc.*) [*Paris,*] 1735. *s. sh.* 4°. **297. b. 9.**
Mercure de France, July, 1735.

DU VIGNEAU ( ) Les Roys. Ronde de Table. (Les paroles sont de plusieurs bons Frères.) [*Paris,*] 1733. *s. sh.* 4°.
297. b. 1.
Mercure de France, Nov., 1733.

Souhait. Chanson. (Ces paroles et la Musique sont de M. du Vigneau.) [*Paris,*] 1732. *s. sh.* 4°. **298. a. 21.**
Mercure de France, Jan., 1732.

DYING. Pope's Dying Christian to his Soul. *See* BILLINGTON (T.)

The Dying Christian to his soul. [Trio.] *See* PRING (J. C.)

The Dying Lover. Song [begins: "Yes fairest proof of beauty's pow'r"]. *See* GRAY (T. B.)

The Dying Lover. [Song.] *See* O. O hear my last Complaint. [1730?] *s. sh.* fol. **G. 310. (254.)**

The Dying Negro. Song. *See* BEILBY (T.)

DYING. The Dying Negro. Song. *See* HOOK (J.)

The Dying Nightingale. [Song.] *See* WORGAN (M.)

The Dying Swan. [Song.] *See* ANDREWS ( )

[Another setting.] The Dying Swan. [Song.] *See* 'TWAS. 'Twas on a Rivers Verdant side. [1730?] *s. sh.* fol.
G. 312. (56.)

A Dying Thrush young Edwy found. *The Dying Thrush...* Song. [By J. Hook.] *J. & E. Lee: Dublin*, [1790?] *s. sh.* fol.
H. 1601. b. (82.)

The Dying Thrush. [Song.] *See* HOOK (I.)

DYNE (JOHN) The Favorite Glee of ... Fill the Bowl with Rosy Wine [words translated from Anacreon by A. Cowley], which gain'd a Gold Medal in the Year 1768, *etc.* *J. Bland*: [*London*, 1777?] fol.
G. 307. (224.)

E. È cosi dolci [*sic*] la pena ch 'io sento. *Air Italien.* [*Paris*, 1679.] *s. sh. obl.* 4°.
P.P. 4482.
Nouveau Mercure Galant, March, 1679, *p.* 101.

È cosi dolce la pena—Still near bright Celia.—*A Italian Song* by a great Master, the English Words [by P. Motteux] fitted to the Tune, *etc.* *R. Parker: London*, 1693. 4°. **P.P. 5255.**
The Gentleman's Journal, July, 1693, *pp.* 243–246.

È di matti questo mondo. Air. *See* STORACE (S.) [*La Cameriera Astuta.*]

E non giunge e a me non vola. Duett. *See* BIANCHI (F.) [*Ines de Castro.*]

E quando alla cascina. Arietta. *See* BENELLI (A. P.)

È un certo fuoco. Air. *See* FERRARI (G. G.) [*Li Due Svizzeri.*]

E., H. Cheer up my soul. *Hymn.* [Words from] Olney Hymns, *etc.* [by J. Newton and W. Cowper.] [*London*, 1780.] 8°.
P.P. 716. b.
The Gospel Magazine, 1780. *According to the Biographical Index in "Psalmo-Doxologia" (London, c. 1823) H. E. was the Rev. Thomas Bowman, Vicar of Markham.*

Come to Judgment, come away. *A Hymn.* [*London*, 1774.] 8°. **P.P. 716. b.**
The Gospel Magazine, Dec., 1774.

E., H. Day of Judgment, day of wonders. *Hymn.* [Words by J. Newton, from] Olney Hymns, *etc.* [*London*, 1780.] 8°.
P.P. 716. b.
The Gospel Magazine, 1780.

Encourag'd by thy word. *Hymn.* [Words from] Olney Hymns, *etc.* [By J. Newton and W. Cowper.] [*London*, 1780.] 8°.
P.P. 710. b.
The Gospel Magazine, 1780.

Hearts of Stone, relent, relent. *A Hymn.* [*London*, 1774.] 8°. **P.P. 716. b.**
The Gospel Magazine, July, 1774.

How beauteous are their Feet. *A Hymn.* [*London*, 1774.] 8°. **P.P. 716. b.**
The Gospel Magazine, 1774, *Supplement.*

Lamb of God, whose bleeding Love. *A Hymn.* [Words by C. Wesley.] [*London*, 1774.] 8°. **P.P. 716. b.**
The Gospel Magazine, Feb., 1774.

Lord, I would spread my sore distress. *A Hymn.* [*London*, 1774.] 8°.
P.P. 716. b.
The Gospel Magazine, Aug., 1774.

My Saviour, my Almighty Friend. *A Hymn.* [*London*, 1774.] 8°.
P.P. 716. b.
The Gospel Magazine, June, 1774.

One there is above all others. *Hymn.* [Words by J. Newton, from] Olney Hymns, *etc.* [*London*, 1780.] 8°. **P.P. 716. b.**
The Gospel Magazine, 1780.

E., H. Precious Bible! what a treasure. *Hymn.* [Words by J. Newton from] Olney Hymns, *etc.* [*London*, 1780.] 8°.
P.P. 716. b.

The Gospel Magazine, 1780.

Son of God, thy Blessing grant. *A Hymn.* [Words by C. Wesley.] [*London*, 1775.] 8°. **P.P. 716. b.**
The Gospel Magazine, August, 1775.

Thou whom my Soul admires. *A Hymn.* [Words by Dr. Watts.] *London*, 1775.] 8°. **P.P. 716. b.**
The Gospel Magazine, Jan., 1775.

What think you of Christ? *Hymn.* [Words from] Olney Hymns, *etc.* [By J. Newton and W. Cowper.] [*London*, 1781.] 8°. **P.P. 716. b.**
The Gospel Magazine, 1781.

When descending from the sky. *Hymn.* [Words from] Olney Hymns, *etc.* [By J. Newton and W. Cowper.] *London*, 1780.] 8°. **P.P. 716. b.**
The Gospel Magazine, May, 1780.

When first my soul enlisted. *Hymn.* [Words from] Olney Hymns, *etc.* [By J. Newton and W. Cowper.] [*London*, 1780.] 8°. **P.P. 716. b.**
The Gospel Magazine, 1780.

Why should I fear the darkest hour. *Hymn.* [Words by J. Newton, from] Olney Hymns, *etc.* [*London*, 1780.] 8°.
P.P. 716. b.

The Gospel Magazine, 1780.

E., J. Love, for Love. [Song.] [*London*, 1760?] *s. sh.* fol.
G. 316. e. (139.)

E., W. B. Three Old English Songs harmonized by W[illiam] B[enson] E[arle]. *Longman & Broderip: London*, [1786?] fol. **H. 1652. (4.)**

EACH. Each Hour, Mariana. *Mariana.* A New Song. [*London*, 1766.] 8°.
P.P. 5438. z.

The Universal Magazine, Vol. XXXIX., *p.* 316.

Each love-wedded fair one. Song.
See GIORDANI (G.) or (T.)

EARLE (WILLIAM BENSON) Ye Spotted Snakes, a Glee for Four Voices. The Words from Shakespeare. *J. Dale: London*, [1794?] *obl.* fol. **E. 207. (2.)**
See also E., W. B.

EARLY. The Early Horn. Song.
See GALLIARD (J. E.) [*The Royal Chace.*]

Early in the Dawning. [Song.]
See LEVERIDGE (R.)

Early one morn. *The Jolly Brisk Tarr.* [Song.] In Compass of the German Flute. [*London*, 1730?] *s. sh.* fol.
G. 307. (176.)

EARLY. [Another edition.] Early one Morn. *The Jolley Brisk Tarr, etc.* [*London*, 1730?] *s. sh.* fol.
G. 316. d. (123.)

[Another setting.] Early one morn. *A Picture of Portsmouth Point.* A Favorite Comic Song, *etc.* *T. Jones: London*, [1800?] fol. **G. 383. (28.)**

EARSDEN (JOHN) *See* MASON (G.) and EARSDEN (J.)

The Ayres that were sung and played, at Brougham Castle... in the King's Entertainment, *etc.* 1618. fol.
K. 8. h. 7.

EARTH. The Earth is a Toper. [Song.]
See HARMONICUS, *pseud.*

The Earth is cloath'd in cheerful green. *Celia's Invitation.* A New Song [by — Holmes]. [*London*, 1760.] 8°.
P.P. 5438. z.

The Universal Magazine, Vol. XXVI., *p.* 39.

EAST (MICHAEL) How merrily we live.
See infra: [*Second Set of Madrigales.*]

Madrigales to 3. 4. and 5. parts: apt for Viols and voices, *etc.* Cantus. (Altus.) (Tenor.) (Quintus.) 4 pts. *Thomas Este: London*, 1604. 4°. **K. 2. d. 3*.**

—— O come again my love. *A Favorite Glee, etc. S. Babb: London*, [1780?] fol.
H. 2832. p. (31.)

The Second set of Madrigales to 3. 4. and 5. parts: apt for Viols and voices, *etc.* Cantus. (Bassus.) (Quintus.) 3 pts. *John Windet the Assigne of William Barley: London*, 1606. 4°. **K. 2. d. 4.**
The Quintus part is damaged.

—— How merrily we live. *A Favorite Glee* [for three voices]. Sung... in the Flitch of Bacon. *T[homas] Sk[illern]: London*, 1778.] fol.
G. 308. (144.)

—— [Another edition.] How merrily we live. *A Favorite Glee, etc.* *Printed for J. Bland:* [*London*, 1780?] fol. **G. 308. (153.)**

The Third Set of Bookes: Wherein are Pastorals, Anthemes, Neopolitanes, Fancies, and Madrigales, to 5. and 6. parts: Apt both for Viols and Voyces. Cantus. (Altus.) (Tenor.) (Bassus.) (Quintus.) (Sextus.) 6 pts. *Thomas Snodham: London*, 1610. 4°. **K. 2. d. 5.**

[Another copy. Bassus. (Sextus.)] 2 pts.
K. 3. h. 11.

The Fourth Set of Bookes, Wherein are Anthemes for Versus and Chorus, Madrigals, and Songs of other kindes. To 4. 5. and 6. Parts: Apt for Viols and Voyces, *etc.* Cantus. (Bassus.) (Sextus.) 3 pts. *Thomas Snodham, for Matthew Lownes and Iohn Browne: London*, 1719. 4°.
K. 2. d. 5*.

EAST (Michael) The Fift Set of Bookes, wherein are Songs full of Spirit and delight, so Composed in 3. Parts, that they are as apt for Vyols as Voyces. Cantus. (Bassus.) (Quintus.) 3 pts.
Thomas Snodham, for Matthew Lownes and Iohn Browne: London, 1618. 4°.
K. 2. d. 6.

The Sixt Set of Bookes, wherein are Anthemes for Versus and Chorus, of 5. and 6. Parts; Apt for Viols and Voyces, *etc.* Bassus. (Sextus.) 2 pts.
Thomas Snodham, for M[atthew] L[ownes] and A. B.: London, 1624. 4°.
K. 2. d. 6*.

The Seventh Set of Bookes, Wherein are Duos for two Base Viols...Also Fancies of 3. Parts for two treble Viols, and a base Violl: so made, as they must be plaid and not sung. Lastly, ayerie Fancies of 4. Parts, that may be as well sung as plaid, *etc.* Cantus Primus. (Cantus Secundus.) (Altus.) (Bassus.) 4 pts.
Printed for William Stansby, and George Latham: London, 1638. 4°. **K. 2. d. 7.**

O come again my love. *See* supra: [*Madrigals to* 3. 4. *and* 5. *parts.*]

EAST (William) The Sacred Melody. Being the Newest...Collection of Church-Musick now Extant. Containing a Curious and Select Number of Psalm-Tunes... as also, Services and Anthems...Compos'd by the most Eminent Masters both Antient and Modern, all in Score: for four and five Voices. Collected...by W. East, *etc.*
Printed for the Author: Waltham, 1754. *obl.* 4°. **A. 914. a.**
Engraved throughout. The composers named are: Hine, Brodrip, G. Holmes, Dr Laws, Goldwin, King and Dr Green.

The Second Edition of the First Book of the Voice of Melody. With great Additions. The Anthems entirely new, and great part of the Psalm-Tunes never before in Print, with some Choice Hymns . . . Collected, Printed, and Sold by W. East, *etc.* (The Second Book of the Voice of Melody, being a Collection of...Psalm-Tunes...in Four Parts; with Variety of Hymns and Anthems; Likewise, Mr Hall's Te Deum and Dr Tudway's Magnificat: all in Score; Compos'd by the most Eminent Masters, *etc.*) 2 pts. MS. Notes and Additions. *W. East: Waltham*, 1750. *obl.* 4°. **A. 914.**
Engraved throughout. The composers named in this collection are: J. Broderip, W. Knapp, W. East, Dixon, J. Barber, T. Everitt, W. Costall, H. Hall, Dr Tudway, Goldwin, Tallis, Dr Green, Stroud, Tucker, H. Purcell, Hutchinson, Dr Rogers and Dr Croft.

EASTCOTT (Richard) Fly far the Circles of the Great. [Song.] The Words and Music by the Revd R. Eastcott.
L[ongman] and B[roderip: London, 1780?] fol. **G. 307. (228.)**

Sketches of the Origin, Progress and Effects of Music, with an Account of the Ancient Bards and Minstrels, *etc.*
S. Hazard: Bath, 1793. 8°. **54. b. 18.**

EASTLAND (Edwin) Twelve Marches for Two Hautboys, German Flutes or Clarinets and a Bassoon, *etc.*
Longman and Broderip: London, [1790?] *obl.* 4°. **b. 60. (2.)**

EASY. Easy and Gay. Song.
See While. While Phyllis refuses my Love to requite, *etc.* [1772.] 8°.
P.P. 5438. z.

The Easy Chair. [Song.] *See* As. As Chloe in her easy Chair.
[1730?] *s. sh.* fol. **G. 306. (82.)**

EATON ( ) A Song in praise of Begging. *See* Though. Tho' Begging is an honest trade, *etc.* [Music ascribed to Mr Eaton.] [1710?] *s. sh.* fol. **H. 1601. (432.)**

EATON (T.) A Favourite Minuet...with a Variation. *L[ongman] L[ukey & Co.: London*, 1775?] *s. sh.* fol.
h. 721. b. (1.)

To How oft Louisa. Variations by T. Eaton. [P. F.] *Printed for J. Bland: [London*, 1780?] fol. **g. 271. (35.)**

To When Sable Night. Variations by T. Eaton. [P. F.] *Printed for J. Bland: [London*, 1780?] fol. **g. 271. (34.)**

EAUX DE BOURBON. Les Eaux de Bourbon, comédie de Mr Dancourt. (Divertissement de la petite pièce des Eaux de Bourbon.) [Music by J. C. Gillier.] 2 pts. *T. Guillain: Paris*, 1697. 12°. **839. c. 4.**
Part of "Les Oeuvres de Mr Dancourt," Tome III.

Les Eaux de Bourbon, Comédie de Mr Dancourt. (Divertissement de la petite pièce des Eaux de Bourbon.) 2 pts.
Chez T. Guillain: Paris, 1697. 12°.
839. c. 4.

Les Eaux de Bourbon. Comédie; représentée pour la première fois le 4 Octobre 1696. [By F. C. Dancourt, with music by J. C. Gillier.] [*Paris*, 1760.] 12°.
241. c. 5.
Part of "Les Œuvres de Théâtre de M. D'Ancourt," etc. tom. 5.

EBDON (Thomas) Six Glees, for Three Voices, to which is added an accompaniment for the Harpsichord or Piano-Forte, and the Melody adapted for a Single Voice. Op. III.
Longman & Broderip, for the Author: London, [1785?] *obl.* fol. **E. 216.**

EBDON (Thomas) A Favorite March, performed at the Installation of W. H. Lambton, Grand Provincial Master of Free...Masons for the County of Durham, *etc.* [Full Score.] *J. Dale: London*, [1795?] fol. **g. 133. (14.)**

The Naval First of August, 1798. A Favorite Song. Written by the Rev^{d} P. Stockdale, *etc.* *J. Dale, for the Author: London*, [1798.] fol. **G. 361. (63.)**

Sacred Music, composed for the Use of the Choir of Durham. (A Second Volume of Sacred Music, *etc.*) 2 vols.
Preston & Son (Goulding, D'Almaine, Potter & Co., for the Author): London, [1790–1811?] fol. **I. 219.**

The Scotch Shepherd, a favorite Song, *etc.* [Words by R. Burns.] *I. Dale: London*, [1794?] fol. **G. 377. (22.)**

[Another edition.] The Scotch Shepherd. [Song.] *J. Dale: [London*, 1798?] fol. **G. 799. (16.)**
P. 173 of "Dale's 4th Collection of Sixty Scots Songs."

Six Sonata's for the Harpsichord, Piano Forte and Organ, with Accompaniments for two Violins and a Violoncello, *etc.*
Welcker: [London, 1765?] fol. **g. 270. m. (1.)**
Wanting the string parts.

EBELING (Christoph Daniel)
See Burney (C.) [*Present State of Music in France and Italy.*] Carl Burneys... Tagebuch einer Musikalischen Reise durch Frankreich und Italien...übersetzt von C. D. Ebeling, *etc.* 1772. 8°. **1042. f. 16.**

EBELING (Johann Georg) Pauli Gerhardi Geistrciche Andachten bestehend in CXX. Liedern...Vor diesem mit sechs Stimmen in folio gedrucket, um besserer Bequemlichkeit aber...mit zwey Stimen, zum drittenmal, nebst einem Anhang... herfür gegeben von J. G. Ebeling, *etc.*
In Verlegung C. Riegels. Gedruckt bey J. M. Spörlin: Nürnberg, 1683. 8°. **3435. ff. 19.**

EBERL (Anton) [Senate pour P. F.... Oeuvre 1.] *See* Mozart (W. A.) [*Doubtful and Spurious Works.*] The last Composition of...Mozart, a Sonata in C minor, *etc.* [Köch. Verz. Anh. V., N° 284a. By A. Eberl.] [1797.] fol. **g. 161. d. (8.)**

Trois Trios pour le Piano-Forte Violon et Violoncelle obligés...Oeuv. VIII.
Chez T. Mollo et Comp.: Vienne, [1790?] *obl.* fol. **d. 81.**

Grand Trio pour le Pianoforte, Clarinette ou Violon...et Violoncelle...Oe. xxxvi. [Separate Parts.] *Chez A. Kühnel: Leipzig*, [1800?] *obl.* fol. **e. 368. (5.)**

EBERL (Anton) *See* Mozart (W. A.) [*Doubtful and Spurious Works. Köch. Verz. Anh. V. N^{o}* 287.] Air with Variations ... by Mozart [or rather A. Eberl]. [1800?] fol. **g. 139. (33.)**

EBERLE (Johann Joseph) Oden und Lieder mit Melodien auf den Flügel, *etc.*
Bey B. C. Breitkopf und Sohn: Leipzig, [1765.] *obl.* fol. **E. 837.**

EBERLIN (Giovanni Ernesto)
See Eberlin (J. E.)

EBERLIN (Johann Ernst) IX. Toccate e Fughe per l' Organo, *etc.*
Appresso gli Eredi di G. G. Lotter: Augusta, [1745?] *obl.* fol. **c. 48.**

[IX Toccate e Fughe.] Fugen. [Organ.]
Bey H. G. Nägeli: Zurich, [1800?] *obl.* fol. **f. 133. h. (1.)**

EBERS (Carl Friedrich) [Die Blumeninsel.] Ouverture und Gesänge aus der Oper Die Blumeninsel oder Die bestrafte Spröde...fürs Clavier enigerichtet.
Im Musicalischen Magazin auf der Höhe: Braunschweig, [1797.] *obl.* fol. **E. 981.**

Simphonie à Grand Orchestre...Libro I. [Orchestral parts.] *Chez J. J. Hummel: Berlin*, [1799.] fol. **g. 474. c. (1.)**

See Paer (F.) Sofonisbe. Opéra en II Actes arrangé pour le Piano-Forte par C. F. Ebers, *etc.* [1800?] *obl.* fol. **F. 88. a. (1.)**

EBERUS (Paulus) *See* Psalms. [*Latin.*] Psalteriũ Davidis, *etc.* [Edited, with a preface, by P. Eberus.] 1565. (1564.) fol. **333. c. 6.**

ÉCAILLÈRE. L'Écaillère. [Song.]
See Je. Je suis une jeune Écaillère. [1780?] 8°. **B. 362. e. (57.)**

ECCARD (Johann) Echo Nuptialis... Andreæ Fabricio ... et ... Elisabethæ ... Matthæi Reimeri ... relictæ viduæ, &c. numeris harmonicis concinnata & consecrata, *etc.* Discantus. (Altus.) (Tenor.) (Bassus.) (Resonantia Discanti (Alti) (Tenoris) (Bassi).) 8 pts.
Ex Officina Georgii Osterbergi: Regiomonti, 1597. *obl.* 4°. **A. 186. a.**

Newe Lieder mit fünff und vier Stimmen, gantz lieblich zu singen vnd auff allerley Instrumenten zugebrauchen, *etc.* Tenor.
Gedruckt bey Georgen Osterbergen: Königsperg, 1589. *obl.* 4°. **A. 186.**

See Burck (J. à) Viertzig deutsche Christliche Liedlein...in vier Stimmen abgesetzet . . . Die letzten 18. durch Iohannem Eccardum, *etc.* 1599. 8°. **A. 172.**

ECCLES (Henry) Premier Livre de Sonates a Violon seul et la Basse, *etc.* Gravez par Roussel. *Chez Foucaut : Paris*, 1720. fol. **K. 7. e. 5. (1.)**

The title-page is signed by the composer, and the work contains autograph corrections.

Second Livre de Sonates à Violon seul et la Basse, avec Deux Sonates pour la Flute Traversiere, *etc.* Gravez par Louise Roussel. *Chez Boivin : Paris*, 1723. fol. **K. 7. e. 5. (2.)**

The title-page is signed by the composer.

ECCLES (John) All things seem Deaf to my Complaints.
See infra : [*The Pretenders.*]

As Cupid rogishly one day. *A Song, etc. Cross :* [*London*, 1700?] *s. sh.* fol. **K. 7. i. 2. (57.)**

[Another copy.] **G. 315. (60.)**

[Another edition.] As Cupid rogishly one day, *etc.* [*London*, 1703?] *s. sh.* fol. **H. 1601. (35.)**

[Another edition.] As Cupid rogishly one day. [1705?] *s. sh.* fol. *See* As. **G. 306. (3.)**

[Another edition.] As Cupid rogishly one day, *etc.* [*London*, 1710?] *s. sh.* fol. **G. 304. (3.)**

The Beau Defeated.
See infra : [*The Lucky Younger Brother.*]

Belinda's pretty, pleasing Form.
See infra : [*Women will have their Wills.*]

[The Biter. Cloe blush't and frown'd and swore.] A Symphony Song. Sung by Mr. Cooke in . . . The Biter, *etc.* [Words by N. Rowe]. [*London*, 1705.] *s. sh.* fol. **G. 307. (8.)**

—— Cloe blush't and frown'd and swore. [Music by J. Eccles.] [1705.] *s. sh.* fol. *See* Biter. **H. 1601. (85.)**

[The Chances.] Wasted with Sighs. *A Song in the Chances* . . . Sung by Mr. Wiltshire and exactly engrav'd by Tho. Cross, the words by S^r^ Robert Howard. [*London*, 1700?] *s. sh.* fol. **K. 7. i. 2. (62.)**

[The City-Lady.] Love is an empty airy name. *A Song in the City-Lady* . . . sung by Mrs. Bowman and exactly engrav'd by Tho. Cross. [Words by T. Dilke.] [*London*, 1697.] *s. sh.* fol. **K. 7. i. 2. (56.)**

Cloe blush't and frown'd and swore.
See supra : [*The Biter.*]

A Collection of Songs for One, Two, and Three Voices, together with such Symphonies for Violins or Flutes as were by the Author design'd for any of them ; and a Thorough-Bass to each Song figur'd for an Organ, Harpsicord, or Theorbo-Lute, *etc. Printed for I. Walsh : London*, [1704.] fol. **G. 300.**

There is a second title-page, drawn by Berchet and engraved by H. Hulsbergh.

[Cyrus the Great.] Oh! take him gently from the Pile. [Song.] *Sung by Mrs. Bracegirdle in Cyrus the Great* . . . exactly Engrav'd by T. Cross. [Words by J. Banks.] [*London*, 1697.] *s. sh.* fol. **K. 7. i. 2. (42.)**

[Don Quixote. Part II.] I burn. *A Song in Don Quixote* . . . Sung by Mrs. Brasegirdle. [Words by T. D'Urfey.] [*T. Cross : London*, 1697?] *s. sh.* fol. **K. 7. i. 2. (59.)**

—— [Another edition.] I burn, *etc.* [*London*, 1700?] fol. **H. 1601. (236.)**

—— [Another edition.] I burn, *etc.* [*London*, 1705?] fol. **G. 304. (89.)**

—— [Ye Nymphs and Sylvan Gods.] *A Song* . . . Sung by Mrs. Ayliff. [Words by T. D'Urfey.] [*London*, 1710?] *s. sh.* fol. **H. 1601. (545.)**

—— [Another edition.] Ye Nymphs & Sylvan Gods. *A Song* . . . *Sung by Mrs. Ayliff.* [*London*, 1720?] *s. sh.* fol. **G. 316. f. (124.)**

[The Fair Penitent.] Stay, ah turn. *A Song in the Fair Penitent, etc.* [Words by W. Congreve.] [*London*, 1704.] *s. sh.* fol. **H. 1601. (406.)**

—— [Another edition.] Stay, ah turn, *etc.* [1704.] *s. sh.* fol. *See* Fair Penitent. **G. 311. (66.)**

[The Fate of Capua.] What Beauty is, let Strephon tell. *A Song in the Fate of Capua* . . . Sung by Mrs. Hodgson, and exactly engrav'd by T. Cross. [*London*, 1700.] *s. sh.* fol. **K. 7. i. 2. (54.)**

Fear not Mortal. *See* infra : [*The Judgment of Paris.*]

Fye Amarillis, cease to greive. [Song.] *Set by John Eccles.* Sung by Mrs. Hodgson. *T. Cross, junr. :* [*London*, 1700?] *s. sh.* fol. **G. 316. (60.)**

[Hamlet.] A Swain long slighted and disdain'd. *A Song,* . . . Sung by Mr. Knapp in the Tragedy of Hamlet, Prince of Denmark, and exactly engrav'd by T. Cross. [*London*, 1700?] *s. sh.* fol. **K. 7. i. 2. (55.)**

Hark! Harry. A Catch for three voices. *R. Falkener : London*, [1770?] *s. sh.* fol. **H. 1994. a. (41.)**

[A Hymn to Harmony, written in honour of St. Cecilia's Day, 1701.] Wise Nature owns thy undisputed Sway. *A Two Part Song.* [Words by W. Congreve.] [*London*, 1730?] *s. sh.* fol. **H. 1994. a. (217.)**

ECCLES (John) I burn. *See* supra : [*Don Quixote. Part II.*]

I'll hurry thee hence.
See infra : [*Justice Bury.*]

[The Innocent Mistress.] When I languis'd & wish'd. *A Song in the Innocent Mrs.* ... Sung by Mrs. Hodgson, and exactly engrav'd by T. Cross. [Words by Mary Pix.] [*London*, 1697 ?] *s. sh.* fol. **G. 315. (148.)**

The Jolly, Jolly Breeze.
See infra : [*Rinaldo and Armida.*]

The Judgment of Paris, or the Prize Music as it was perform'd before the Nobility and Gentry in Dorsett Garden as also att the Theatre ... The Words by Mr. Congreve. [Full Score.] *Printed for I. Walsh and I. Hare : London*, [1701.] fol. **H. 111.**

—— Fear not Mortal. *Mercury to Paris* in y^e^ Prize Musick, *etc. T. Cross :* [*London*, 1701.] *s. sh.* fol. **K. 7. i. 2. (45.)**

—— Nature fram'd thee sure for loving. *Venus* in the Prize Musick ... [Song.] Sung by Mrs. Bracegirdle. *T. Cross :* [*London*, 1701.] *s. sh.* fol. **K. 7. i. 2. (43.)**

—— Stay lovely Youth. *Venus 2^d^ Vers* in the Prize Musick ... Sung by Mrs. Bracegirdle. *T. Cross :* [*London*, 1701.] *s. sh.* fol. **K. 7. i. 2. (44.)**

—— This way, Mortal, bend thy Eyes. *Pallas 1^st^ Vers* in the Prize Musick, *etc. T. Cross :* [*London*, 1701.] *s. sh.* fol. **K. 7. i. 2. (46.)**

[Justice Busy.] I'll hurry thee hence. *A Song in the Comedy call'd Justice Busy or the Gentleman-Quack* ... Sung by Mrs. Bracegirdle; and exactly engrav'd by T. Cross. [*London*, 1700.] *s. sh.* fol. **K. 7. i. 2. (49.)**

Let us revel and roar.
See infra : [*The Lover's Luck.*]

The loud alarms of War must cease.
See infra : [*The Mad Lover.*]

[Love for Love.] A Soldier and a Sailor. *A Song* sung by Mr. Doggett in the Comedy call'd Love for Love [by W. Congreve]. [*London*, 1696 ?] *s. sh.* 4°. **G. 315. (42.)**

—— [Another edition.] A Soldier and a Sailor. *A Song, etc.* [*London*, 1700 ?] *s. sh.* 4°. **G. 316. d. (17.)**

—— [Another edition.] A Soldier and a Sailor, *etc. See* Soldier. A Soldier and a Sailor, *etc.* [Music by J. Eccles.] [1700 ?] *s. sh.* fol. **H. 1601. (51.)**

Love is a God, whose charming Sway.
See infra : [*Women will have their Wills.*]

Love is an empty airy name.
See supra : [*The City-Lady.*]

Love's but the frailty of the Mind.
See infra : [*The Way of the World.*]

ECCLES (John) [Love Triumphant.] Young I am and yet unskill'd. *A Song* ... In Love Tryumphant by Mr. Dryden. *Printed for H. Rhodes : London*, 1694. 4°. **P.P. 5255.**

The Gentleman's Journal, January and February, 1694, *p.* 35.

[The Lover's Luck.] Let us revel and roar. *A Two Part Song, etc.* [Words by T. Dilke.] [*London*, 1730 ?] *s. sh.* fol. **G. 316. (61.)**

—— [Another copy.] **H. 1994. a. (69.)**

[The Lucky Younger Brother.] Releive, the fair Belinda said. *A Song in the Lucky Younger Brother, or the Beau Defeated* ... Sung by Mrs. Willis, and exactly engrav'd by T. Cross. [*London*, 1700 ?] *s. sh.* fol. **K. 7. i. 2. (49.)**

—— [Another edition.] Releive, the fair Belinda said. *A Song in the Beau Defeated, etc.* [*London*, 1705 ?] *s. sh.* fol. **G. 304. (128.)**

[The Mad Lover.] *See* Mercurius Musicus. Mercurius Musicus : or the Monthly Collection of New Teaching Songs, *etc.* (Mercurius Musicus ... Being the single Songs in the New Opera, call'd—The Mad Lover— ... Compos'd by J. Eccles, *etc.*) 1700(-1701). fol. **G. 92.**

—— The loud alarms of War must cease. [Duet.] *Sung by Mr. Cook and Mr. Newberry* at the new Theatre, *etc.* [Words by P. A. Motteux.] [*London*, 1700 ?] *s. sh.* fol. **H. 1601. (446.)**

—— [Another edition.] The loud alarms of War must cease. *A Two Part Song, etc.* [*London*, 1740 ?] *s. sh.* fol. **H. 1994. a. (210.)**

—— Must then a faithful Lover go. A Song in the Mad Lover ... Sung by Mrs. Bracegirdle. [Words by P. A. Motteux.] *T. Cross :* [*London*, 1700 ?] *s. sh.* fol. **K. 7. i. 2. (58.)**

—— [Another edition.] Must then a faithful Lover go, *etc.* [*London*, 1700 ?] *s. sh.* fol. **G. 304. (102.)**

—— [Another edition.] Must then a faithful lover go, *etc.* [*London*, 1705 ?] *s. sh.* fol. **H. 1601. (311.)**

—— [For songs, &c., in the Mad Lover published anonymously :]
See Mad Lover.

[Mars and Venus.] *See* Finger (G.) and Eccles (J.) Single Songs and Dialogues in the Musical Play of Mars and Venus ... Set to Musick by Mr. Finger, and Mr. J. Eccles. 1697. fol. **G. 119.**

[The Morose Reformer.] The Pow'r of Wine, [Song.] Set for 3 Voices, *etc.* [*London*, 1700 ?] *s. sh.* fol. **H. 1601. (509.)**

ECCLES (JOHN) [The Morose Reformer.] [The Pow'r of Wine. Another edition.] Wine does wonders. *A Song in the Morose Reformer* . . . Perform'd by Mr. Gouge, Mr. Courco and Mr. Spalding. [*London*, 1700?] *s. sh.* fol.
G. 304. (176.)

—— [Another edition.] The Pow'r of Wine. Set for 3 Voices.
[*London*, 1730?] *s. sh.* fol.
G. 316. f. (111.)

—— [Another edition.] The Power of Wine. Set for 3 Voices, *etc.*
[*London*, 1730?] *s. sh.* fol.
H. 1994. a. (64.)

—— You Ladyes who are young and gay. *A Song in the Morose Reformer*...Sung by Mrs. Hudson.
[*London*, 1700?] *s. sh.* fol.
G. 304. (187.)

Must then a faithful Lover go.
See supra: [*The Mad Lover.*]

Nature fram'd thee sure for loving. [Song.]
See supra: [*The Judgment of Paris.*]

Oh! take him gently from the Pile.
See supra: [*Cyrus the Great.*]

[The Pretenders.] All things seem Deaf to my Complaints. *A Song in the Pretenders or the Towne Un-mask't* [words by T. Dilke]...Sung by Mrs. Bowman and exactly engrav'd by T. Cross.
[*London*, 1698?] *s. sh.* fol.
K. 7. i. 2. (47.)

[Another copy.] **G. 304. (17.)**

[Rinaldo and Armida.] The Jolly, Jolly Breeze. *A Song in Rinaldo and Armida* [words by J. Dennis]...Sung by Mr. Gouge and exactly engrav'd by T. Cross.
[*London*, 1700?] *s. sh.* fol.
K. 7. i. 2. (48.)

—— [Another edition.] The Jolly, Jolly Breeze, *etc.* *See* RINALDO AND ARMIDA. The Jolly, Jolly Breeze, *etc.* [Music by J. Eccles.] [1700?] *s. sh.* fol.
H. 1601. (430.)

—— [Another edition.] The Jolly, Jolly Breeze, *etc.* [*London*, 1705?] *s. sh.* fol.
G. 304. (145.)

—— [The Jolly, jolly Breeze.] *See* JOLLY. The Jolly, jolly Bowle, *etc.* [Adapted to the music of J. Eccles' 'The Jolly, jolly Breeze.' [1710?] *s. sh.* fol.
G. 304. (146.)

[The She Gallants.] So well Corinna like's the Joy. *A Song in the She Gallants* ...[Words by Lord Lansdowne.] Sung by a little Boy and exactly Engrav'd by T. Cross. [*London*, 1697?] *s. sh.* fol.
K. 7. i. 2. (51.)

—— Whilst Phillis is drinking [For editions of this song published anonymously:] *See* WHILST.

ECCLES (JOHN) [Sir Fopling Flutter.] That you alone my Heart possess. *A Song in Sr Fopling Flutter* . . . Sung by Mr. Fowell, and exactly engrav'd by T. Cross.
[*London*, 1700?] fol. **K. 7. i. 2. (61.)**

[Another copy.] **G. 304. (158.)**

So well Corinna likes the Joy. [Song.]
See supra: [*The She Gallants.*]

A Soldier and a Sailor.
See supra: [*Love for Love.*]

The Songs and Symphonys Perform'd before Her Majesty at her Palace of S[t] James, on New-year's day, *etc.*
Printed for I. Walsh...and I. Hare: London, 1703. fol. **H. 111. c.**
Imperfect, wanting all after fol. 11.

The Songs and Symphonys Perform'd before Her Majesty at her Palace at S[t] Jame's on her Birth Day. 1703.
Printed for I. Walsh: London, [1703?] fol. **H. 111. b.**

[The Stage Coach.] Let's sing of Stage Coaches. *Mr. Dogget's Comicall Song* in the Farce call'd the Stage Coach [words by G. Farquhar]...exactly engrav'd by D. Wright. [*London*, 1706?] *s. sh.* fol.
H. 1601. (271.)

—— Let's sing of Stage Coaches. [For editions of this song published anonymously:] *See* STAGE COACH.

Stay, ah turn.
See supra: [*The Fair Penitent.*]

Stay lovely Youth.
See supra: [*The Judgment of Paris.*]

A Swain long slighted and disdain'd.
See supra: [*Hamlet.*]

That you alone my Heart possess.
See supra: [*Sir Fopling Flutter.*]

This way, Mortal, bend thy Eyes.
See infra: [*The Judgment of Paris.*]

Wasted with Sighs.
See supra: [*The Chances.*]

[The Way of the World.] Love's but the frailty of the Mind. *A Song in the Comedy call'd The Way of the World*, the Words by Mr. Congreve...Sung by Mrs. Hodgson, and exactly engrav'd by T. Cross.
[*London*, 1700.] fol. **K. 7. i. 2.**

What Beauty is, let Strephon tell.
See supra: [*The Fate of Capua.*]

When I languis'ed and wish'd.
See supra: [*The Innocent Mistress.*]

Wine does wonders.
See supra: [*The Morose Reformer.*]

Wise Nature owns thy undisputed Sway.
See supra: [*A Hymn to Harmony.*]

[Women will have their Wills.] Belinda's pretty, pleasing Form. *A Song*...Sung by Mr. Gouge, in the Farce called Women will have their Wills, exactly engrav'd by T. Cross. [*London*, 1700?] *s. sh.* fol.
K. 7. i. 2. (50.)

ECCLES (John) [Women will have their Wills. Another edition.] Belinda's pretty, pleasing Form. *See* Women will have their Wills. Bellinda's pretty, pleasing Form. A Song, *etc.* [By J. Eccles.] [1700?] *s. sh.* fol. **H. 1601.** (69.)

—— [Another edition.] Belinda's pretty, pleasing Form, *etc.* [*London*, 1905?] *s. sh.* fol. **G. 304.** (25.)

—— Love is a God, whose charming Sway. *A Song*... Sung by Mr. Knapp, in the Farce call'd Women will have their Wills, exactly engrav'd by T. Cross. [*London*, 1700?] *s. sh.* fol. **K. 7. i. 2.** (52.)

Ye gentle gales that fan the Air. *A Song* ... Sung by Mrs. Hains at the new Theatre, and exactly engrav'd by T. Cross. [*London*, 1700?] fol. **K. 7. i. 2.** (60.)

Ye Nymphs and Sylvian Gods. *See* supra: [*Don Quixote. Part II.*]

You Ladyes who are young and gay. *See* supra: [*The Morose Reformer.*]

Young I am and yet unskill'd. *See* supra: [*Love Triumphant.*]

See Apollonian Harmony. Apollonian Harmony: a Collection of...Glees...by ...Eccles, *etc.* [1790?] 8°. **E. 255.**

See Joyful Cuckoldom. [Joyful Cuckoldom...A Collection of New Songs...by ...J. Eccles, *etc.*] [1690?-6?] 4°. **C. 180. a.**

See Thesaurus Musicus. Thesaurus Musicus. A Collection of...Part Songs ...by...Eccles, *etc.* [1743?] fol. **H. 73.**

ECCLES (Solomon) A Musick-Lector: or, The Art of Musick ... Discoursed of, by way of Dialogue between three men of several Judgments: The one a Musician ... The other a Baptist ... The other a Quaker, *etc.* *London*, 1667. 4°. **224. a. 42.** (50.)

ECCLÉSIASTIQUE. Nouvelle Méthode très facile pour apprendre le Plein-Chant dans la perfection. Avec un Traité des huit Tons de l'Église...Par un Ecclesiastique...Nouvelle Édition...augmentée, *etc.* *Chez J. B. Besongne: Rouen*, 1719. 4°. **785. h. 55.**

ECCO. Ecco quel fier instante. *Canzonetta* del Signor Pietro Metastasio. [*Paris*, 1754.] *s. sh. obl.* 4°. **267. a. 2.** *Journal Etranger, June*, 1754.

ECHO. Eccho Song. *See* Hook (J.)

ECHO ET NARCISSE. Echo et Narcisse. Drame Lyrique. *See* Gluck (C. W. von)

ECHOING. The Ecchoing Horn. [Song.] [1770?] *s. sh.* fol. **I. 530.** (152.) *See* Thomas and Sally.

ECKARD (Johann Gottfried) Menuet d'Exaudet avec des Variations pour le Claveçin. *Chez l'Auteur: Paris*, [1770?] *obl.* fol. **e. 117.**
Page 7 *is signed by the composer.*

Six Sonates pour le Clavecin...1[er] Œuvre, *etc.* *Chez l'Auteur: Paris*, [1765?] *obl.* fol. **h. 19.**
Page 34 *is signed by the composer.*

Sei Sonate per il Clavicembalo solo. Opera I. *Presso G. F. Hartknoch: Riga*, 1773. fol. **i. 61.**

Six Sonatas for the Harpsichord or Forte Piano. [Op. 1.] *R. Bremner: London*, [1780?] fol. **g. 271. f.** (3.)

Deux Sonates pour le Clavecin ou le Piano Forte...II[eme] Œuvre, *etc.* *Chez l'Auteur: Paris*, [1770?] *obl.* fol. **f. 133. n.** (4.)
Page 9 *is signed by the composer.*

Two Sonatas for the Harpsichord, or Piano Forte...Opera 2[d]. *R. Bremner: London*, [1780?] fol. **g. 271. f.** (2.)

ECKERSBERG (Johann Wilhelm) VI. Polonoises pour le Clavecin ou Forte-Piano. *Chez J. C. Arnold: Dresde*, [1800?] *obl.* fol. **b. 225.**

ÉCLIPSE. L'Éclipse de Lune. [Song.] *See* Il. Il est minuit, *etc.* [1780?] 8°. **B. 362.** (165.)

ÉCLIPSE DE LUNE. L'Éclipse de Lune, ou l'Astrologue qui tombe dans un puits, Comédie en un acte et en prose, mêlée de vaudevilles, par le C. Lachabeaussière...avec la Musique. *Chez le Libraire, au Théâtre du Vaudeville: Paris*, An VII[e] [1799.] 8°. **11738. g. 28.** (6.)
This work is an altered version of that set by Dalayrac in 1781. *It contains the voice-part of songs by Plantade and Paisiello.*

ÉCLIPSE TOTALE. Lison jeune et timide. *Vaudeville de l'Éclipse Totale*, [words by A. E. X. Poisson de Lachabeaussière, music by N. Dalayrac.] Accomp[t] de Guitarre par M[r] C. *Chez les Frères Savigny: [Paris*, 1782?] 8°. **B. 362. h.** (7.)

ÉCOLE. L'École des Femmes. Chanson. *See* P., D. L.

ÉCOLE DE LA JEUNESSE. L'École de la Jennesse. Comédie. *See* Duni (E. R.)

L'École de la Jeunesse ou le Barnevelt Français. Opéra Comique. *See* Prati (A.)

ÉCOLE DES TUTEURS. L'Ecole des Tuteurs. Opéra-Comique. Par M. Rochon de la Valette ... avec la Musique, 1754. *See* THÉÂTRE. Nouveau Théâtre de la Foire, *&c.* Tom. 2. 1763. 8°.
11735. d. 2

ÉCOUTEUR. L'Écouteur aux Portes. [Song.] *See* OR. Or, nous dites Glicère, *etc.* [1787?] 8°. **B. 362. (130.)**

ÉCOUTEZ. Écoutez cet Oiseau. [Song.] *See* AMOUR HERMITE.

Écoutés Hommes vitieux. *Le Danger des Passions.* [Song, written] par Mr. Marlier. Air:—d'Azémia—Aussitot que je t'apperçois. [By N. Dalayrac.] [*Paris*, 1790?] 8°. **B. 362. a. (143.)**

Accoutez l'histoir' de Nanon. Chanson. *See* MOISSON. [1793.] 8°.
B. 362. c. (51.)

Ecoutez les commandemens. *Les Commandemens de l'Amour.* [Song.] Air du Confitéor. [*Paris*, 1790?] 8°.
B. 362. e. (64.)

Ecouté sexe aimable. *Les Amours d' Héloise et Abélard.* [Song, to the tune of "Malbrook."] [*Paris*, 1785?] 8°.
B. 362. (214.)

[Another edition.] Ecoutez sexe amiable. *Héloïse et Abailard.* [Song.] Air de Malbrouck. [*Paris*, 1790?] 8°.
B. 362. e. (68.)

ÉCU. L'Écu. Chanson. *See* F***, *Mr.*

EDELING (JOHANN) Clavier-Auszug der Musik zum Trauerspiele Elfride von F. J. Bertuch, *etc.* *Im Verlage der Königl. Preuss. Academischen ... Buchhandlung: Berlin*, 1789. *obl.* fol. **E. 982.**

EDELMANN. Der Edelmann. Romanze. *See* ES. Es war einmal ein Edelmann, *etc.* [1800?] *obl.* fol.
E. 253. d. (14.)

EDELMANN (JOHANN FRIEDRICH) Ariane dans l'Isle de Naxos. Drame Lirique en un Acte... Les Paroles sont de M. Moline gravé par G. Magnian. [Full Score.] *Chez l'Auteur: Paris*, [1782.] fol.
G. 187.

The title-page is signed by the composer.

A favorite Overture for the Piano Forte with Accompaniments for Two Violins, Two French Horns, and Violoncello ad libitum... Op. IV. *Broderip & Wilkinson: London*, [1800?] fol.
g. 271. c. (40.)

Wanting the accompaniments.

Sonata. [In C minor. P. F.] *See* LONGMAN AND BRODERIP. Longman and Broderip's Collection of... Music for the ... Piano Forte. N° 3 [a]. [1795?] fol.
g. 192. (4.)

EDELMANN (JOHANN FRIEDRICH) Tre Sonate per il Cembalo Obligato con Violino ad Libitum... Opera IV. *Presso G. André: Offenbach*, [1780?] fol.
h. 3213. j. (7.)

[3 Sonate. Op. IV. N° 1.] A favorite Lesson for the Harpsicord, *etc.* [*London*, 1790?] fol. **g. 272. w. (6.)**

Four Sonatas for the Harpsichord or Piano Forte with an Accompaniment for a Violin... Opera V. *I. Blundell: London*, [1780?] fol. **g. 225. b. (4.)**

Wanting the violin part.

Two Sonatas for the Harpsichord or Piano Forte, with an Accompaniment for a Violin... Op. VII. [Separate Parts.] *J. Bland: London*, [1780?] fol.
g. 442. a. (5.)

[Another edition.] Two Sonatas for the Harpsichord or Piano Forte, with an Accompanyment for a Violin ... Opera VII. *J. Dale: London*, [1785?] fol.
h. 1480. m. (6.)

Wanting the violin part.

See GLUCK (C. W. von) [*Iphigénie en Aulide.*] Ouverture... Ariettes et Airs de Dante... arrangés pour le Clavecin... par M. Edelmann. [1775?] *obl.* fol. **D. 298.**

EDINBURGH MUSICAL MISCELLANY. The Edinburgh Musical Miscellany. *See* SIME (D.)

EDWARD. Edward and Editha. Ballad. *See* SPOFFORTH (R.)

EDWARDS ( ) Six Concerto's for the Organ or Harpsicord. With Instrumental Parts. *Isaac Tillman, for the Author: London*, [1760?] fol. **h. 193.**

Wanting the accompaniments.

EDWARDS (THOMAS) Twelve favorite new Country Dances for the Violin, Harp, or Piano Forte, danced at the Ball given by ... the Prince of Wales, Duke of York and Prince William Henry, at the Long Room, Stonehouse, Devonshire, *etc.* *Longman and Broderip, for the Author: London*, 1788. *obl.* 4°. **b. 52. (5.)**

EDWIN. Edwin and Ella. Song. *See* HOOK (J.)

Edwin et Emma. Romance. *See* ROUSSEAU (J. J.)

EDWIN AND ANGELINA. Edwin and Angelina, or the Hermit of the Dale. [Cantata.] *See* RELFE (J.)

EDWIN AND EMMA. Edwin and Emma. [Cantata.] *See* MOULDS (J.)

EDWIN (JOHN) *See* FEAST OF APOLLO. The Feast of Apollo, containing ... Songs by... Edwin, *etc.* [1788.] fol.
G. 351 (2.)

E'ER. E'er love did first my thoughts employ. *A Favorite Scotch Song.* Sung by Miss Catley. [Music by J. Hook.] *C[harles and] S[amuel] T[hompson: London,* 1775.] *s. sh.* fol. **G. 307. (178.)**
From Hook's "Collection of Songs, sung . . at Vaux-Hall-Gardens.. 1775."

EFFEMINATE. The Effeminate. [Song.] *See* TELL. Tell me gentle Hobby de hoy, *etc.* 1740. *s. ch.* fol. **G. 316. a. (47.)**

EFFETS. Les Effets de la Fidélité. Ariette. *See* DES******.

EFFETS DE L'ABSENCE. Les Effets de l'Absence. Cantatille. *See* LEMAIRE (L.)

ÉGALITÉ. Égalité douce et touchante. Hymne. *See* CATEL (C. S.)

EGENOLFF (CHRISTIAN) *Poet.* Genesis sive Patriarchæ. Das ist, Die Historien des ersten Buchs Mosis . . . inn sieben Lieder...gefasset, *etc. Martin Henckel, in verlegung Paull Helwigs: Wittemberg,* 1608. 8°. **11526. aa. 22.**

EGENOLFF (CHRISTIAN) *Printer.* Odarum Horatij Concentus, cum quibusdam alijs Carminum generibus. Earundem Argumenta, Genus, ac ratio: Vnà cum insignioribus & Odis & Sententijs. Tenor, *etc.* (Odarum Horatii Concentus. Discantus, *etc.*) (Carminum Horatii, Altus, *etc.*) (Odarum Horatiii Concentus. Bassus, *etc.*) 4 pts. *Chr.[istian] Egc.[nolf]: Francofordiæ,* [1532.] 8°. **K. 1. e. 19.**
Imperfect, wanting all of the Tenor after sig. B. 8, *and all of the Discantus after aa viii. Without pagination. The title-page of the Tenor has a woodcut of a man playing the Bass Viol, the title-pages of the other parts have small woodcuts of animals, birds or insects. The recto of Bb iv. is blank; the verso has a woodcut of a man and woman playing musical instruments.*

EGLÉ. Eglé ravit par ses accords. *Chanson* à Mademoiselle P . . . [words] Par M. T. P. C. D. M. D. B. J. D. F. [*Paris,*] 1754. *s. sh.* 4°. **298. c. 18.**
Mercure de France, May, 1757.

Eglé, sous un ombrage frais. *Chanson.* [*Paris,*] 1759. *s. sh.* 8°. **297. d. 20.**
Mercure de France, Sept., 1759.

Eglé sur le peu que je vaux. Romance. *See* GARAT (P. J.)

Eglé tout meurt dans la nature. *Ariette.* Air: Je vais te voir charmante Lise. [*Paris,* 1790?] 8°. **B. 362. e. (22.)**

EGLI (JOHANN HEINRICH) Geistliche Gesänge . . . zu zwey, drey und vier Stimmen, nebst einem General-Bass. Zwote Auflage. *Bey Johann Kaspar Ziegler: Zürich,* 1793. 4°. **E. 1693.**

Gesänge über Leben, Tod und Unsterblichkeit. *Bey D. Bürkli: Zürich,* 1792. 8°. **C. 438.**

Lieder der Weisheit und Tugend zur Bildung des Gesangs und des Herzens, *etc. Bey D. Bürkli: Zürich,* 1790. 4°. **D. 416. a.**

Musicalische Blumenlese für Liebhaber des Gesangs und Claviers, enthaltend Geistliche Gedichte von den besten Dichtern und Componisten Deutschlands, gesammelt und herausgegeben von J. H. Egli. Erste Ausgabe. *Bey D. Bürkli: Zürich,* 1786. *obl.* 4°. **C. 438. a.**
The composers of this collection are: Rolle, Kunzen, Christmann, Reichard, Schulze and Bach.

Schweizerlieder von verschiedenen Verfassern, als ein zweiter Theil zu Lavaters Schweizerliedern . . . Des IIten Theils verbesserte 2te Auflage. *Bey D. Bürkli: Zürich,* [1798.] *obl.* 4°. **D. 416. (2.)**

ÉGOÏSTE. L'Égoïste, Comédie-Ballet [by A. J. L. Du Coudray], en quatre Actes, et en Vers...avec les Airs gravés. *Chez J. B. Brunet: Paris,* 1774. 8°. **11738. dd 17. (3.)**

EGVILLE (J. D') Hyppomene et Atalante. Grand Ballet. [P. F.] *Printed for Monzani & Cimador: London,* [1800.] fol. **h. 16. a. (3.)**

Le Mariage Mexicain. Divertisement Ballet. [P. F.] *Printed for Monzani & Cimador: London,* [1800.] fol. **h. 726. l. (3.)**

EGVILLE (J. D') and **BOSSI** (CESARE) Télémaque, a Grand Ballet...Composed by J. d'Egville. The music composed and compiled by d'Egville & Bossi. [P. F.] *Broderip & Wilkinson: London,* [1799.] fol. **g. 230. (7.)**

EGYPTIAN FESTIVAL. The Egyptian Festival. Opera. *See* FLORIO (C. H.)

EH. Eh! comment ne pas me rendre. Menuet. *See* BOUVARD (F.)

EHRENBERG ( ) Grabgesang. [Song, words by H. A. O. Reichard.] *Gedrukt als Abschrift: Gotha,* 1783. 4°. **11522. f. 28.**
Part of Reichard's "Gedichte."

Mond-Nacht. [Song, words by H. A. O. Reichard.] *Gedrukt als Abschrift: Gotha,* 1783. 4°. **11522. f. 28.**
Part of Reichard's "Gedichte."

EHRENPREISS. Ehrenpreiss der allersceligsten Jungkfrawen und Mutter Gottes Mariæ. *See* Ach. Ach! wie lang hab ich schon begert, *etc.* 1647. 12°.
11527. de. 65.

EHRLICHKEIT UND LIEBE. Ehrlichkeit und Liebe. Schauspiel mit Gesang. *See* Wolf (E. W.)

EICHNER (Ernst) Deux Concerts pour le Clavecin avec l'Accompagnement de Deux Violons, Taille & Basse. Deux Flutes et Cors de Chasse ad Libitum . . . Oeuvre Cinqieme. [Separate Parts.] *Chez J. J. Hummel : Amsterdam*, [1775 ?] fol. **g. 79. b. 2.**

Delia, a favorite Ballad, *etc. E. Rhames : Dublin*, [1780 ?] *s. sh.* fol. **H. 1601. b. (79.)**

Six Quatuors pour une Flûte, Violon, Alto et Basse. . . Œuvre iv. [Separate Parts.] *Chez R. Bremner : London*, [1770 ?] fol. **g. 413. (7.)**

[Another edition.] Six Quatuors pour une Flûte, Violon, Alto et Basse, *etc.* Oeuvre iv. [Separate Parts.] *Preston & Son : Londres*, [1790 ?] fol. **g. 439. (1.)**

Six Quatuors pour nn Violoncelle, Violon, Alto et Basse. Oeuvre xi^e^. [Separate Parts.] *Chez B. Hummel et Fils : La Haye*, [1775 ?] fol. **g. 439. (2.)**

Three Sonatas for the Harpsichord or Forte Piano, with Accompanyments for a Violin and Bass ad Libitum, *etc.* [Op. 3. Separate Parts.] *R. Bremner : London*, [1775 ?] fol. **g. 439. b. (1.)**

[Another edition.] Sonatas for the Harpsichord or Forte Piano with Accompanyments for a Violin and Bass ad Libitum . . . Opera 3^a^. [Separate Parts.] *R. Bremner : London*, [1775 ?] fol. **g. 439. b. (2.)**

[Another copy.] **g. 443. (2.)**
Wanting the accompaniments.

[Trios. Op. 1.] Six Sonates pour le Clavecin, avec l'Accompagnement d'un Violon & Violoncelle. . . Oeuvre Première. [Separate Parts.] *Chez J. J. Hummel : London*, [1770 ?] fol. **h. 2900. (2.)**

Six Trios for the Harpsicord or Piano Forte with an Accompanyment for a Violin and a Violoncello ad libitum, *etc.* [Op. 1. Separate Parts.] *Printed for R. Bremner : London*, [1770 ?] fol. **h. 2857.**

[Another edition.] Six Trios for the Harpsicord or Piano Forte, *etc.* [Op. 1.] *Welcker : London*, [1775 ?] fol. **g. 443. (3.)**
Wanting the string parts.

EICKEN (von) Lieder für das Klavier von Dr. von Eicken. *J. M. Götz : Mannheim*, [1793 ?] *obl.* fol. **E. 601. f. (2.)**
Imperfect, wanting pages 15 *&* 16.

EIDENBENZ (Johann Christian Gottlob) *See* Musikalischer Potpourri. Musikalischer Potpourri . . . Dargestellt von Abeille, Eidenbenz, *etc.* 1790–1. *obl.* 4°. **B. 710.**

EIFFERT (Philip Peter) Six Solos for the German-Flute, with a Thorough-Bass for the Harpsichord . . . Op. ii. *Welcker : London*, [1770 ?] fol. **g. 280. c. (3.)**
Six Solos for a Violoncello with a Thorough Bass for the Harpsichord. *Welcker : London*, [1770 ?] fol. **g. 24. (8.)**

EINSPRUECHE. Die Einsprüche. Comische Oper. *See* Neefe (C. G.)

EINWALT (Carl Joseph) Vocalis Decalogus in Sanctissima Trinitate, Matre Virgine, Confessoribus, alijsque Sanctis Virginibus Candidus in Apostolis, et Martyribus Rubicundus in Sanctis, de Tempore Gratiosus decem Harmonicis Offertorijs concinnatus, . . . Opus Primum. (Organo.) *Typis Wenceslai Joannis Tibely : Reginæ-Hradecij*, 1720. fol. **G. 880.**

EISEL (Johann Philipp) *See* Musicus Autodidaktos. Musicus αὐτοδίδακτος, ans Licht gestellet. . . von einem Der in praxi erfahren [i.e. J. P. Eisel.] 1738. 4°.
557*. c. 27.

ELECTION. The Election. Interlude. *See* Barthelemon (F. H.)

ELECTION OF MANAGERS. Success to Holly and Ivy. [Song.] Sung by Mr. Brett at the Theatre Royal in the Haymarket in the Entertainment of the Election of Managers. [Words by G. Colman the elder, to the air of Malbrook.] *Printed for T. Skillern : London*, [1784.] fol. **G. 312. (245.)**

ELECTRE. Electre. Tragédie. *See* Le Moyne (J. B.)

ÉLÉGIE. Élégie de l'Ami du Peuple, l'Incorruptible Marat. [Song.] *See* Peuple. Peuple, verse des larmes ! 1793. 8°.
B. 362. (133.)

ELEGY. Elegy on the Death of Lady Coventry. [Song.] *See* Callcott (J. W.)
Pope's Elegy to the Memory of an Unfortunate Lady. [Song.] *See* Billington (T.)

ÉLÉMENS. Des Élémens. Ballet. *See* Destouches (A. C.)

ELEMENTI. Primi Elementi di Musica Prattica per gli Studenti Principianti di tal Professione. A quali si sono aggiunti aliquanti Solfeggi a due Voci in partitura, d'eccellente Autore. *Appresso A. Bortoli : Venezia*, [1707 ?] 4°. **557. d. 33. (2.)**

ELEMENTS. The Elements of Music and of fingering the Harpsichord, to which is added a Collection of Airs & lessons for the Harpsichord or Piano-Forte, containing an Exemplification of all the Keys... & one or more Minuets in each of them, extracted from the Works of . . . Haydn, *etc. Corri & Sutherland, etc.: Edinburgh*, [1780?] *obl.* fol. **e. 423.**

This work contains compositions by Handel, Castrucci, Gluck, Haydn, Pasquali, Vanhall, Roseingrave, Collett, Arnold, Abel, Corelli, Pugnani, Schobert and Lady Sempill.

ELENOR. Elenor of Exeter. Ballad. *See* MOULDS (J.)

ELER (ANDRÉ) L'Habit du Chevalier de Grammont. Opéra en un Acte par Mr. *** [Bins de Saint Victor. Full Score], *etc. Chez Cochet: Paris*, [1800?] fol. **G. 398.**

ELERUS (FRANCISCUS) Cantica Sacra... in usum Ecclesiæ ... Hamburgensis collecta, atque ad duodecim modos ex doctrina Glareani accommodata et edita ab Francisco Elero...Accesserunt in fine Psalmi Lutheri, and aliorum ejus seculi Doctorum, itidem Modis applicati. *Jacobus Wolff: Hamburgi*, 1588. 8°. **K. 1. b. 9.**

The German Psalms have a separate title-page and pagination.

ÉLÈVE. Une Élève de Melpomène. Vaudeville. *See* CORRETTE (M.)

ELEY (CHR. FR.) Three Duetts for a Violin, and a Violoncello...Op. 1. [Separate Parts.] *Printed for the Author: London*, [1790?] fol. **g. 421. t. (4.)**

Six Duetts for Two Violoncellos...Opera 2. [Separate Parts.] *Printed for the Author: London*, [1790?] fol. **g. 421. k. (1.)**

[Another copy.] **h. 204. a. (1.)**

The Grand March as Performed in the Pantomime of Hercules and Omphale... sett for a full Military Band, also adapted for the Harpsichord. *G. Smart: London*, [1795.] fol. **g. 133. (19.)**

Twelve Select Military Pieces for Two Clarinettes, two French Horns and a Bassoon, with a Trumpet ad Libitum. Perform'd by the Band of the Coldstream ...Guards. 3 sets. [Separate Parts.] *Printed for C. F. Eley (Longman & Broderip): London*, [1790?–1795?] *obl.* 4°. **b. 80.**

The Princess of Glocester's Troop as perform'd by . . . the Duke of Glocester's Band, and the Monmouth Militia, at Brighton, *etc.* [Violin and P. F.] *Printed for G. Kauntze: London*, [1790?] fol. **g. 133. (18.)**

ELEY (CHR. FR.) The favorite Quick March in Cymon. As Performed by... the Duke of York's new Band in the Coldstream...Guards...Arranged for the Piano Forte or Harpsichord, *etc.* [Full Score.] *Longman and Broderip: London*, [1785?] fol. **g. 133. (16.)**

The favorite Short Troop as Performed by...the Duke of York's new Band in the Coldstream Regt of Guards ... Arranged for the Piano Forte or Harpsichord. [Full Score.] *Longman and Broderip: London*, [1785?] fol. **g. 133. (15.)**

See ELRINGTON (W.) The Favorite Troop. Composed for the Band of...the Duke of York ... Arranged ... by C. F. Eley. [1795?] fol. **h. 726. e. (6.)**

ELFIN. Elfin away. Song. *See* MOOREHEAD (J.) [*The Volcano.*]

ELFORD (RICHARD) Ah! cruel Damon, cease to teaze. *A Song* ... Sung by Mrs Hodgson, at the new Theatre and exactly engrav'd by T. Cross. [*London*, 1700?] *s. sh.* fol. **K. 7. i. 2. (99.)**

Brightest Nymph and fairest Creature. *A Song*...exactly engrav'd by T. Cross. [*London*, 1700?] *s. sh.* fol. **G. 315. (93.)**

[Tamberlain.] To thee, O gentle Sleep. *A Song in the Tragedy call'd Tamberlain.* Sung by Mrs Hudson, *etc.* [Words by a Lady.] [*London*, 1702?] *s. sh.* fol. **G. 304. (143.)**

To Chloris all soft Charms agree. A Song, *etc.* [Words by J. Howe.] *T. Cross: [London*, 1700?] fol. **K. 7. i. 2. (99.)**

To thee, O gentle Sleep. *See* supra: [*Tamberlain.*]

ELFORT ( ) The Bastile, a Favorite Sonata for the Harpsichord. *Preston & Son: London*, [1790?] fol. **g. 272. t. (20.)**

[Another edition.] The Bastile, *etc. Longman & Broderip: London*, [1790?] fol. **g. 418. a. (1.)**

ELFRIDA. Elfrida. [Opera.] *See* ARNE (T. A.)

ELFRIDE. Clavier-Auszug der Musik zum Trauerspiele Elfride. *See* EDELING (J.)

ELISE. Elise. Singspiel. *See* CHERUBINI (M. L. C. Z. S.)

ELISIUM. Elisium. Ein musickalisches Drama. *See* SCHWEITZER (A.)

ELIZA. When all the Attic Fire. [Song.] Sung by Mrs Vernon in Eliza. [By T. A. Arne.] *London*, [1785?] *s. sh.* fol. **H. 2818. (23.)**

The Woodlark. [Song.] In Eliza. [By T. A. Arne.] *R. Falkener: London*, [1770?] fol. **H. 1994. a. (130.)**

ELIZA. Eliza. Opera. *See* ARNE (T. A.)

Eliza. Opera.
See CHERUBINI (M. L. C. Z. S.)

ELLA. Ella. [Song.] *See* PRING (J. C.)

ELLE. Elle fuit ? O regrets amers ! *L'Absence.* [Song, with Harp accompaniment.] [*Paris*, 1780 ?] 8°. **B. 362. b. (195.)**
Pp. 5–7 *of some collection of songs.*

Elle l'aimait si tendrement. Romance.
See DEZÈDE (N.) [*Alexis et Justine.*]

Elle m'aima, cette belle Aspasie. *Romance Nouvelle.* Avec Accompagnement de Guithare. [*Paris*, 1780 ?] 8°. **B. 362. b. (59.)**

[Another edition.] Elle m'aima, cette belle Aspasie. [Song.]
Chez B. Viguerie : Paris, [1800 ?] fol. **G. 557. (56.)**

ELLEN. Ellen of the Dee. [Song.]
See Ross (J.)

Ellen, or The Fair Insane. Cantata.
See CLEVE (V. DE)

Ellen, the Richmond Primrose Girl. [Song.] *See* SPOFFORTH (R.)

ELLWAY (THOMAS) Ah lovely Nymph I'm quite undone. *A Two part Song, etc.* [*London*, 1700 ?] *s. sh.* fol. **H. 1601. (15.)**

[Another edition.] Ah lovely Nymph I'm quite undone, *etc.*
[*London*, 1710 ?] *s. sh.* fol. **G. 306. (37.)**

ELMINE. Elmine. Singspiel.
See ANDRÉ (J.)

ÉLOGE. L'Éloge de Gabrielle. [Song.]
See CHARMANTE. Charmante Gabrielle. [1780 ?] 8°. **B. 362. a. (114.)**

Éloge des Femmes. [Song.] *See* POUR. Pour peindre ce sexe aimable. [1785 ?] 8°. **B. 362. c. (2.)**

L'Éloge des Yeux. [Song.] *See* NOUS. Nous nous disputions l'autre jour. [1780 ?] 8°. **B. 362. b. (107.)**

Éloge des Yeux bleus. [Song.]
See AIME. Aime les yeux noirs, *&c.* [1775 ?] 8°. **B. 362. e. (48.)**

L'Éloge du Vin. Air. *See* BOUVARD (F.)

ELOI. Eloi ! Eloi ! or the Death of Christ. A Sacred Dirge. *See* HARRINGTON (H.)

ÉLOIGNEMENT. L'Éloignement est un martyr. *Combien l'art d'écrire est utile aux Amans absens.* Chanson. [Words by] Blandurel de S. Just, *etc.* [*Paris*,] 1763. *s. sh.* 8°. **298. d. 7.**
Mercure de France, Jan., 1763.

ELOISA. Eloisa. [Song.]
See HAYES (P.)

ELOISA. Eloisa to Abelard. [Song.]
See IN. In lengthened aisles. [1790 ?] fol. **H. 2818. (5.)**

ELOISA TO ABELARD. Pope's Eloisa to Abelard. [Cantata.]
See BILLINGTON (T.)

ELOPEMENT. The Comic Tunes in the Pantomime of the Elopement...with the Overture by Sig^r^ Giordani for the Harpsichord, Violin or German Flute.
Printed for J. Johnston : London, [1768.] fol. **g. 79. c. (1.)**

Come haste to the Wedding. Sung by Mrs. Scott and Mrs. Dorman in the New Pantomime call'd the Elopement, *etc.*
[*London*, 1768.] *s. sh.* fol. **H. 1994. a. (167.)**

[Another edition.] Come haste to the Wedding. *The Wedding Song.* Sung... in the Elopemennt.
[*London*, 1770 ?] *s. sh.* fol. **G. 806. r. (17.)**

Come on jolly Lads. *Lieutenant True Blue's Address to the English Sailors.* Sung by Mr. Bannister, in the Pantomime of the Elopement, *etc.* *J. J[ohnston : London*, 1768.] fol. **G. 307. (69.)**

ELOUIS (JEAN) A compir già vo l'impresa, Air, [by P. C. Guglielmi,] sung by Signora Banti, in the Opera of Semiramide. Arranged for the Harp...by J. Elouis, *etc.*
Printed for R. Birchall : London, [1800 ?] fol. **g. 272. k. (9.)**

Adeste Fideles. The...Portuguese Hymn on the Nativity. Arranged with Variations for the Harp or Piano Forte, *etc.*
Printed for the Author : London, [1800 ?] fol. **g. 139. (24.)**

Air du Païs de Galles avec Variations pour la Harpe, *etc.*
Broderip & Wilkinson, for the Author : London, [1800 ?] fol. **g. 198. (4.)**

Allor che da pazzo sposai. Sung by Sig^r^ Morelli in the Opera of La Scola di Maritati [by V. Martin y Solar], Arranged for the Harp...by J. Elouis.
Printed for R. Birchall : London, [1800 ?] fol. **g. 272. k. (12.)**

Bella Rosa porporina. A favorite Song arranged for the Harp...by J. Elouis.
Printed for R. Birchall : London, [1800 ?] fol. **g. 272. k. (11.)**

Lullaby [from S. Storace's Opera 'The Pirates'] avec Variations pour la Harpe ...par J. Elouis. *Printed for J. Dale : London*, [1795 ?] fol. **g. 301. (8.)**

Pietà. The favorite Quartett in the Opera of L'Albore di Diana [by V. Martin y Solar], arranged for the Harp...by J. Elouis. *Printed for R. Birchall : London*, [1800 ?] fol. **g. 272. k. (10.)**

ELOUIS (Jean) Toute fille a son Trésor. *Romance, etc.* [*Paris,*] 1787. 8°.
298. g. 2.

Mercure de France, 1787, *p.* 51.

See Longman and Broderip. Longman & Broderip's Selection of Music for the Pedal Harp...including...Compositions of...Elouis, *etc.* [1795?] fol.
h. 3200. (5.)

See Mozart (W. A.) [*Die Zauberflöte. Das klinget so herrlich.*] Away with melancholy...Arranged with Variations ...for the Harp...by J. Elouis. [1800?] fol. **g. 139. (23.)**

See Pleyel (I. J.) Three Trios. [Op. XI.] ...arranged as Harp Sonatas...by J. Elouis. [1800?] fol. **g. 198. (5.)**

ELPIDIA. The Favourite Songs in the Opera of Elpidia. [Music by L. Vinci, words by A. Zeno.]
Printed and sold at the Musick shops: [*London*, 1725.] fol. **G. 206. c. (2.)**

[Another edition. The Favourite Songs in the Opera call'd Elpidia, by L. Vinci.] [*J. Walsh: London*, 1725?] fol.
H. 230. f. (7.)
Imperfect: wanting the title-page.

Overture in Elpidia. [By L. Vinci. Orchestral Parts.] [*Walsh: London*, 1730?] fol. **h. 3211. (8.)**

ELRIDGE (Richard) How sweet and lasting are the joys. *A Song*...exactly engrav'd by T. Cross. [*London*, 1700?] *s. sh.* fol.
K. 7. i. 2. (84.)

In me Orinda has gain'd a Heart. *A Song* ...exactly engrav'd by T. Cross. [*London*, 1700?] *s. sh.* fol.
K. 7. i. 2. (85.)

Some ease, Orinda, I shou'd find. *A Song* ...exactly engrav'd by T. Cross. [*London*, 1700?] *s. sh.* fol.
K. 7. i. 2. (83.)

ELRINGTON (William) The Austrian Retreat, A favorite Air performed by the Band of...the Duke of Gloucester, *etc.* *Preston & Son: London*, [1795?] fol.
g. 272. n. (6.)

The Favorite Troop composed for the Band of...the Duke of York...Arranged for the Harpsichord or Piano Forte by C. F. Eley. *Longman and Broderip: London*, [1795?] fol. **h. 726. e. (6.)**

ELSLAND (Jan van) Jan van Elslands Gezangen, of het vrolyk Gezelschap der Negen Zanggodinnen, Kweelende en speelende, op zeer aangenaame uitgezogte Muzikaale toonen, verscheide Zangstoffen: ...Den Derden Druk,...met verscheide ...Stukjes en Plaatjes vermeerderd. Alle op de G. sleutel gesteld.
Aaron van Hulkenroy: Haarlem, 1730. 8°. **A. 349.**

ELSLAND (Jan van) Jan van Elslands Gezangen . . . Den Vierden Druk ... met verscheide ... Stukjes vermeerderd, *etc.*
Izaak van Hulkenroy: Haarlem, 1748. 8°. **011556. de. 2. (1.)**
[Another copy.] **A. 626. f.**

See Zang- en Speel-Oeffening. Zang- en Speel-Oeffening ... Waar by gevoegd zyn eenige ... Zang-Stukjes. [By J. van Elsland.] [1730?] 8°.
11755. aa. 31. (1.)

ELST (Joannes van der) Notæ Augustinianæ, sive musices figuræ seu notæ novæ concinendis modulis faciliores, tabulaturis organicis exhibendis aptiores, *etc.* 3 pts. *Typis Maximiliani Graet: Gandavi*, 1657-9. 4°. **785. h. 56. (1.)**

Den Ouden ende Nieuwen Grondt vande Musijcke ... door P. I. v. E. A. [*i.e.* Pater Ian van der Elst Augustinianus.] 2 pts. *By Maximiliaen Graet: Ghendt*, 1662. 4°. **785. h. 56. (2.)**
The engraved plates of musical examples in this work are identical with those in the author's "Notæ Augustinianæ."

ELVERS HOH. Elvers Hoh. [Glee.]
See Callcott (J. W.)

ELVYN. Elvyn's Release. Song.
See At. At Egbert's Court Young Elvyn shone, *etc.* [1785.] *s. sh.* fol.
H. 1601. b. (84.)

ELYSIAN. The Elysian Shade. Cantata.
See Carey (H.)

EMANUEL ( ) [The Dargle.] How happy are we. *A Favourite Song* in the Dargle...Sung by Miss M^c^Niel. *B. Rhames: Dublin*, [1770?] fol.
G. 808. f. (29.)

EMBARKATION. Embarkation. Musical Entertainment. *See* Reeve (W.)

EMBARQUEZ. Embarqués vous fiers matelots. *La Boussole Françoise.* [Song.] Air du Vaudeville du Maréchal [Ferrant, by F. A. Danican Philidor]. [*Paris*, 1785?] 8°. **B. 362. (21.)**
No. 55 of "L'Ariette du Jour."

EMBARRAS DES RICHESSES. L'Embarras des Richesses. Comédie Lyrique. *See* Grétry (A. E. M.)

EMBARRAS DU CHOIX. Le Prix ou l'Embarras du Choix. [Opéra Comique.]
See Prix.

EMBARRAS DU MOMENT. L'Embarras du Moment. Divertissement de Société, à l'occasion de la Fête de M. de la Garde...representé le 28 Juin 1772, au Château de la Cour-Neuve. [By F. A. Quétant. With the music of the Vaudeville.]
Aux Vertus; aux dépens de l'Auteur: [*Paris*, 1772.] **11738. m. 2. (6.)**

EMBOSOMED. Embosom'd oft the Sullied Gem. [Song.] *See* RELFE (J.)

EMIDOR. Emidor et Alison. Dialogue. *See* CHÈRE. Chère Alison, tu sais que je t'adore, *etc.* [1780?] 8°.
B. 362. b. (155.)

EMIGRANT. The Emigrant. [Song.] *See* HOOK (J.)

EMMA. Emma. Song [begins: "When Edward met me"]. *See* BLEWITT (J.) [*Fashionable Rallery.*]

Emma. [Song, begins: "Come Emma dear."] *See* WORGAN (J.) *the Younger.*

Emma, or the Bough-pot Girl. Song [begins: "From her Cottage of clay"]. *See* LADY.

EMPFINDUNGEN AM GRABE JESU. Empfindungen am Grabe Jesu. Oratorium. *See* HAENDEL (G. F.) [*Funeral Anthem.*]

EMPIRE DE L'AMOUR. L'Empire de l'Amour. Ballet heroïque, *etc.* [Words by Saint-Gilles, music by the Marquis René de Béarn Brassac.]
Jean-Baptiste-Christophe Ballard: Paris, 1733. *obl.* 8°. C. 387.

EN. En Amour c'est au Village. *Pastorale. Chez Bignon:* [*Paris*, 1790?] 8°.
B. 362. e. (47.)

En amour ne jurons pas tant. *Le Mot qu'il ne faut jamais dire.* Air: J'aime le mot pour rire. [*Paris*, 1785?] 8°.
B. 362. e. (25.)

En battant les ennemis. [Song.] *See* HEUREUSE DÉCADE.

En conscience c'est bien à vous. [Song.] *See* FAUSSE MAGIE.

En fixant notre planète. Vaudeville. *See* LÉANDRE CANDIDE.

En mariage ma mère. *L'Esprit de Pierrot.* Chanson avec Accomp[t] de Guitare, dédié à M[r] N. F. G. *Chez M. La Fosse: Paris*, 1779. 8°.
B. 362. g. (19.)

En mariage ma mère. *L'Esprit de Pierrot.* Chanson avec Accomp[t] de Guitare par Mr. Alberti. *Chez M. Camand: Paris*, [1780?] 8°. B. 362. a. (133.)

En me promenant dans la plaine. *Le Crapaud Subtil.* [Song.] Air: La Danse n'est pas ce que j'aime [by A. E. M. Grétry. Words] par M. Minier. *Chez Camand:* [*Paris*, 1785?] 8°.
B. 362. (58.)

En revenant de St. Florent. *La Meunière* ou le Retour de S[t] Florent. [Song.] *Chez Camand:* [*Paris*, 1790?] 8°.
B. 362. e. (91.)

En se jouant dans la prairie. Romance. *See* GIRARD-RAIGNÉ ( )

EN. En séchant vos larmes. Air. *See* PETIT SACRISTAIN.

En vain de coquettes Beautés. Chanson. *See* LÉGAT DE FURCY (A.)

En vain de ma douleur affreuse. *Complainte de la Reine Marie Stuard,* [Song, written] Par le Ch[er] de Florian. *Chez Bignon:* [*Paris*, 1790?] 8°.
B. 362. a. (101.)

En vain de son divin flambeau. *L'Amour courant le Monde, ou la Lanterne Magique.* Air: Philis demande son portrait, [by Albanese]. *Chez M. Camand:* [*Paris*, 1780?] 8°. B. 362. a. (159.)

En vain j'ai voulu me défendre. *Air Tendre.* [*Paris*,] 1756. *s. sh.* 8°.
297. d. 4.
Mercure de France, Nov., 1756.

En vain je fais mille sermens. *Musette.* [*Paris*,] 1746. *s. sh.* 4°. 297. c. 9.
Mercure de France, Dec., 1746.

En vain jusqu'à ce jour. *Air Tendre.* [*Paris*,] 1764. *s. sh.* 8°. 298. d. 17.
Mercure de France, April, 1764.

En vain la fortune ennemie. Vaudeville. *See* BOUVARD (F.)

En vain pour garder une fille. Vaudeville. *See* CROISÉE.

En vain un coeur bien enflammé. Pastorale. *See* LÉGAT DE FURCY (A.)

En vain voudroit-on empêcher. Vaudeville. *See* FAUCON.

En vain vous m'ordonnez. Air. *See* DANIEL ( )

En vous aimant, jeune Silvie. *Air Serieux.* [*Paris*,] 1723. *s. sh.* 4°.
297. a. 5.
Le Mercure, Dec., 1723.

En vous je vois l'image. *Hommage à la Bienfaisance.* [Song.] Par M. * * . Auteur d' "Un jour me demandoit Hortense." Les Paroles par M. T. Rousseau. [*Paris*, 1780?] 8°. B. 362. e. (52.)

ENAMOURED. The Enamoured Shepherdess. Song. *See* REEVE (W.)

The Enamour'd Swain. A New Song, *etc.* [Music by J. Taylor.] *See* CHLOE. Chloe, or the Musical Magazine, *etc.* N° 43. [1760?] fol. G. 433.

ENCHANTÉ. Enchanté des yeux de Silvie. Chanson. *See* MOREL ( )

ENCHANTED CASTLE. The Enchanted Castle. Pantomime. *See* SHIELD (W.)

ENCHANTED WOOD. The Enchanted Wood. [Drama.] *See* ARNOLD (S.)

ENCHANTER. The Enchanter. Musical Entertainment. *See* SMITH (J. C.)

ENCHANTMENT. The Inchantment. [Song.] *See* WHERE. Where am I? O what Wonders rise! *etc.* [1750?] *s. sh.* fol. **G. 316. a. (54.)**

ENCHANTRESS. Dear Image of the Maid. An admir'd Song in the Enchantress. *J. Lee: Dublin,* [1785?] *s. sh.* fol. **H. 1601. b. (23.)**

ENCOMPASSED. Encompass'd in an Angels frame. Song. *See* JACKSON (W.) *of Exeter.* [*The Lord of the Manor.*]

Encompass'd with clouds of distress. [Hymn.] *See* PHILLIPS (H.)

ENCORE. Encore. Song [begins: "When I'd to Rest"]. *See* CAREY (H.)

Encore, or The Lady Volunteer's Request from the Isle of Wight. May 26th 1758. [Song.] *See* WHAT. What tho' this Arm can't wield a Sword. [1758.] *s. sh.* fol. **G. 313. (220.)**

Encore. Song. *See* WHAT. What tho' this arm, *etc.* [1758.] 8°. **P.P. 5438.**

Encore. [Song.] *See* WHEN. When at my Nymph's devoted Feet. [1740?] *s. sh.* fol. **G. 316. f. (94.)**

Encore, Encore, Encore. Song [begins: "Thro' life's pursuits"]. *See* HOOK (J.)

ENCOURAGED. Encourag'd by thy word. Hymn. *See* E., H.

ENDTER (CHRISTIAN FRIEDRICH) Lieder zum Scherz und Zeitvertrieb, in die Musik gesetzt, und herausgegeben von C. F. Endter, *etc.* *In der Hertelischen Handlung: Hamburg,* 1757. 4°. **F. 49.**

ENEA E LAVINIA. Enea e Lavinia. Opera. *See* GIARDINI (F.)

ENEA NEL LAZIO. Ènea nel Lazio. Dramma eroi-tragico. *See* RIGHINI (V.)

ÉNÉE ET DIDON. Énée et Didon. Cantate. *See* LAGARDE (N. de)

ÉNÉE ET LAVINIE. Énée et Lavinie. Tragédie. *See* COLASSE (P.)

Énée et Lavinie. [Opera.] *See* DAUVERGNE (A.)

ENEMY. An Enemy appears in view. Glee. *See* SANDERSON (J.) [*Black Beard.*]

ENFANT. Enfant chéri des dames. Rondeau. *See* VISITANDINES.

Un Enfant plein de charmes. Romance. *See* GIARDINI (F.)

L'Enfant Trouvé. [Song.] *See* SOLEIL. Le Soleil se cachait dans l'onde. [1795?] 8°. **B. 362. a. (92.)**

ENFANT DU MALHEUR. Jeune et gentille Bergerette. *Air de l'Enfant du Malheur.* [Melodrama, by J. G. A. Cuvelier de Trie] avec accompt de Guitarre. [*Paris,* 1798?] 8°. **B. 362. b. (184.)**

ENFANT TROUVÉ. Ne croyez pas encore longtems. *Couplets* ch[a]ntés par les CC. Vertpré et Léger jouant les rôles de Mathieu et Gros-Jean, dans L'Enfant Trouvé. [*Paris,* 1795?] 8°. **B. 362. d. (6.)**

ENFIN. Enfin après tant d'alarmes, *Ariette Nouvelle.* [*Paris,* 1780?] 8°. **B. 362. b. (52.)**

Enfin de nos bergers les amoureux soupirs. Air. *See* HUREL (de).

Enfin le Divorce est permis. *L'Heureux Decret.* [Song.] Air: La Faridondaine. *Chez le Citoyen Imbault: Paris,* [1792.] 8°. **B. 362. (144.)**

Enfin Louis voit naître un fils. *La Dauphine,* Fanfare. [*Paris,*] 1729. *s. sh.* 4°. **298. a. 7.** *Mercure de France, Sept.,* 1729.

Enfin nos vœux sont accomplis. Air. *See* ADNIN ( )

Enfin nos vœux sont accomplis. [Song.] *See* PHILIDOR (F. A. DANICAN).

Enfin sur ces plaines funestes. Trio. *See* CAMP DE GRAND-PRÉ.

ENGAGEMENT. The Engagement. Song [begins: "Apollo just risen."] *See* BURBIDGE (R.)

The Engagement. Catch [begins: "Boatswain, pipe up"]. *See* HOOK (J.)

ENGELHARDT (JOHANN) *See* MUELLER (C.) and ENGELHARDT (J.) Zwen newe Hochzeit-Gesänge... Mit 8. Stimmen componiret von Cunrado Mullero ... Unnd Johanne Engelhardt, *etc.* [1616.] 4°. **B. 46.**

ENGLAND. England's Glory. [Song.] *See* OLIVE (J.)

England's Guardian. [Song.] *See* HAIL. Hail, Britain, hail. [1780.] *s. sh.* fol. **G. 308. (39.)**

England's Lamentation for ye Loss of Farinelli. [Song.] *See* WHAT. What dire Misfortune hath befell. [1736.] *s. sh.* fol. **G. 316. f. (89.)**

England's Tree of Liberty. [Song.] *See* DIBDIN (C.) [*Christmas Gambols.*]

ENGLISH. English Ale. [Song.] *See* WITH. With Myrtle wreaths and Ivy Berries croun'd. [1750?] *s. sh.* fol. **G. 313. (169.)**

The English Flag Triumphant. [Song.] *See* BY. By the blessing of God we have Conquer'd at last, *etc.* [1782.] *s. sh.* fol. **G. 306. (190.)**

The English Heroes. [Song.] *See* YE. Ye Sons of true Courage, *etc.* [1780?] *s. sh.* fol. **G. 314. (54.)**

ENGLISH. English Heroism against French Invaders. Song. *See* WORGAN (J.)

ENGLISH DANCING MASTER. The English Dancing Master: or, Plaine and easie Rules for the Dancing of Country Dances, with the Tune to each Dance.
Printed by Thomas Harper...sold by John Playford: London, 1651. *obl.* 4°.
K. 1. a. 8*. (7.)

ENGLISH ORPHEUS. English Orpheus. [A Collection of 30 engraved Single-sheet Songs, with illustrated headings.] *Tho. Kitchin: London*, [1743?] 4°. E. 12.
Without title-page. Fol. 29 *is wanting. The only composers named are Arne, Handel, Hemskirk and Howard.*

ENGLISH PADLOCK. The English Padlock. [For the various editions of this song:] *See* SINCE. Since artists, who sue for the trophies of fame, *etc.*

ENGLISH SONGS. A Select Collection of English Songs. In three Volumes. [Edited, with an Essay on National Song, by J. Ritson.]
Printed for J. Johnson: London, 1783. 8°.
239. l. 37–39.
The airs to the songs are contained in Vol. III. The following composers' names are given: Pasquali, J. Alcock, Dieupart, W. Turner, Howard, Greene, Galliard, R. King, Count S^t Germain, Jackson of Exeter, Boyce, Carey, Flackton, D^r Arne, Oswald, Worgan, Handel, Gouge, H. Purcell, Damasene, Leveridge, D^r Arnold, Dowland, Lampe, R. Smith, Holcombe, J. Harris, A. Whichello, J. Blow, Giardini, Battishill, Dibdin, Carter, Lockhart, W. Goodwin, D^r Wilson, Russel, M. Arne, Bernard, W. Hodson, Linley, T. Farmer, J. C. Bach, J. Grayes, Young, Pepusch, Wise, Popely, Lampe, F. Tench, Corfe, Walker, Baildon, E. Coleman, Stanley, Festing, C. Harlowe, J. Gerrard, Hook, Geminiani and Ackeroyde.

[Another copy.] 992. a. 13–15.

[Another copy.] 992. a. 16.
Vol. III. only.

ENIGMATICAL. An Ænigmatical Song. *See* MUSIC. Musick has charms, *etc.* [1745?] *s. sh.* fol. G. 316. e. (78.)

An Ænigmatical Song. *See* MUSIC. Musick has charms, *etc.* 1759. 8°.
P.P. 5441.

ENJOY. Enjoy the sweet Elysian grove. Song. *See* HAENDEL (G. F.) [*The Choice of Hercules.*]

ENNEMIS. Ennemis de la royauté. *Couplets* faisant suitte à la Chanson du Salpêtre . . . Chantés sur le Théâtre de l'Opéra comique National par le Citoyen Chenard. Air: Chacun avec moi l'avouera. [By N. Dalayrac.]
Chez Imbault: Paris, [1793?] 8°.
B. 362. d. (35.)

ENNO (SEBASTIAN) Ariose Cantate . . . Libro Secondo.
Stampa del Gardano. Apresso F. Magni: Venetia, 1655. *obl.* 4°. K. 8. b. 16.

ENNUIÉ. Ennuié du ton de la Cour. *L'Amour au Village.* [*Song.*]
[*Paris*, 1785?] 8°. B. 362. e. (62.)

ENRAGED MUSICIAN. The Enraged Musician. Musical Entertainment.
See ARNOLD (S.)

ENRAPTURED. The Enraptured Swain. [Song.] *See* FROM. From Delia oft I strove in vain. [1778?] *s. sh.* fol.
G. 307. (245.)

Enraptur'd that fair Form I view. *Stella.* [Song.] *Blundell: [London*, 1780?] *s. sh.* fol.
G. 307. (177.)

ENRICO. Enrico. Opera.
See GALUPPI (B.)

ENRÔLER. Enroller chez soy tout le monde. *Couplets des Calotins.*
[*Paris,*] 1725. *s. sh.* 4°. 297. a. 13.
Mercure de France, April, 1725.

ENS. Ens æternum attende votis. Hymne.
See HAYDN (F. J.)

ENTENDS. Entends ma voix gémissante. Romance. *See* LÉONARD ( )

Entends ma voix, viens, cher Amant. Ariette.
See DEZÈDE (N.) [*Blaise et Babet.*]

ENTFUEHRUNG. Die Entführung. Ballade. *See* ZUMSTEEG (J. R.)

ENTFUEHRUNG AUS DEM SERAIL. Die Entführung aus dem Serail. Sing-Spiel. *See* MOZART (W. A.)

ENTICING. Enticeing Love. Song.
See GORTON (W.)

ENTOMBED. Entomb'd within yon grassy Mound. Ballad.
See WILLIAMSON (T. G.)

ENTORSE. L'Entorse de Babet. [Song.]
See JOUR. Un jour, Mathurin et Babet.
[1785?] 8°. B. 362. f. (38.)

ENTRE. Entre Cypris et la Bouteille. [Duet.] *See* PAULIN ( )

Entre deux Graces l'autre jour. *Chanson à Madame de* *** qui m'avoit placée entre deux des plus belles femmes de Paris.
[*Paris,*] 1752. *s. sh.* 4°. 298. c. 8.
Mercure de France, April, 1752.

ENTRE. Entre l'Amour et le vin. Duo. *See* L., *Mr, of Lingy.*

Entre Philis et la Bouteille. *Air à boire à deux.* Rondeau.
[*Paris,*] 1723. *s. sh.* 4°. **297. a. 4.**
Le Mercure, Sept., 1723.

Entre un amant triste et sauvage. Duo. *See* GRÉTRY (A. E. M.) [*Panurge dans l'Isle des Lanternes.*]

ENTRETIENS. Entretiens sur l'Etat de la Musique Grecque, vers le milieu du quatrième siecle, *etc.* [By J. J. Barthélemy.] *Amsterdam*, 1777. 8°.
1042. k. 14. (2.)

[Another copy.] **53. b. 23.**

[Another copy.] **1103. c. 5. (8.)**

ENTREVUE. L'Entrevue et le Rendez-vous. Comédie-Vaudeville, en un Acte. Par le Citoyen Maurice [Séguier] ... avec la musique.
Au magasin de pièces de Théâtre : Paris. An VIII [1800]. 8°.
11738. n. 15. (1.)
Containing airs by Doche, Lamparelli and Boieldieu.

E. O. E. O. Song. *See* COME. Come Fashion and Folly. [1760?] *s. sh.* fol.
G. 316. (36.)

E. O. [Song.] *See* YE. Ye Bucks, Male and Female. [1780?] fol.
G. 314. (40.)

EPHESIAN MATRON. The Ephesian Matron. Comic Serenata.
See DIBDIN (C.)

EPICEDIUM. Epicedium perelegans Lowthianum. *See* CARA. Cara vale, ingenio præstans, *etc.* 1779. fol.
G. 305. (154.)

ÉPICURE. Vaudeville d'Épicure.
See VOUS. Vous qui du Vulguaire stupide, *etc.* [1780?] 8°. **B. 362. b. (50.)**

ÉPILOGUEUR. L'Épilogueur, ou Réponse à la folle Soirée. [Song.]
See AUTEUR. Un auteur bien moins qu'imberbe. [1785?] 8°.
B. 362. e. (108.)

ÉPINETTE. L'Épinette. [Song.]
See DANS. Dans Paris je suis venu, *etc.* [1780?] 8°. **B. 362. b. (126.)**

EPISCOPUS (MELCHIOR) Christi Agonisantis Precatio ardentissima, numeris musicis VI. vocum ornata, *etc.* Tenor. (Discantus.) (II. Tenor.) (I. Basis.) (II. Basis.) 5 pts. *Justus Hauck : Coburgi*, 1608. 4°. **C. 88.**

EPITAPH. The Epitaph of Crazy Jane. [Song.] *See* SANDERSON (J.)

EPITHALAME. Epithalame. Cantatille. *See* LEMAIRE (L.)

EPITHALAMIA. Epithalamia, in Honorem ... D. Nicolai Leopardi, Symphonicorum Puerorum . . . Principis Georgij Friderici Marchionis Brandeburgensis, &c. Præceptoris, et . . . Kunigundæ, . . . D. Christophori Cæsaris ... Filiæ, Composita per Anthonium Scandellum . Matthæum le Maistre . Erasmum de Glein . Et Ioannem Wesalium... Discantus (Altus) (Tenor) (Bassus) [QuintaVox] [Sexta Vox.] 6 pts. *Apud Theodoricum Gerlatzenum, in Officina Ioannis Montani : Norimbergæ*, 1568. *obl.* 4°. **A. 18.**
All the parts are very imperfect and worm-eaten.

Epithalamia Martini Lutheri Vuittenbergensis, *etc.* *See* Io. [1530?] 4°.
1070. e. 9.

ÉPOUVANTE. Épouvante tes bords. Air. *See* CORRETTE (M.)

ÉPREUVE DES FÉES. Les fruits, doux presents de l'automne. *Vaudeville, etc.* [*Paris,*] 1732. *s. sh.* 4°.
298. a. 24.
Mercure de France, August, 1732.

ÉPREUVE VILLAGEOISE. Bon Dieu com' hier a été fête. *Air de Théodore et Paulin* [i.e. L'Épreuve Villageoise, by A. E. M. Grétry]. Acc. par Mr Porro. [*Paris,*] 1784. 8°.
B. 362. h. (43.)

Bon Dieu com' hier a été fête. *Air de l'Épreuve Villageoise* [by A. E. M. Grétry]. Accompt de Guitare par Mr Alberti.
Chez Mr Camand : [*Paris*, 1784?] 8°.
B. 362. (56.)

Bon Dieu comm' hier à c'te Fête. *Ariette de l'Épreuve Villageoise* [by A. E. M. Grétry] Avec Accompagnement de Harpe, ou de Piano Forte, par Mr. Compan.
Chez Frère : [*Paris*, 1790?] fol.
G. 557. (40.)

J'n'avions pas encor quatorze ans. [*Song.*]
De l'Épreuve Villageoise [by A. E. M. Grétry]. Accompt de Mr Doisy.
Chez Baillon : Paris, 1784. 8°.
B. 362. h. (47.)

L'Épreuve Villageoise. Opéra Bouffon.
See GRÉTRY (A. E. M.)

ÉPRIS. Épris de la beauté d'Ortence. *La Fille ébranlable.* [Song, written] Par M. C. de B.....Air: Ca n'se peut pas.
[*Paris*, 1780?] 8°. **B. 362. f. (5.)**

[Another copy.] **B. 362. b. (140.)**

ÉPRISE. Éprise d'un feu téméraire. Air.
See GRÉTRY (A. E. M.) [*Anacréon chez Polycrate.*]

EPULÆ GENIALES. Epulæ Geniales ... Principibus Neogamis Philippo Wilhelmo, Com : Pal : Rheni...et Elisabethæ Ameliæ, Landgraviæ Hass...in publicam

Grati animi . . . significationem exhibita à Collegio Societatis Jesu Dusseldorpiensi. *Vidua Hartgeri Woringen: Coloniæ Agrippinæ*, 1653. fol. **7895. f. 23.**

EQUIVALENT. The Equivalent. Song. *See* REEVE (W.)

ERBACH (CHRISTIAN) Acht Underschiedtliche Geistliche Teutsche Lieder, von den fürnembsten Geheimnussen dess bittern Leydens und Sterbens unsers Herrn ...Jesu Christi...Mit 4. Stim̃en zusam̃en gesetzt, *etc.* Cantus. (Altus.) (Bassus.) 3 pts. *Bey Johann Schultes: Augspurg*, [1610?] 4°. **B. 82. a.**

Mele sive Cantiones Sacræ ad Modum Canzonette ut vocant, quaternis vocibus factæ. Quibus accesit...hymnus Mariæ, cum Mariana senum vocum cantione, *etc.* Cantus. *Apud Ioannem Prætorium: Augustæ Vindel.*, 1603. 4°. **C. 52.**

Modorum Sanctorum Tripertitorum, quibus Solennium Sacrorum per annum Initia sive Introitus, Alleluia, et quae post Communionem cani solent, continentur, quinis vocibus ... concinnatorum, Pars Prima (Altera) (Tertia et Ultima) *etc.* Cantus. (Quinta Vox.) 6 pts. *Excudebat Adamus Meltzer: Dilingae*, 1604. 4°. **B. 82.**

Christiani Erbach...Sacrarum Cantionum Quaternis & quinis vocibus factarum Liber Tertius. Bassus. (Quintus.) 2 pts. *Apud Ioannē Prætorium: Augustæ Vindelicorum*, 1611. 4°. **C. 52. a.**

ERBACHER (CHRISTIAN) *See* ERBACH.

ERBACI (A. G.) La Lonbonange [i.e. Lontananza], a favorite Italian Canzonett, *etc. E. Riley: London*, [1800?] fol. **H. 2830. f. (55.)**

ERCULEO (MARZIO) Il Canto Ecclesiastico, *etc. Per gli Eredi Cassiani: Modana*, 1686. 4°. **558*. c. 21.**

Imperfect, wanting eight of the fourteen preliminary unnumbered leaves. Following these is a second title-page: "Lumi Primi del Canto Fermo," etc.

Cantus Omnis Ecclesiasticus ad Hebdomadæ Maioris Missas, Passionem D. N. I. C., Officia Tenebrarum, Lamentationes, Benedictiones, &c. iuxta ritum S. R. E. Collectus ad Usum...Cleri...ex Missali... & Rituali Rom. ... Opera Martii Herculei, *etc. Ex Typographia Hæredum Cassiani: Mutinæ*, 1688. fol. **G. 463.**

ERDMANN (ADAM) Kurtze Fragen aus der Musica Sacra, worinnen Denen Liebhabern bey Lesung der Biblischen Historien, eine Sonderbare Nachricht gegeben wird, *etc.* *Jacob Rohrlach: Görlitz*, 1707. 12°. **7898. e. 16.**

ERE. Ere around the huge Oak. Song. *See* SHIELD (W.) [*The Farmer.*]

ERE. Ere my dear Laddie gade to Sea. Ballad. *See* BROOKS (J.)

E're Night assumes her gloomy reign. Sonnet. *See* HOOK (J.)

Ere Phillis with her looks did kill. Song. *See* FRANCK (J. W.)

Er'e William left his Native Home. Rondo. *See* HOOK (J.)

ERHARDI (LORENZ) Harmonisches Chor- vnd Figural Gesang-Buch, Augsburgischer Confession: Worinnen die Psalmen vnd Geistliche Lieder, vornehmlich Herrn D. Martin Luthers, vnd andere . . . Lehrer begriffen: Mehrern Theils mit Underlegung dess Latinischen Texts, vnd beneben dem jenigen Choral, so in...Sachsen, wie auch an andern Evangelischen Orten im H. Röm. Reich zu singen gebräuchlich, mit 2. 3. 4. 5. vnd 6 Stimmen...gerichtet. Beneben einem nützlichen Vnterricht ... Musicalischer Sachen . . . auss bewehrten Authoribus colligirt vnd zusammen getragen, von M. Laurentio Erhardi, *etc.* *Matthæus Kempffer: Franckfurt am Mayn*, 1651. 8°. **B. 299.**

ERIFILE. Erifile. Opera. *See* SACCHINI (A. M. G.)

ERLEBACH (PHILIPP HEINRICH) Alto zu der Gott-geheiligten Sing-Stunde. [*H. Urban: Rudolstadt*, 1704.] 4°. **C. 43.**

P. H. Erlebach's...Harmonische Freude Musicalischer Freunde. Erster Theil, bestehend in Funffzig Moralisch- und Politischen Arien, nebst zugehörigen Rittornellen à II Violini & Basso-Continuo. [Cantus & Bassus.] *Gedruckt bey Christian Sigmund Froberg: Nürnberg*, 1697. *obl.* fol. **C. 43. a.**

Leaves E and Sii are mutilated.

ERL KING. The Erl King. [Glee.] *See* CALLCOTT (J. W.)

ERMINIA SUL GIORDANO. Erminia sul Giordano. Opera. *See* ROSSI (M. A.)

ERNELINDE. Ernelinde. Tragédie. *See* PHILIDOR (F. A. DANICAN)

ERNEST LOUIS, *Landgrave of Hesse.* Partition de douze Suites et Symphonies, *etc. Darmstatt*, 1718. fol. **K. 10. b. 17.**

Engraved throughout.

ERNST (FRANZ ANTON) Concert de Violon accompagné d'un Premier et Second Violon, Viole et Basse, de même que de deux Hautbois et deux Cors ad libitum... Oeuvre Premier. [Separate Parts.] *Chés J. J. Hummel: Berlin*, [1775?] fol. **h. 1634.**

ERREUR D'UN BON PÈRE. L'Erreur d'un Bon Père. [Opera.] *See* DALAYRAC (N.) [*Alexis.*]

ERREUR D'UN MOMENT. Faut d' la vartu pas trop. *Ariette de* [l'Erreur d'un Moment ou] *la suite de Julie* [by N. Dezède]. [*Paris*, 1775.] 8°.
B. 362. (12.)

Guillot un jour trouva Lisette. *Ariette de* [l'Erreur d'un Moment ou] *la suite de Julie* [by N. Dezède]. [*Paris*, 1775.] 8°.
B. 362. (13.)

Sentir avec ardeur flamme discrète. *Brunette de* [l'Erreur d'un Moment ou] *la Suite de Julie* [by N. Dezède]. [*Paris*, 1775.] 8°. **B. 362. (11.)**

L'Erreur d'un Moment. Comédie mêlée d'Ariettes. *See* DEZÈDE (N.)

L'Erreur d'un Moment. Comédie. *See* Z., D. *Monsieur.*

ERREURS. Erreurs sur la Musique dans l'Encyclopédie. [By J. P. Rameau.] *Chez S. Jorry: Paris*, 1755. 8°.
1042. d. 17. (1.)

ERSKINE (THOMAS ALEXANDER) *Earl of Kelly.* [The Maid of the Mill. Overture.] The Periodical Overture in 8 parts. (Sinfonia XXVIII.) [Separate Parts.] *R. Bremner: London*, [1775?] fol.
h. 3210. (32.)

The Favourite Minuets perform'd at the Fête Champetre given by Lord Stanley, *etc.* [Full Score.] *Printed for Will^m Napier: London*, [1780?] *obl.* 4°. **b. 53. b. (5.)**

Six Overtures in Eight Parts and a Thorough Bass for the Harpsichord... Opera Prima. [Separate Parts.] *Printed for R. Bremner: London*, [1775?] fol. **g. 474. a. (7.)**

The Periodical Overture in 8 parts, *etc.* (Sinfonia XIII.) [Separate Parts.] *R. Bremner: London*, [1775?] fol.
h. 3210. (20.)

The Periodical Overture in 8 parts, *etc.* (Sinfonia XVII.) [Separate Parts.] *R. Bremner: London*, [1775?] fol.
h. 3210. (23.)

The Periodical Overture in 8 Parts, *etc.* (Overture XXV.) [Separate Parts.] *R. Bremner: London*, [1775?] fol.
g. 474. (24.)

Six Sonatas for two Violins & a Bass. [Separate Parts.] *Welcker: London*, [1770?] fol. **g. 409. g. (2.)**

ERWIN UND ELMIRE. Erwin und Elmire. Singspiel. *See* REICHARDT (J. F.)

ERYTHRÆUS (GOTHARDUS) Herrn D. Martini Lutheri, vñ anderer Gottsförchtiger Männer Psalmen vnnd Geistliche Lieder, welche man sonsten, als die fürnembsten durch das gantze Jar in der Christlichen Gemein pfleget zu singen, jetzt zu mehrerm gebrauch in vier Stimm gebracht. Durch M. Gothardum Erythræum, *etc.* Tenor. *Abraham Wagenmann: Nürmberg*, 1608. 4°. **C. 704.**

ES. Es seufzt einmahl um Mitternacht. Aria. *See* MUELLER (W.) [*Das neu Sonntagskind.*]

Es war einmal ein Edelmann. *Der Edelmann.* Romanze in Musik gesetzt fürs Forte-Piano. *Bey L. Rudolphus: Hamburg und Altona*, [1800?] *obl.* fol.
E. 253. d. (14.)

ESCAPE. The Escape. Comic Song. *See* MOULDS (J.)

ESCH (LOUIS VON) A Divertimento for the Piano Forte, with Accompaniments for a Flute, Violin and Violoncello... Op. 14. *R. Birchall: London*, [1800?] fol. **g. 453. (1.)** *The P. F. part only.*

Impromptu Duo a Quatre Mains pour le Piano Forte, *etc.* *Broderip & Wilkinson: London*, [1800?] fol. **g. 130. (13.)**

Le Retour de Wandsworth a favorite sonata for the P. Forte with an accompaniment for the flute violin and bass ad libitum. *Broderip & Wilkinson: London*, [1800?] fol. **h. 284. (23.)**

A Russian Divertimento for the Piano-Forte with an Accompaniment for the Flute Obligato, *etc.* [Separate Parts.] *Broderip & Wilkinson: London*, [1800?] fol. **g. 186. (10.)**

Trois Sonates pour le Piano-Forte avec Accomp. d'un Violon et d'une Basse... Op. XIII. [Separate Parts.] *Longman & Broderip: London*, [1798?] fol. **h. 284. (24.)**

Le Songe, pour le Piano-Forte. *Broderip & Wilkinson: London*, [1800?] fol. **g. 141. (13.)**

ESCHENBURG (JOHANN JOACHIM) *See* BURNEY (C.) [*Account of the Musical Performances in Westminster Abbey, etc.*] D^r Karl Burney's Nachricht von G. F. Händel's Lebensumständen ... übersetzt von J. J. Eschenburg, *etc.* 1785. 4°.
785. k. 9.

See BURNEY (C.) [*Dissertation on the Music of the Ancients.*] D^r Karl Burney's Abhandlung über die Musik der Alten... übersetzt...von J. J. Eschenburg, *etc.* 1781. 4°. **7896. aaa. 23.**

ESCLAVE. L'Esclave. Intermède. *See* PICCINI (N.) [*La Schiava.*]

ESCOUTO. Esconto d'Jeannetto. Couplets. *See* DALAYRAC (N.) [*Les Deux Petits Savoyards.*]

ESPERTO. L'Esperto Nocchiero. [Song.] *See* ASTARTO.

ESPIÉGLERIE. L'Espiéglerie de l'Amour. [Song.] *See* CLEMENT ( ) *the Younger, of Dreux.*

ESPINOSA. *See* Minuets. Eighteen New Spanish Minuets...Compos'd by... Sig[r] Espinosa, *etc.* [1760?] *obl.* 4°. **a. 25. (1.)**

ESPINOSA (JUAN DE) Tractado breue de principios de canto llano, *etc.* **G.L.** [*Toledo?* 1530?] 8°. **K. 8. f. 15.**
24 *fol., without pagination, date or place of imprint. 23 lines to a full page.*

ESPOIR. L'Espoir incertain. Ariette. *See* Sous. Sous nos fenêtres le soir, *etc.* [1780?] 8°. **B. 362. g. (9.)**

ESPRIT. L'Esprit de la Coquette. [Song.] *See* SUR. Sur les tuiles, Minette, *etc.* [1790?] 8°. **B. 362. (116.)**

L'Esprit de Pierrot. Chanson. *See* EN. En mariage ma mère, *etc.* 1779. 8°. **B. 362. g. (19.)**

L'Esprit divin qui veille sur la France. *Couplets* à l'Occasion du Mariage de Madame Clotilde avec le Prince de Piemont. [*Paris*, 1775.] 8°. **B. 362. a. (74.)**

ESPRITS. Les Esprits dont on nous fait peur. [Song.] *See* ZÉMIRE ET AZOR.

ESSAI. Essai Methodique pour apprendre aux Enfans a Lire aussi aisément la Musique qu'on leur apprend a Lire l'Ecriture ordinaire. *Chez F. J. Desoer: Liége*, [1763?] 8°. **1042. d. 38. (1.)**

Essai sur la Musique Ancienne et Moderne. [By J. B. de Laborde and P. J. Roussier.] 4 Tom. *P. D. Pierres: Paris*, 1780. 4°. **557*. f. 15.**

[Another copy.] **59. a. 19.**

ESSAY. A Philosophical Essay of Musick, *etc.* [by Francis North, Baron Guilford.] *Printed for J. Martyn: London*, 1677. 4°. **557*. c. 20. (1.)**

[Another copy.] **432. c. 15. (8.)**

[Another copy.] **557*. c. 21. (1.)**

[Another copy.] **557*. e. 25. (1, 2.)**

An Essay on the Church Plain Chant, *etc.* 3 pts. *J. P. Coghlan: London*, 1782. 8°. **3433. c. 2. (1.)**

An Essay upon Tune. Being an Attempt to free the Scale of Music, and the Tune of Instruments, from Imperfection, *etc.* [By F. K. Maxwell.] *Printed for C. Elliot and T. Cadell: Edinburgh*, 1781. 8°. **55. b. 21.**

ESSENGA (SALVADORE) Di Salvadore Essenga il Secondo Libro de Madrigali a Cinque Voci con alquanti Sesti et dui Ottaui nouamente per A. Gardano dati in Luce. Canto. (Alto.) (Tenore.) (Basso.) (Quinto.) 5 pts. *Appresso di A. Gardano: Venetia*, 1561. *obl.* 4°. **K. 4. b. 19.**

ESSER (MICHEL) Six Duetts for two Violins...Op. 2[da]. [Separate Parts.] *Printed for Straight & Skillern: London*, [1775?] fol. **g. 421. c. (3.)**

Six Simphonies à Deux Violons, Taille, et Basse, Deux Hautbois, et Deux Cors de Chasses...Dediées à Sa Majesté le Roi de Dannemarc...Oeuvre Premier. [Separate Parts.] *Chez S. Markordt: Amsterdam*, [1775?] fol. **g. 474. (4.)**

A second Sett of Six Simphonies in Eight Parts, for Violins, Hoboys, Horns, Tenor and Bass...N° 3. [Separate Parts.] *Longman, Lukey & Co.: London*, [1775?] fol. **g. 474. (18.)**

ESSEX AMATEUR. Six Glees for Two, Three, and Four Voices; composed by an Essex Amateur. *R. Birchall, for the Author: London*, [1795?] fol. **G. 353. (35.)**
The dedication is signed in MS. 'J. J.'

ESSEX HARMONY. Essex Harmony. Being a Choice Collection of ... Songs, Catches, Canons, Epigrams, Canzonets and Glees, for Two, Three, Four, Five, and Nine Voices, from the Works of the Most Eminent Masters. [Vol. II. By J. Arnold.] *Bland & Weller: London*, [1795?] 8°. **C. 380. e.**
This work is a reprint of the first edition of Vol. II. of J. Arnold's Essex Harmony, published in 1769.

The Essex Harmony. [Psalms and Hymns.] *See* BAYLEY (D.) *the Elder.*

ESSEX (JOHN) *See* FEUILLET (R. A.) [*Chorégraphie.*] For the Furthur Improvement of Dancing, A Treatis of Chorography ... Translated ... w[th] many additions ... and a new Collection of Country Dances...by I. Essex, *etc.* 1710. 8°. **1042. d. 45.**

ESSEX (MARGARET) Absence. [Song.] Written by T. Essex, *etc.* *Printed for the Author: London*, [1795?] fol. **G. 361. (66.)**

The Amusement of a Leisure Hour. Four Easy Airs for the Piano Forte or Harp. N° 1. *R. Birchall, for the Author: London*, [1800?] fol. **h. 109. (27.)**

Beautiful Eyes. A Canzonet for the Harp, or Piano Forte, *etc.* *R. Birchall, for the Composer: London*, [1795?] fol. **G. 361. (68.)**

The Butterfly. [Song.] *See* infra: Select Songs, *etc.* N° 4.

Cupid's Dismissal. [Song.] *See* infra: Select Songs, *etc.* N° 7.

Good Humour's my Motto. A favorite Canzonet for the Piano Forte or Pedal Harp, *etc.* *R. Birchall, for the Composer: London*, [1795?] fol. **G. 361. (71.)**

ESSEX (Margaret) Humid Seal of soft Affection. [Song.] *See* infra: Select Songs, *etc.* N° 3.

The Lover's Address. [Song.] . . . The Poetry . . . by R. A. Davenport. *See* infra: Select Songs, *etc.* N° 6.

The Olive Branch, [Song,] written and set to Music with a Harp or Piano Forte Accompaniment by M. Essex.
R. Birchall, for the Author: London, [1795?] fol. **G. 361. (67.)**

The Silent Admirer. [Song.] *See* infra: Select Songs, *etc.* N° 1.

Three Sonatas for the Piano Forte . . . with an Accompaniment for a Violin ad Libitum . . . Op. 1st. *Printed for the Composer: London*, [1795?] fol. **g. 144. (2.)**

Select Songs, *etc.* Nos 1–2. *R. Birchall, for the Author: London*, [1795?] fol. **G. 361. (64–5.)**

Select Songs, *etc.* Nos 3, 4, 6, 7. 4 Nos. *R. Birchall, for the Author: London*, [1800?] fol. **H. 1668. (22–25.)**

Unfading Beauty. [Song.] *See* supra: Select Songs, *etc.* N° 2.

ESSEX (Timothy) The Angus Fencibles March & Quick Step, *etc.* [Full Score and P. F.] *Printed for the Composer: London*, [1795?] fol. **g. 133. (22.)**

Eight English Canzonetts for a Single Voice . . . with an Accompaniment for the Piano Forte or Harp . . . Op. 3d. *Publish'd for the Composer: London*, [1800?] fol. **G. 358. (3.)**

Twelve Dances as Duetts for Two Performers on one Piano Forte, *etc.* *G. Walker: London*, [1800?] fol. **g. 272. n. (9.)**

Dear Mama I prythee hear me. *A Juvenile Song* written, composed . . . and inscribed to the Hon. Miss C. Douglas, by T. Essex. *The Author: London*, [1795?] fol. **G. 361. (76.)**

The Ladies' Answer to the New Fal lal la! [Glee.] The Words . . . by J. C. [or rather S. J.] Pratt, *etc.* *Printed for the Composer: London*, [1796?] *obl.* fol. **D. 402. (15.)**

Eight Lessons and Four Sonatinas on a Peculiar Plan, intended to Establish a proper Method of Fingering on the Piano-Forte . . . Op. 6. *Printed for the Composer: London*, [1800?] fol. **g. 132. (5.)**

A Grand March composed for . . . Sir John De la Pole and adapted for the Piano Forte, *etc.* [Full Score.] *Printed for the Author: London*, [1795?] fol. **g. 133. (24.)**

ESSEX (Timothy) The Grand March of the Hampstead Loyal Association, as . . . performed by . . . the Duke of York's Band, *etc.* [Full Score.] *Printed for the Composer: London*, [1799.] fol. **g. 133. (20.)**

The Quick Step of the Royal Westminster Volunteers, as it is Performed by theirs and . . . the Duke of York's Band [Full Score], and Adapted for the Piano Forte, *etc.* *Longman & Broderip, for the Composer: London*, [1797?] fol. **g. 133. (21.)**

The Ramble, [Duet,] written and composed by T. Essex. *Printed for the Author: London*, [1796?] fol. **G. 354. (11.)**

The Royal Westminster Volunteers March . . . [Full Score and] Adapted for the Piano Forte, *etc.* *Longman & Broderip, for the Composer: London*, [1797?] fol. **g. 133. (23.)**

The Sea-Side Sonnet, [Song,] from Mr Pratt's Gleanings, Vol. 1st, *etc.* *Printed for the Composer: London*, [1795?] fol. **G. 361. (75.)**

A Grand Military Sonata for the Piano-Forte, with an Accompaniment ad libitum for a Violin . . . Op. 4th. *Printed for the Author: London*, [1800?] fol. **g. 142. (2.)**

La Tourterelle et les Pigeons [Song] . . . Romance Allégorique, faite . . . par Monsieur l'Abbé du Parc, *etc.* *Longman & Broderip: London*, [1798?] fol. **H. 1668. (28.)**

When lovely Woman stoops to folly. *A favorite Canzonet*, the Words from Goldsmith's Vicar of Wakefield, with an Accompaniment for the Piano-Forte or Harp, *etc.* *Printed for the Composer: London*, [1797?] fol. **G. 361. (69.)**

See Baker (J.) *M.A., of Lincoln Coll., Oxford.* A Glee and Catch . . . With an Accompaniment for the Piano Forte or Harp by T. Essex. [1798?] fol. **G. 352. (22.)**

EST. Est bien venu quiconque apporte. *Le Bon Accueil.* Ariette Nouvelle avec Accompagnement de Guitare. *Chez Mr Camand: Paris*, [1790?] 8°. **B. 362. a. (134.)**

Est-ce Apollon qui me donne sa lyre? *Chanson*, [words] de M. Dela***, pour Madame la Duchesse de Ma***, à l'occasion d'une très belle Harpe, dont elle lui a fait present. [*Paris*,] 1760. *obl.* 4°. **297. d. 24.**
Mercure de France, June, 1760.

Est-il bien vrai que l'eau soit à la mode? [Song.] *See* Poilleyé ( )

Est-il un encens plus flatteur. [Song.] *See* Lacassagne (J. de).

EST. Est il un plaisir plus charmant. *Le Serre-Tête*, [Song, written] par M. Roulland. Air: Ce fut par la faute du sort. [From M. A. Desaugiers' "Florine."] *Chez les frères Savigny:* [*Paris*, 1790?] 8°. **B. 362. (244.)**

EST (Michael) *See* East.

EST (Thomas) *See* Psalms. [*English.*] The Whole Booke of Psalmes...Compiled by Sondry Authors, *etc.* [With a Dedication and Preface by T. Est.] 1592. 8°. **K. 2. c. 7.**

ESTE. Este procul hinc mærores. [Trio.] Written & Compos'd by a Gentleman of S^t^ Peter's College, Westminster. [*London*, 1800?] fol. **G. 805. j. (26.)**

ESTE (Thomas) *See* Est.

ESTELLE. Complete Collection of the Twenty Romances of Estelle, [a Pastoral,] written by the Che^r^ de Florian. Italian and French Words. With a new Accompaniment for the Piano-Forte and Harp, *etc.* *Corri, Dussek and C^o^: London*, [1797?] fol. **H. 2004.**

The title-page is signed in MS. "*M. L. D.....*"

À Toulouse il fût une belle. *Romance d'Estelle.* [Words by Villebrune, music by L. L. Loiseau de Persuis.] *Chez Imbault: Paris*, [1794.] 8°. **B. 362. (185.)**

Voici venir le doux printems. *Romance d'Estelle.* [Words by Villebrune, music by L. L. Loiseau de Pertuis.] *Chez Imbault: Paris*, [1794.] 8°. **B. 362. (185^a^.)**

ESTELLE ET NÉMORIN. Estelle et Némorin. Mélo-Drame. *See* Rigel (H. J.)

ESTÈVE (Pierre) Nouvelle Découverte du Principe de l'Harmonie, avec un Examen de ce que M. Rameau a publié sous le titre de Demonstration de ce principe, *etc.* *Chez S. Jorry: Paris*, 1752. 8°. **1042. i. 7. (2.)**

ESTHER. Esther. Oratorio. *See* Haendel (G. F.)

ESTRÉE (Jean d') Premier(-Quart) Liure de Danseries,...Le tout mis en Musique à quatre (à 4. à 5. & à 6) parties —appropriés tant à la voix humaine, que pour iouer sur tous instruments musicalz —*etc.* Bassus. 4 bks. *Nicolas du Chemin: Paris*, 1559–1564. *obl.* 4°. **K. 8. i. 7.**

Books I.–III. are dated 1559, *Book IV.* 1564.

ET. Et les soupirs et les hélas. Air. *See* Confédération du Parnasse.

ÉTÉ DES COQUETTES. L'Été des Coquettes, Comédie; représentée pour la première fois le 12 Mai 1690. [By F. C. Dancourt, with music.] [*Paris*, 1760.] 12°. **241. c. 2.**

Part of "Les Œuvres de Théâtre de M. D'Ancourt," etc. tom. 2.

ETEARCO. Songs in the Opera of Etearco, *etc.* [A Pasticcio.] *Printed for J. Walsh...& J. Hare: London*, [1711.] fol. **I. 354. b.**

ETERNAL. The Eternal Beau. [Song.] *See* Ye. Ye beaus of London City. [1720?] *s. sh.* fol. **G. 305. (249.)**

ÉTRANGE. L'Etrange Chose qu'un Procès. *Le Procès.* Ariette Nouvelle. [*Paris*, 1780?] 8°. **B. 362. c. (7.)**

ÊTRE. Être doux avec fermeté. [Song.] *See* Heureuse Décade.

Être Éternel, auteur de la nature. *Couplets adressés à l'Etre Suprême* à l'occasion de la fête célébré en son honneur le 20 Prairial. Air: Mon honneur dit que je serais coupable. *Chez Imbault:* [*Paris*, 1794.] 8°. **B. 362. a. (172.)**

Être infini, que l'Homme adore. *Hymne Religieux et Patriotique* pour être chanté dans les Fêtes ou cérémonies Nationales. Air: Allons, Enfants de la Patrie [by C. J. Rouget de Lisle]. *Chez Imbault: Paris*, [1794?] 8°. **B. 362. a. (13.)**

Être jolie, être belle. *Chanson*, nouvelles. [*Paris*, 1780?] 8°. **B. 362. b. (41.)**

[Another edition.] Être jolie, être belle. *Chansonnette.* *Chez Bignon:* [*Paris*, 1790?] 8°. **B. 362. e. (76.)**

ÉTRENNE. Étrenne de l'Amour et de Bachus. Air. *See* Cardonne (P.)

ÉTRENNES. Nouvelles Étrennes utiles et agréables, contenant un Recueil de Chansons Morales, et d'Emblesmes, sur de petits Airs & Vaudevilles connus, *&c.* *Chez P. N. Lottin & J. H. Butard: Paris*, 1749. 24°. **11483. a. 3.**

ÉTRENNES DE POLYMNIE. Etrennes de Polymnie. Recueil de Chansons, Romances, Vaudevilles &^a^. *Chez Berlin, etc.: Paris*, 1785. 12°. **K. 8. i. 6.**

Part of the "Petite Bibliothèque des Théâtres." From the Library of the Royal Palace of Drotningholm, with the arms of Gustavus III. on the binding. The following composers are named: Mereaux, N., Grévin, Mayeur de St. Paul, le Prevost d'Exmes, Légat de Furcy, Albanese, Ramond du Pouget, Baron de Bernstorff, Fodor, Bonnet, Audinot, Boitte, Desangiers, Porro, Guichard, Chev. de S^t^ George, Le

Long, Adelaide Gavaudan, Jalliot, Mlle de Gaudin, Baudron, Bourignon de Saintes, Bourin, Marchal, Hugard de St Guy, Martini de la Chabeaussiere.

ÉTRENNES DE POLYMNIE. Les Étrennes de Polymnie, Recueil de Chansons, Romances, Vaudevilles, &c. Gravés avec de la Musique nouvelle, *etc.* *Chez Belin: Paris,* 1786. 12°. **A. 1104.**

The composers named in this work are: Porro, Paesiello, Mlle de Gaudin, de Lautel, Comte de la B., Grévin, Grénier, de Mereaux, Guichard, Dezede, Desaugiers, Martini, Demigneaux, Baron de Bernstorff, Légat de Furey, Grétry, l'Écuyer, Fodor, Mdme. Laugier de Grand Champ, Bonvin, Le Brun, Mayeur de Saint-Paul, Mlle C. Wuyet, Mlle Aurore, Chev. de Mende-Monpas and Le Roy.

ÉTRENNES GALANTES. Étrennes Galantes, ou Tableau de l'Hymen et de l'Amour. Chansonnier François. Elite des meilleures Chansons ... des Auteurs les plus estimés en ce genre, *etc.* 2 pts. *Chez Desnos: Paris,* [1793.] 16°. **11475. de. 30.**

The composers named in this work are: A. M. G. Sacchini, C. H. Hartmann, R. Porta, C. A. Vion, M. A. Désaugiers, L. Cardon, F. Bonnay and R. Desbrosses.

ÉTRENNES SPIRITUELLES. Étrennes Spirituelles, ou Cantiques Choisis, sur des Airs notés & connus. *Chez P. S. Lalau: Liége, Lille,* [1790?] 12°. **11482. a. 6. (1.)**

ETRICK. Etrick Banks. Song. *See* On. On Etrick Banks in a Summers night. [1745?] *s. sh.* fol. **G. 310. (222.)**

ETYMOLOGY. The Etymology of Quiz. [Song.] *See* Dibdin (C.) [*The Quizes.*]

EUCH. Euch, ihr Herrn mit stolzen Blicken. Arie. *See* Telemach Prinz von Ithaca.

EUCHERO, *Pastore Arcade, pseud.* [i.e. Ilario Chigi-Zondadari.] Riflessioni fatte da Euchero Pastore Arcade. Sopra alla maggior facilità, che trovasi nell' apprendere il Canto con l' uso di un Solfeggio di dodici Monosillabi, *etc.* *Presso Carlo Pecora: Venezia,* 1746. 4°. **557. c. 15. (4.)**

EUCLID. Εὐκλείδου Εἰσαγωγη Ἁρμονική. Τοῦ αὐτοῦ κατατομὴ κανόνος. Euclidis Rudimenta Musices. Eiusdem sectio regulæ harmonicæ. E Regia bibliotheca desumpta, ac nunc primùm Græcè & Latinè excusa, Ioanne Pena ... interprete, *etc.* *Apud Andream Wechelum: Parisiis,* 1557. 4°. **557. d. 1.**

EUCLID. Εὐκλείδου Εἰσαγωγη Ἁρμονική. Euclidis Introductio Harmonica. Marc. Meibomius vertit, ac Notis explicavit. *See* Meibomius (M.) Antiquæ Musicæ Auctores Septem, *etc.* Vol. I. 1652. 4°. **55. b. 18, 19.**

See Davy (C.) Letters, addressed chiefly to a Young Gentleman, ... including a Translation of Euclid's Section of the Canon; and his Treatise on Harmonic, *etc.* 1787. 8°. **1086. d. 10.**

EULE (Carl D.) [Der Unsichtbare.] Die Männer taugen all' nicht viel... Polonoise, *etc.* [Words by Costenoble.] *Bey J. A. Böhme: Hamburg,* [1800?] *obl.* fol. **E. 253. d. (19.)**

EULER (Leonhard) Tentamen Novæ Theoriæ Musicæ ex certissimis Harmoniæ Principiis dilucide expositæ, *etc.* *Ex Typographia Academiæ Scientiarum: Petropoli,* 1739. 4°. **59. b. 1.**

EULOGIUM. Eulogium on Masonry. [Song.] *See* On. On a subject extensive bestow some attention. [1780?] fol. **G. 310. (240.)**

EUNUQUE. L'Eunuque, ou La Fidèle Infidélité. Parade, en Vaudevilles, mêlée de prose et de vers. Par * * * * *, *etc.* (Airs contenus dans cette Pièce.) 2 pts. *Montmartre,* 1750. 8°. **164. f. 48.**

EUPHROSINE. Euphrosine ou le Tyran corrigé. [Opera.] *See* Méhul (E. N.)

Adieu verroux, adieu prison. *Air d'Euphrosine* [by E. N. Méhul]. *Chez Imbault: Paris,* [1790.] 8°. **B. 362. c. (68b.)**

Minerve O divine sagesse! *Air d'Euphrosine* [by E. N. Méhul] avec Accompt de Guittare. *Chez Imbault: Paris,* [1790.] 8°. **B. 362. c. (68.)**

Quand le Guerrier vole aux combats. *Air d'Euphrosine* [by E. N. Méhul]. *Chez Imbault: Paris,* [1790.] 8°. **B. 362. c. (68a.)**

EURIDICE. Le Musiche... sopra l'Euridice. [Opera.] *See* Peri (J.)

EUROPA. Europa fair. [Song.] *See* Jupiter and Europa.

EUROPE GALANTE. L'Europe Galante. Ballet. *See* Campra (A.)

EUTERPE. Euterpe; or Remarks on the Use and Abuse of Music as a Part of Modern Education. *Printed for J. Dodsley: London,* [1778?] 4°. **785. k. 28.**

EVACUATION. L'Evacuation du Territoire de la République. Chanson. *See* Adrien (M. J.)

EVANCE (William) A favorite Concerto for the Harpsichord or Piano Forte, with Accompanyments, *etc.* *Longman and Broderip: London*, [1785?] fol.
g. 272. t. (21.)
The Harpsichord part only.

EVANGELIA. Sextus Tomus Euangeliorum, et Piarum Sententiarum, *etc.*
See Motets.

EVANS (Charles) *Organist at Ludlow.* Six Sonatas for the Piano Forte or Harpsichord with Accompanyment for a Violin Obligato . . . Opera III. *Printed for the Author: London*, [1795?] fol.
The P. F. part only. g. 271. (36.)

EVEILLON (Jacobus) De Recta Ratione Psallendi, Liber, *etc.* *Apud Geruasium Laboe: Flexiæ*, 1646. 4°. 845. f. 13.

EVELINA. Evelina. Opéra.
See Sacchini (A. M. G.)

Evelina's Lullaby. Ballad.
See Lewis (M. G.)

ÉVENÉMENS IMPRÉVUS. Ah! dans le siècle où nous sommes. [Song.] *Des Événemens imprévus.* [By A. E. M. Grétry.] *Chez Bignon: [Paris*, 1780?] 8°. B. 362. c. (82.)

Qu'il est cruel d'aimer. [Song.] *Des Événemens imprévus.* [By A. E. M. Grétry.] [*Paris*, 1780?] 8°. B. 362. c. (82ª.)

Les Événemens Imprévus. Comédie.
See Grétry (A. E. M.)

EVENING. Evening. [Song, begins: "When the rising Forest spreads."]
See Corri (D.)

Evening. Ballad [begins: "O'er the heath the heifer strays"]. *See* Stevenson (*Sir* J. A.)

The Evening Call of the Swiss Pastors. Glee. *See* Biggs (E. S.)

Evening Contemplation. Cantata.
See Webbe (S.) *the Elder.*

EVERY. Every day will I give thanks. Solo Anthem. *See* Haendel (G. F.) [*Chandos Anthems. N° V. a. I will magnify thee.*]

Every Man his Mode. Song.
See Carey (G. S.)

Ev'ry Man his Sceptre take. [Song.] *The Merry Mortalls.* The words by H. White. [*London?* 1740?] *s. sh.* fol.
G. 316. d. (124.)

[Another edition.] Ev'ry Man his Sceptre take, *etc.* [*London?* 1780?] *s. sh.* fol.
H. 1601. a. (43.)

Ev'ry man take a glass in his hand. *A Health to all Honest Men:* A new Song. [*London*, 1720?] *s. sh.* fol.
H. 1601. (137.)

EVERY. [Another edition.] Ev'ry man take a Glass in his hand. *A Health to all Honest Men:* [written] by Mr Burkhead. [*London*, 1725?] *s. sh.* fol.
G. 307. (175.)

Every Man's Friend. [Song.]
See Dibdin (C.) [*Valentine's Day.*]

Every mortal some favourite pleasure pursues. *A Shooting Song.* The words by Mr. P—. [*London*, 1764.] 8°.
P.P. 5441.
Royal Magazine, Vol. XI., p. 269.

Ev'ry Mortal some favourite Pleasure pursues. *A Shooting Song.* [*London*, 1764.] 8°. P.P. 5438. z.
Universal Magazine, Vol. XXXV., p. 374.

Ev'ry Mortal some favourite pleasure pursues. *A Shooting Song.* The Words by Mr. P. [*London*, 1770?] *s. sh.* fol.
G. 316. (62.)

[Another copy.] H. 1601. a. (88.)

Every One's Liking. [Song.]
See Arne (M.)

Ev'ry Valley. Air.
See Haendel (G. F.) [*Messiah.*]

EVISON (James) A Compleat Book of Psalmody. Containing Variety of Psalm-Tunes, Hymns and Anthems, to be sung in Two, Three and Four Parts... Together with an Easy Introduction, giving you a true Demonstration of the Grounds of Musick . . . The Second Edition, with Additions, *etc.* *Robert Brown: London*, 1751. 8°. C. 494.

A Compleat Book of Psalmody... the Fifth Edition, with Additions, *etc.*
Robert Brown: London, 1769. 8°.
C. 494. a.

ÉVITEZ. Évitez sensibles bergères. *Romance Nouvelle.* Avec accomp[t] de Guitare par M[r] Alberti.
Chez M. Camand: Paris. [1780?] 8°.
B. 362. g. (18.)

Évitez, sensibles Bergères. *Romance.* (Paroles de M. Lagache fils. Musique de M. ****.) [*Paris,*] 1781. 8°. 298. f. 19.
Mercure de France, Sept., 1781.

EWIGER. Ewiger, erbarme dich! Kantate. *See* Mozart (W. A.)

EXAUDET (Joseph) *See* Eckard (J. G.) Menuet d'Exaudet avec des Variations pour le Claveçin. [1770?] *obl.* fol.
d. 127.

See Saluons. Saluons, Compagnons, l'Hôte aimable. *Nouvelle Parodie* du Menuet d'Exaudet, *etc.* [1780?] 8°.
B. 362. a. (64.)

EXCELLENCY. The Excellency of Wine. [Song.] *See* T'is. T'is Wine that inspires. [1740?] *s. sh.* fol.
G. 303. (51.)

EXCUSE. The Excuse. [Song.]
See GILLIER (J. C.)

Excuse for a Love Slip. [Song.]
See ARNE (T. A.)

EXHORTATION. The Exhortation to Britons. [Song.] *See* BRITONS. Britons! draw the shining Steel, *etc.*
[1756.] *s. sh.* fol. **G. 306. (187.)**

EXIMENO (ANTONIO) Dell' Origine e delle Regole della Musica colla Storia del suo Progresso, Decadenza, e Rinnovazione, *etc.* *M. A. Barbiellini: Roma*, 1774. 4°. **557*. f. 4. (1.)**

[Another copy.] **59. b. 4.**

Dubbio...sopra il Saggio Fondamentale Pratico di Contrappunto del ... Padre ... G. Martini. *M. A. Barbiellini: Roma*, 1775. 4°. **557*. f. 4. (2.)**

[Another copy.] **59. b. 5.**

EXPEDITION. The Expedition. [Song.]
See DUNN (J.)

EXPIRING. The Expiring Lover. [Song.]
See IN. In Kent so fam'd of old.
[1745?] *s. sh.* fol. **G. 316. e. (44.)**

EXPLANATION. The Explanation. Song. *See* OF. Of all the words that e'er was sung. [1797?] fol. **G. 365. (26.)**

Explanation of the Ocular Harpsichord, upon Shew to the Public.
Printed for S. Hooper and A. Morley: London, 1757. 8°. **1042. h. 4. (1.)**

EXPLICATION. A Short Explication of such Foreign Words, as are made Use of in Musick Books. (An Account of Printed Musick, for Violins, Hautboys, Flutes, and Other Instruments, by Several Masters.) 2 pts.
Printed for J. Brotherton: London, 1724. 24°. **7895. a. 47.**

EXPOSTULATION. The Expostulation. [Song.] *See* CROME (R.)

EXTRACTUM. Extractum Katholicum. [Hymns.]
See STALPAERT VAN DER WIELE (J.)

EXTRAIT. *See* AIRS. Extrait des Airs François de tous les Opèras Nouveaux, *etc.*
[1770–80?] 4°. **F. 640.**

EYK (JACOB VAN) Der Fluyten Lust-Hof, vol Psalmen, Paduanen, Allemanden, Couranten, Balletten, Airs, &c. Konstigh en lieflyk gefigureert, met veel veranderingen...Op nieuws...verbetert en vermeerdert, *etc.* (Onderwyzinge hoemen alle de Toonen en halve Toonen...op de Handt-Fluyt zal konnen ... Blaezen ... Gestelt door ... G. van Blanckenburgh, *etc.*) 3 pts. *By P. Matthysz: Amsterdam*, 1654. *obl.* 12°. **K. 4. a. 2.**
The title-page (in red & black) to the Eerste Deel is followed by one leaf and Blanckenburgh's Treatise (6 leaves). The title-page is repeated (in black only). The date occurs on the title-page to the Tweede Deel.

EYRE (JOSEPH) Eight Sonatas in Three Parts, Six for Two Violins, and Two for Two German Flutes, and a Bass. [Separate Parts.] *R. Thompson, for the Author: London*, [1765?] fol. **i. 6.**

EZIO. The Favourite Songs [by J. A. Hasse] in the Opera [by D. Perez] call'd Ezio. With some Songs [by J. A. Hasse and G. B. Lampugnani] in Ipermestra never before Printed. [Full Score.]
Printed for I. Walsh: London, [1755.] fol. **G. 173.**

The Favorite Songs in the Opera Ezio. [A Pasticcio.] 2 N^os^. *R. Bremner: London*, [1765.] fol. **H. 300. b.**
The composers named are: Vento, Pescetti, F. de Maio, Bach and Galuppi.

Dearest Creature dont deceive thee. *The favo'rite Chorus Song* in the opera of Ætius. [An adaptation of "Stringo al fine," by G. F. Händel.] [*London*, 1733?] *s. sh.* fol. **G. 316. d. (116.)**

Ezio. Opera. *See* BERTONI (F. G.)

Ezio. Opera. *See* GUGLIELMI (P.)

Ætius. Opera. *See* HAENDEL (G. F.)

F***, *Mr.* L'Écu. Chanson, Musique de Mr. F***. [*Paris*, 1780?] 8°. **B. 362. f. 10.**

[Another copy.] **B. 362. b. (127.)**

Si l'homme, en des fleurs passagères. *Chanson.* Paroles & Musique de M. F... en Physique, au Collége de.....
Gravé par M^lle^ Charpentié. Imprimé par Tournelle: [*Paris*,] 1761. *s. sh.* 8°. **297. d. 30.**
Mercure de France, August, 1761.

F., D. L. *See* AUPRÈS. Au près de l'amant qui m'engage. *Air Nouveau.* Avec Accompagnement de Guitare par Mr. D. L. F. [1785?] 8°. **B. 362. g. (55.)**

F., D. L. B. L. Venez Amour, venez embellir la nature. *Air sérieux* par M. D. L. B. L. F. agé de 15 ans. [*Paris*,] 1750. *s. sh.* 4°. **297. c. 27.**
Mercure de France, June, 1750.

Voici les lieux charmants. *Air trés lent, etc.* [*Paris*,] 1750. *s. sh.* 4°. **297. c. 25.**
Mercure de France, Feb., 1750.

F., J. Werter's Ghost. [Song.] Words and Music by J. F., Liverpool.
J. B. Pye: Liverpool, [1790?] fol. **G. 377. (24.)**

F., M. H., *G. F. C.* M[artin] H[einrich] F[ahrmann] G. F. C. Musicalische Strigel, wonur (1.) Diejenige Superlativ-Virtuosen aus der Singenden und Klingenden Gesellschafft ... als Hümpler die Plätze des Apollyonis seiner Music-kahlen Barbarey vermehren; (2.) Diejenige Super-kluge Quacksalber aus der Musical. Gulde, so in des Autoris Musical. Trichter, eine fronte & fonte herum stöhren, säuberlich geputzet werden, *etc.*
Athen an der Pleisse: [*Leipzig*, 1715?] 8°. **7898. aaaa. 37.**

FAA (Horatio) Salmi di Dauid Profeta con tre Magnificat à cinque voci...Nouuamente ristampati, con alcuni salmi che mancauano. Tenor.
Appresso Tomaso Bozzola: Brescia, 1587. 4°. **D. 985.**

FABBRI (Andrù) Six Duetts for Two Violins...Op. 2ª. [Separate Parts.]
Printed for the Author: London, 1793. fol. **h. 1608. (7.)**

FABBRI (Stefano) *See* Fabri.

FABER (Benedictus) Adhortatio Christi ad genus humanum directa, porrecta: Musicis numeris quintarum Vocum coudecorata, *&c.* Tenor. (I (II) Cantus.) (Basis.) 4 pts.
Impressa...per Iustum Hauck: Coburgi, 1609. 4°. **C. 51.**

Ein trewes Hertz ist Ehren werth. *Altus II. à 5. Vocib.* [*Coburg?* 1615?] *s. sh.* 4°. **C. 51. a.**
The 2nd Altus of an unidentified Wedding Motet.

See Franck (M.) Concentus Musicales ...1....à Melchiore Franco ...2....à Benedicto Fabro . . . [begius: "Nigra sum"] 3....ab Heurico Hartmanno ... compositi, *etc.* [1613.] 4°. **C. 193. i.**

See Franck (M.) and Faber (B.) Cantica gratulatoria, quæ...quinis vocibus modulabantur...Melchior Francus...Nec non Benedictus Faber, *etc.* [1608.] 4°. **C. 193. e.**

See Franck (M.) & Faber (B.) Gratulationes Musicæ. Zwey... Hochzeit Gesänge ... Eins,...componirt, durch Melchior Francken ... Das Ander . . . durch Benedictum Fabrum, *etc.* 1611. 4°. **C. 193. g.**

FABER (Henricus) Compendiolum Musicæ pro Incipientibus . . . denuo cum additione alterius Compendioli recognitum. (Brevissima Rudimenta Musicæ, pro Incipientibus.) 2 pts. MS. NOTES.
In Officina Crispini Scharffenbergij: Vratislaviæ, 1568. 8°. **7898. e. 29.**

FABER (Henricus) Compendiolum Musicæ pro Incipientibus . . . nunc denuo, cum additione alterius Compendioli, recognitum. *In Officina Catharinae Gerlachin, & Haeredum Iohannis Montani: Noribergae*, 1579. 8°. **1042. e. 5. (1.)**
Wanting the second part.

Compendium Musicæ pro illius artis tironibus...Latinè conscriptum, & à M. Christophoro Rid in vernaculum sermonem conversum, nunc præceptis & exemplis auctum studio & operâ Adami Gumpelzhaimeri. (Sequuntur Bicinia Sacra, *&c.*) *Lat. & Germ. Excusum typis Valentini Schönigij: Augustæ*, 1591. 4°. **785. h. 48.**
This edition contains compositions by A. Gumpelzhaimer, M. Asola, G. M. Nanino, J. Reiner, O. di Lassus, Lupi, Josquin and A. G. T.

FABER (Gregorius) Musices Practicæ Erotematum Libri II., *etc.*
Per Henrichum Petri: Basileæ, 1553. 8°. **7897. a. 77.**
This work contains compositions by Ant. Brumel, Lud. Senfl, Josquin [Desprez], Matth. Greiter, Okeghem, J. Obrecht, N. P.; and T. S[toltzer].

FABER (Jacobus) *Stapulensis.*
See Le Fèvre (J.) *of Étaples.*

FABER (Joannes) *See* Desbuissons (M. C.) Cantiones aliquot Musicæ . . . collecta ac edita per Ioannem Fabrum, *etc.* 1573. *obl.* 4°. **A. 173.**

FABER (Stephanus) *See* Fabri.

FABLE. La fable a voulu faire voir. *Couplets.* [*Paris,*] 1728. *s. sh.* 4°. **298. a. 2.**
Mercure de France, Dec., 1728.

La fable entre mille plaisirs. *Chanson.* [*Paris,*] 1725. *s. sh.* 4°. **297. a. 13.**
Mercure de France, March, 1725.

FABRE ( ) L'Amour me dit qu'il faut que j'aime. *Chanson Nouvelle.* Les Paroles et la Musique sont de M. Fabre de Marseilles. [*Paris,*] 1773. *s. sh.* 8°. **298. e. 19.**
Mercure de France, Feb., 1773.

FABRI (Stefano) Cantiones aliquot Sacræ Trium Vocum, juxta Duodecim Modorum seriem, tam viva voce, quam omnis generis Instrumentis cantatu commodissimæ, *etc.* Media Vox. *Excudebat Abraham Wagenmann, sumptibus Davidis Kaufmanni: Norimbergæ*, 1607. 4°. **C. 206.**

Salmi Concertati a cinque voci, *etc.* [With a dedication by G. B. Sani.] Basso. (Organo.) 2 pts. *Per Iacomo Fei d'A. F.: Roma*, 1660. 4°. **D. 71.**

FABRICIUS (Werner) Werneri Fabricii . . . Geistliche Arien, Dialogen und Concerten, so zu Heiligung hoher Fest-Tagen mit 4, 5, 6, und 8. Vocal-Stimmen, sampt ihren gedoppelten Basso Continuo, auff unterschiedliche Arthen, nebst allerhand Instrumenten füglich können gebraucht und musicirt werden. Cantus. (Altus.) (Tenor.) (Bassus.) (Quinta (Sexta) (Septima) (Octava) Vox.) (Bassus Continuus.) 9 pts. *Verlegt und gedruckt durch Johann Bauern: Leipzig*, 1662. 4°. **C. 207.**

FABRITII (Pietro) Regole Generali di Canto Fermo. Raccolte da diuersi Autori...In questa Quarta Impressione corrette, & ampliate. *Per Mare' Antonio, & Orazio Campana: Roma*, 1689. 8°. **7899. aaaa. 17.**

FABRITIUS (Albinus) Cantiones Sacræ sex Vocum. Iam primum lucem aspicientes...Quinta (Sexta) Vox. 2 pts. *Georgius Widmanstadius: Græcii, quæ est Metropolis Styriæ*, 1595. *obl.* 4°. **A. 181.**

FAÇON. La façon de faire l'amour. *Comment s'y prendre.* Air: Ce fut par la faute du sort, [from M. A. Desaugiers' "Florine." Words] par M. Roulland. *Chez Camand: Paris*, [1785?] 8°. **B. 362. f. (19.)**

FADED. The Faded Bouquet. [Song, begins: "Ah! rose forgive the hand."] *See* Billington (T.)

The Faded Bouquet. Song [begins: "Fair was the blushing rose"]. *See* Clay (M.)

Faded is the mighty foe. *The Popular Hymne de Pichegru*—Imitated from the French—with the Original Music as performed at the Theatre in Paris. [*London*, 1795?] fol. **G. 353. (36.)**

FAIN. Fain would I know. Song. *See* Haendel (G. F.) [*Doubtful and spurious Works.*]

FAINT. Faint and wearily the way-worn Traveller. [Duet.] *See* Arnold (S.) [*The Mountaineers.*]

FAIR. In story we're told. *Song in the Fair.* Sung by Mr. Beard. [*London*, 1751?] *s. sh.* fol. **G. 309. (7.)**

In Story we're told. *A Song in the Fair.* Sung by Mr. Beard. [*London*, 1760.] 8°. **P.P. 5438. z.**

Universal Magazine, Vol. XXVI., p. 95.

In story we're told. *Song in the Fair*, sung by Mr. Beard. [*London*,] 1760. 8°. **P.P. 5441.**

Royal Magazine, Vol. II., p. 41.

What cheer my honest Messmates. *A Sailor's Song.* Sung by Mr. Beard in the Fair. [*London*, 1751?] *s. sh.* fol. **G. 313. (103.)**

FAIR. What cheer my honest mess-mates. *A New Song.* Sung by Mr. Beard, in the Fair. [*London*, 1761.] 8°. **P.P. 5140.**

Lady's Magazine, Vol. III., p. 273.

What cheer my honest mess-mates. *A New Song*, sung by Mr. Beard, in the Fair. [*London*,] 1761. 8°. **P.P. 5441.**

Royal Magazine, Vol. V., p. 261.

When glory invites, what Briton so mean. *A New Song.* Sung by Mr. Beard, in the Character of a Sailor, in an Entertainment called the Fair. [*London*, 1761.] 8°. **P.P. 5441.**

Royal Magazine, Vol. V., p. 311.

The Fair. [Song.] *See* Dibdin (C.) [*The Quizes.*]

Fair and comely is my Love. [Song.] *See* Boyce (W.) [*Solomon.*]

Fair, and soft, and gay, and young. *The Inconstant.* [Song, words from Gould's "Rival Sisters."] [*London*, 1730?] *s. sh.* fol. **G. 307. (182.)**

[Another edition.] Fair, and soft, & gay, & young. *The Inconstant.* [*London?* 1730?] *s. sh.* fol. **G. 316. d. (131.)**

[Another copy.] **G. 303. (4.)**

[Another edition.] Fair and soft and gay and young. *The Inconstant.* [Song.] [*London*, 1738.] 8°. **249. c. 8.**

Gentleman's Magazine, Vol. VIII., p. 270.

The Fair Aurelia's gone astray. [Song.] *See* Leveridge (R.)

Fair Aurora. Duet. *See* Arne (T. A.) [*Artaxerxes.*]

The Fair Bath Auctioneer. [Song.] *See* Art. Art thou the Youth who bids for me, *etc.* [1795?] fol. **G. 356. (44.)**

Fair Bellinda. [Song.] *See* Defesch (W.)

Fair Celia. [Song.] *See* Ye. Ye Gods that round fair Celia wait. [1720?] *s. sh.* fol. **H. 1601. (546.)**

Fair Chloe brisk and gay appears. *Chloe and Cælia.* [Song.] *London*, [1775?] *s. sh.* fol. **G. 310. (153.)**

Fair Chloe. [Song.] *See* Come. Come all ye gay Spirits of lively Address. [1770?] *s. sh.* fol. **G. 307. (83.)**

Fair Cloe. Song. *See* Only. The only Fair Cloe shall Sencible be. [1710?] *s. sh.* fol. **H. 1601. (442.)**

Fair Cloe my Breast so alarms. [Duet.] *See* Purcell (H.)

Fair Cloe's Wish. [Song.] *See* From. From fifteen years fair Cloe wishd, *etc.* [By — Bolton.] [1715?] *s. sh.* fol. **G. 307. (183.)**

Fair Cloris in an angry Mood. *Cloris and Jemmy.* [Song.] [*London*, 1730?] *s. sh.* fol. **G. 307. (236.)**

FAIR. Fair Cloris in a Pigstye lay. *The Maiden pleas'd*, [Song,] the Words by a Welch Gentleman: [*London*, 1720?] *s. sh.* fol. **H. 1601. (141.)**

Fair Delia. [Song.] *See* SICK. Sick of the World fair Delia flew. [1750?] *s. sh.* fol. **G. 303. (67.)**

Fair Delia. Song. *See* SICK. Sick of the World fair Delia flew. [1755.] 8°. **157. l. 17.**

Fair Dorinda happy mays't thou ever be. [Song.] *See* CAMILLA.

Fair Eliza. Song. *See* AT. At beauty's shrine I long have bow'd, *etc.* [1769.] 8°. **P.P. 5438. z.**

The Fair Example. [Song.] *See* LONG. Long has Amintor been the swain. [1750?] *s. sh.* fol. **H. 1994. (41.)**

Faire eyes. Sonnet. *See* GREENE (M.) [*Spenser's Amoretti. Sonnet III.*]

Fair Flora decks. [Glee.] *See* DANBY (J.)

Fair flow'r in all its pride. Song. *See* HUDSON (R.)

The Fair for Ever. [Song.] *See* CHLOE. Chloe, or the Musical Magazine, *etc.* N° 5. [1760?] fol. **G. 433.**

[Another edition.] The Fair for Ever. [Song.] *See* AWAKE. Awake my Muse attune thy Lyre. [1780?] *s. sh.* fol. **G. 306. (102.)**

Fair Hebe I left with a Cautious design. *Fair Hebe*, [Song, words by Viscount Cantelupe,] Sung by M^r^ Beard at Ranelagh Gardens. [*London*, 1750?] *s. sh.* fol. **G. 305. (270.)**

[Another copy.] **G. 307. (198.)**

Fair Hebe I left with a cautious design. *Fair Hebe.* [Song.] [*London*, 1752.] 8°. **249. c. 22.**

Gentleman's Magazine, Vol. XXII., p. 376.

Fair Hebe I left with a cautious design. *Fair Hebe.* [Song.]

Printed for S. and J. Exshaw: Dublin, 1752. *s. sh.* 8°. **P.P. 5108.**

London Magazine, September, 1752.

Fair Hebe I left with a cautious design. *Fair Hebe.* A new Song. Sung by Mr. Beard, at Ranelagh-Gardens. [*London*, 1752.] 8°. **P.P. 5438. z.**

Universal Magazine, Vol. X., p. 320.

Fair Hebe I left with a cautious design, *etc.* *R. Falkener: London*, [1780?] *s. sh.* fol. **H. 1994. a. (72.)**

The Fair Huntress. Song. *See* COSTELLOW (T.)

The Fair if you wou'd obtain Sir. *The Woman's Man*, [Song,] by the Author of the Jolly young Swain. [*London*, 1720?] *s. sh.* fol. **H. 1601. (463.)**

FAIR. Fair Kate I lov'd. *Charity.* [Song.] ...The Words by A. Smith. *R. Falkener: London*, [1770?] *s. sh.* fol. **H. 1994. a. (84.)**

Fair Kitty. [Song, words by M. Prior.] [*London*, 1750?] *s. sh.* fol. **G. 316. (63.)**

Fair Lucia stole to Cupid's Bow'r. *Hei mihi! Quod nullis Amor est Medicabilis Herbis.* [Song.] [*London*, 1730?] *s. sh.* fol. **I. 600. (137.)**

The Fair Maniac. Ballad. *See* BLADWELL (C. D.)

Fair Mary. Song. *See* WALSH (T.)

Fair Play. [Song.] *See* C., W.

Fair Rosalie. [Song.] *See* DIGNUM (C.)

Fair's my Lucy as the Day. *Fair's my Lucy.* [Song.] Sung at Ranelagh. For the Ger: Flute. [*London*, 1750?] *s. sh.* fol. **G. 305. (64.)**

Fair Sally. [Song.] *See* GREENE (M.)

Fair Sally lov'd a bonny Seaman. *The Bonny Seaman.* [Song.] [*London*, 1740?] *s. sh.* fol. **G. 316. d. (147.)**

The Fair Sex Vindicated. [Song.] *See* GOODNESS. The goodness of women some men will dispute. [1769.] 8°. **P.P. 5438. z.**

Fair Silvia. [Song.] *See* BOYCE (W.)

Fair soft and easy Celia walks. *A Song* to the Tune of Sweet are the Charms, &c. [By R. Leveridge.] The Words by M^r^ A. Aston. [*London*, 1720?] *s. sh.* fol. **H. 1601. (140.)**

Fair Son of Venus. *To Sylvia.* A three part Song. [*London*, 1740?] *s. sh.* fol. **H. 1994. b. (20.)**

Fair Susan. [Song.] *See* TURNER (W.)

Fair sweet cruel. Glee. *See* FORD (T.) [*Musicke of Sundrie Kindes.*]

Fair Sylvia, cease to blame my youth. *The Generous Protestation.* [Song.] [*London*, 1745.] 8°. **157. l. 7.**

The London Magazine, 1745, *p.* 458.

Fair the Face of Orient Day. Song. *See* LADY.

The Fair Thief. [Song.] *See* CLARKE, afterwards CLARKE WHITFELD (J.)

[Another setting.] The Fair Thief. Song. *See* WORGAN (J.)

Fair was the Dame. [Song.] *See* WIDOW OF DELPHI.

FAIR AMERICAN. The Finale of the Fair American. [By C. T. Carter.] *John Lee: Dublin*, [1782?] *s. sh.* fol. **H. 1601. a. (27.)**

FAIR AMERICAN. How serenely the Morning [Song]...from the Fair American. [By C. T. Carter.] *Elizabeth Rhames : [Dublin,* 1782?] *s. sh.* fol. **H. 1601. a. (86.)**

If you'll consent, [Song.]...Sung in the Fair American. [By C. T. Carter.] *John Lee : Dublin,* [1782?] *s. sh.* fol. **H. 1601. a. (26.)**

Thro' Waves & Wind. [Song.] Sung... in the Fair American. [By C. T. Carter.] *John Lee : Dublin,* [1782?] *s. sh.* fol. **H. 1601. a. (25.)**

The Fair American. Comic Opera. *See* CARTER (C. T.)

FAIR PENITENT. Stay, ah turn. *A Song in the Fair Penitent.* Sung by Mrs. Hodgson. The Words by Mr. Congreve. [Music by J. Eccles.] [*London,* 1704.] *s. sh.* fol. **G. 311. (66.)**
P. 8 *of J. Eccles* ' *Collection of Songs.*'

FAIR PERUVIAN. Overture to the Fair Peruvian. [By J. Hook. P. F.] *Printed for S. A. & P. Thompson : London,* [1786.] *obl.* fol. **f. 65. b. (3.)**

The Fair Peruvian. Comic Opera. *See* HOOK (J.)

FAIR QUAKER OF DEAL. How little do the Landmen know. [Song.] *Sung by Mr. Beard* in the Fair Quaker of Deal, the words by Mr. Garrick. [*London,* 1755.] *s. sh.* fol. **G. 308. (80.)**

[Another copy.] **G. 303. (7.)**

How little do the Landmen know. *A new Song.* Sung by Mr. Beard, in the Fair Quaker of Deal. The words by Mr. Garrick. [*London,* 1756.] 8°. **158. l. 1.**
The London Magazine, 1756, *p.* 188.

How little do the landmen know. *A New Song.* Sung by Mr. Beard...The Words by Mr. Garrick. [*London,* 1756.] 8°. **P.P. 5438. z.**
The Universal Magazine, Vol. XVIII., p. 270.

How little do the Landmen know. [Song.] *Sung by Mr. Beard* in the Fair Quaker of Deal. The Words by Mr. Garrick. [*London,* 1758.] *s. sh.* fol. **P.P. 5439. ab.**
New Universal Magazine, April, 1758.

[Another edition.] How little do the Landmen know, *etc.* [*London,* 1760?] *s. sh.* fol. **G. 316. e. (1.)**

FAIRBANK ( ) Amyntor's Prayer. [Song.] The Words by Mr. Bradley, *etc.* [*London,* 1720?] *s. sh.* fol. **H. 1601. (551.)**

[Another copy.] **G. 305. (156.)**

FAIRE. Faire voudrois belle Marie. *Romance Nouvelle.* Accomp[t] de Guittare par M. Cagé. *Chez les Frères Savigny :* [*Paris,* 1785?] 8°. **B. 362. f. (45.)**

FAIRER. Fairer then Mornings infant Ray. *Farewell to Leuria.* A Song [written] by Mr. Hill. [*London,* 1730?] *s. sh.* fol. **G. 305. (244.)**

FAIREST. Fairest Daughter of the Skies. *An Address to Liberty.* [Song.] [*London,* 1740?] *s. sh.* fol. **G. 307. (233.)**

Fairest Daughter of the Year. Song. *See* BATES (W.)

Fairest Creature, thou'rt so charming. Song. *See* HARRIS (R.)

Fairest flow'r, all flow'rs excelling. [Song.] *See* HENLEY (P.)

Fairest if thou can'st be kind. Song. *See* GALLIARD (J. E.) [*Circe.*]

Fairest Isle. Song. *See* PURCELL (H.) [*King Arthur.*]

The Fairest of the Fair. [Song.] *See* O. O Betsy wilt thou gang wi' me, *etc.* [1766.] 8°. **158. l. 11.**

Fairest of the Virgin Throng. [Song.] *See* BOYCE (W.) [*Solomon.*]

FAIRIES. The Fairies. Opera. *See* SMITH (J. C.)

Fairies on the twilight Green. [Song.] *See* MAJOR (J.)

FAIRING. The Fairing. [Song.] *See* As. As I went o'er the Meadows, *etc.* [1758.] 8°. **P.P. 5438. z.**

The Fairing. [Song.] *See* As. As I went o'er the Meadows, *etc.* [1780?] *s. sh.* fol. **G. 316. (12.)**

The Fairing. [Song.] *See* As. As Roger the Ploughman. [1765?] *s. sh.* fol. **G. 316. d. (5.)**

FAIRY. The Fairy Queen. [Song.] *See* COME. Come follow, follow me. [1710?] *s. sh.* fol. **H. 1601. (79.)**

An Excellent new Song, call'd The Fairy Queen. *See* SING. Sing whilst we trip it. [1695?] *s. sh.* fol. **Case 39. K. 6. (20.)**

The Fairy Queen. Song. *See* WHEN. When first I saw the charming Maid, *etc.* [1800?] fol. **G. 356. (54.)**

The Fairy World, or the Royal Circus. [Song.] *See* WHILE. While Fashion and Fancy together combine, *etc.* [1783.] *s. sh.* fol. **G. 316. c. (38.)**

FAIRY FESTIVAL. The Fairy Festival. [Masque.] *See* ATTWOOD (T.)

FAIRY PRINCE. The Fairy Prince. A Masque, *etc.* [Music by T. A. Arne.] *R. Falkener : London,* [1771.] fol. **G. 226. b. (1.)**

FAIRY PRINCE. The new Overture to the Fairy Prince, Adapted for the Harpsichord or Piano Forte. [By T. A. Arne.] [*Welcker: London*, 1771.] *obl.* fol. **f. 65. b. (4.)**

The Fairy Prince. Masque.
See ARNE (T. A.)

FAIRY QUEEN. The Fairy Queen. [Opera.] *See* PURCELL (H.)

FAIRY TALE. The Fairy Tale. [Musical Piece.] *See* ARNE (M.)

FAITELLI (VIGILIUS BLASIUS) Illustris Corona Stellarum Duodecim seu Duodecim Offertoria...a IV. Vocibus, II. Violinis, II. Clarinis, Tympano & doppio Basso Continuo...Opus III. 10 pts.
Sumptibus Joannis Jacobi Lotteri Hæredum: Augustæ-Vindelicorum, 1754. fol. **H. 3069.**
Wanting the Bass Voice part.

FAITHFUL. The faithful Lover. [Song.]
See DAVIS (T.)

A Faithful Sailor long I've been. Song.
See HOOK (J.)

The Faithfull Shepherd. [Song.]
See HOWARD (S.)

The Faithful Shepherdess. [Song.]
See HOWARD (S.)

Faithfull Strephon. Song. *See* WITH. With Pity, Phillis, strive to love. [1700?] *s. sh.* fol. **G. 313. (25.)**

FAITHLESS. Faithless Charmer. [Song.] *See* FAREWELL. Farewell thou faithless Charmer, *etc.* [1720?] *s. sh.* fol. **H. 1601. (147.)**

The Faithless Confidante. [Song.]
See BRITTLE. Brittle substance light as air, *etc.* [1751.] 8°. **249. c. 21.**

Faithless Damon. [Song.]
See HUDSON (R.)

The Faithless Fair. [Song.]
See HUDSON (R.)

The Faithless Nymph. [Song.]
See YE. Ye Shepherds give ear to my lay. [1760?] fol. **G. 314. (68.)**

Faithless ungratefull: how could'st thou deceive me. *The forsaken Maid's Complaint.* [Song.] [*London*, 1725?] *s. sh.* fol. **G. 307. (185.)**

FAL. Fal de ral tit. Song.
See ARNOLD (S.) [*Harlequin Teague.*]

Fal lal la. Glee. *See* CALLCOTT (J. W.)

Fal lal la. [Song.] *See* CHEROKEE.

FALCIDIO (GIOVANNI BATTISTA) Missa Tribularer. *See* BACCUSI (I.) Hippolyti Baccusii Missarum cum Quinque et Sex Vocibus Liber Primus...Missa Tribularer (Falcidij foriuliensis) *etc.* 1570. 4°. **D. 30.**

FALCKENHAGEN (ADAM) Sei Partite a Liuto solo...Opera Seconda.
J. W. Stör: Nor[imbergæ, 1750?] fol. **h. 7.**

FALCKENHAGIUS (BARTHOLOMÆUS) Christliches Braut Lied, aus dem Hohen Lied Salomonis am 5. Capitel genommen: vnnd auff die Hochzeitliche Ehrenfrewde welche der...Herr Christianus Zimmermann...mit der...Jungfrawen Rosina, des...Herrn Matthæi Seelfischen...Tochter...angestellet vnd gehalten...componirt mit 4. Stimmen, *etc.* Discantus. (Altus.) (Tenor.) (Basis.) 4 pts.
Georg Hoffman: Freybergk, 1622. 4°. **C. 208.**

FALCONI (GIACOMO) Manifesto d'una nuova impresa di stampare la Musica in caratteri gettati nel modo stesso come si scrive. *Antonio de Castro: Venezia*, 1765. 4°. **557*. d. 33. (1.)**

FALCONIUS (PLACIDUS) Introitus et Alleluia per Omnes Festivitates Totius Anni cum Quinque Vocibus, *etc.*
Apud Filios Antonij Gardani: Venetijs, 1575. fol. **K. 4. h. 4.**

FALKENER (ROBERT) Instructions for Playing the Harpsichord. Wherein is fully explained the Mystery of Thorough Bass...To which is added Exact Rules for Tuning the Harpsichord...The Second Edition, with Additions.
Printed by the Author: London, 1774. fol. **g. 78.**

FALL OF PARIS. The Fall of Paris, or the New Ça Ira, arranged for the Harp or Piano Forte. *Longman and Broderip: London*, [1795?] fol. **g. 272. h. (2.)**

FALSE. False and Mean's the Accusation. Song. *See* HEMMING ( )

False Collin. [Song.] *See* YOUNG. Young Colin was the bonniest Swain. [1750?] *s. sh.* fol. **G. 316. c. (41.)**

False foolish Heart. *A Two Part Song.* [*London*, 1740?] *s. sh.* fol. **G. 316. d. (132.)**

False Philander. [Song.] *See* FAREWELL. Farewell thou false Philander. [1725?] *s. sh.* fol. **G. 307. (186.)**

The False Shepherd. [Song.] *See* AH. Ah me, thou false Shepherd, *etc.* [1766.] 8°. **P.P. 5441.**

FALSE AND TRUE. False and True. [Musical Comedy.] *See* ARNOLD (S.)

FAME. Fame, let thy trumpet sound. *A Loyal Song.* For Two Voices. [By R. Crome.] [*London*, 1756.] 8°. **P.P. 5438. z.**
The Universal Magazine, Vol. XIX., *p.* 84.

Fame, let thy Trumpet sound. Song.
See CROME (R.)

FAMIGLIA IN SCOMPIGLIO. La Famiglia in Scompiglio. [Opera.]
See COCCHI (G.)

FAMILLE AMÉRICAINE. La Famille Américaine. Comédie.
See DALAYRAC (N.)

FAMILLE INDIGENTE. La Famille Indigente. Opéra. *See* GAVEAUX (P.)

FAMILLE SUISSE. La Famille Suisse. Opéra. *See* BOIELDIEU (F. A.)

FANCHON. Fanchon, l'autre jour dans ce bois. Chansonnette. *See* BOUVARD (F.)

FANCY. Fancy. [Song.]
See HAWDON (M.)

Fancy's Festival. [Song.]
See REEVE (W.)

FANFARE. Fanfare du bon Tems. [Song.] *See* NOUS. Nous n'avons qu'un tems à vivre. [1783.] 8°.
B. 362. a. (180.)

FANNY. Fanny. [Song.] *See* TO. To Fanny Fair I would impart. [1750?] *s. sh.* fol. **G. 303. (59.)**

Fanny. Song. *See* TO. To Fanny fair I would impart, *etc.* [1754.] 8°.
157. l. 16.

Fanny of the Dale. [Song.]
See HUDSON (R.)

[Another setting.] Fanny of the Dale. [Song.] *See* PRING (J. C.)

Fanny of the Hill. [Song.] *See* HOOK (J.)

Fanny's Charms. [Song.] *See* WHAT. What tho' the bloom of spring be gone. [1764.] 8°. **P.P. 5441.**

FANTASTIC. The Fantastick Prodigal. [Song.] *See* I. I that was once great, *etc.* [1730?] *s. sh.* fol. **G. 316. h. (42.)**

FANTINI ( ) Three Easy Sonatas for the Piano Forte or Harpsichord with an Accompaniment for a Violin ... Op. 6.
Longman and Broderip: London, [1790?] fol. **g. 144. (3.)**

FAR. Far above yon glorious ceiling. *A Hymn.* [*London,* 1774.] 8°.
P.P. 716. b.
The Gospel Magazine, Jan., 1774.

Far o'er the Western Ocean. Ballad.
See MAJOR (J.)

Far from thee be anxious Care. [Song.]
See PURCELL (D.) [*The Judgment of Paris.*]

FARAMONDO. Faramondo. Opera.
See HAENDEL (G. F.)

FARCE. The Farce of French Liberty! Song. *See* BY. By Gar 'tis von Shame, says the French Democrat, *etc.* [1797?] fol. **G. 360. (15.)**

FARE. Fare thee weel. [Song.]
See URBANI (P.)

Fare thee well thou native Vale. Glee.
See DANBY (J.)

FAREWELL. The Farewell. [Song, begins: 'Farewell to the nymph of my heart'].
See COOKE (R.)

The Farewell. [Song, begins: 'Come shepherds we'll follow the hearse'].
See OLIVE (J.)

Farewell love and all soft pleasure. [Song.]
See THOMYRIS.

The Farewell. Ballad. *See* SLOWLY. Slowly across the distant plain, *etc.* [1800?] fol. **H. 2826. c. (33.)**

Farewell Manchester. Song. *See* FILL. Fill the Glass, *etc.* [1748?] *s. sh.* fol.
G. 307. (230.)

Farewell my bonny witty pretty Moggy. *A Scotch Song* sung by Mr. Leveridge the words by Mr. Durfey. [*London,* 1710?] *s. sh.* fol. **H. 1601. (154.)**

[Another edition.] Farewell my bonny witty pretty Moggy, *etc.* [*London,* 1712?] *s. sh.* fol. **G. 304. (52.)**

Farewell my dear Child. [Duet.] *Sung by Mr. Nichols and Mrs. Yates* at the new Wells in the Character of Agamemnon & Iphiginia. [*London,* 1745?] *s. sh.* fol.
G. 316. (64.)

Farewell my useless Scrip. *A new Scotch Song.* Set for the German Flute.
Printed for J. Simpson: [*London,* 1740?] *s. sh.* fol. **I. 530. (53.)**

Farewel proud Woman, you I scorn. [Song.] [*London,* 1700?] *s. sh. obl.* 4°.
I. 530. (54.)

Farewell the Beams of early Day. Song.
See AMBROSE (J.)

Farewel thou faithless Charmer. *Faithless Charmer.* A New Song sung by Mrs. Redding. [*London,* 1720?] *s. sh.* fol.
H. 1601. (147.)

Farewell thou false Philander. *False Philander.* [Song.] [*London,* 1725?] *s. sh.* fol. **G. 307. (186.)**

Farewell to Leuria. [Song.] *See* FAIRER. Fairer then Mornings infant Ray, *etc.* [1730?] *s. sh.* fol. **G. 305. (244.)**

Farewel to Lochaber. *Lochaber.* A two Part Song. Set for the German Flute. [*London?* 1750?] *s. sh.* fol.
G. 316. d. (149.)

[Another edition.] Farewel to Lochaber. *Lochaber.* A Favourite Scotch Song. For Two Voices. *R. Falkener: London,* [1775?] *s. sh.* fol. **H. 1994. a. (81.)**

Farewell ungrateful Traytor. Two part Song. *See* WATERS (T.)

Farewell ye Balmy Gales that blow. [Song.] *See* HUMBLE (M.)

FAREWELL. Farewel, ye green fields. *The Forsaken Maid's Complaint.* A New Song. [*London*, 1751.] 8°. **157. l. 13.**

London Magazine, 1751, *p.* 84.

Farewell ye green fields. *A Pastoral* sung by Mr. Vernon at Vauxhall. [By S. Howard.] [*London*, 1766.] 8°. **158. l. 11.**

London Magazine, 1766, *p.* 646. *A different song from that which appeared in* 1751.

Farewell ye green Fields. [Song.] *See* HOWARD (S.)

Farewel ye Hills and Valleys. *The Country Girl's Farewel.* [Song.] [*London*, 1740?] *s. sh.* fol. **G. 316. d. (130.)**

Farewell ye limpid springs. [Air.] *See* HAENDEL (G. F.) [*Jephtha.*]

FAREWELL FOLLY. The Mountebank. A Song [begins "See, sirs, see here"] in the Quacks or Farewell Folly. [Words by P. A. Motteux, music by R. Leveridge.] [*London*, 1707.] *s. sh.* fol. **H. 1601. (383.)**

The title of this song is incorrect. 'The Quacks' was not the same work as 'Farewell Folly'; it was in the latter that the Musical Interlude of 'The Mountebank' was introduced.

FARFALETTA. La Farfaletta. Canzonet. *See* MAYER (J. S.)

FARINELLI (CARLO **BROSCHI**) *See* BROSCHI (C.) called FARINELLI.

FARINELLI (GIOVANNI) [Farinell's Ground.] The King's Health. [Song, begins: "Joy to great Cæsar"] set to Farinels Grounds by Mr. Durfey. Within Compass of the Flute. [*London*, 1700?] *s. sh.* fol. **H. 1601. (240.)**

—— A Royal Ode by Mr D'Urfey, congratulating the Happy Accession to the Crowne and Coronation of...Queen Anne; the Words in Immitation of...Joy to great Cæsar, &c., and made to some Strains, of a famous peece of Musick, known by ye name of Farrinells Ground. [*London*, 1702.] fol. **G. 304. (139.)**

—— Joy to great Cæsar. Sett to Farinel's Ground, *&c.* [*London*, 1710?] *s. sh.* fol. **G. 309. (34.)**

—— [Another edition.] *See* Joy. Joy to great C[ae]zar for a Single Violin, *etc.* [1710?] *s. sh.* fol. **G. 315. (36.)**

—— [Another edition.] The King's Health. Set to Farinels Grounds, *etc.* *Cluer:* [*London*, 1715?] *s. sh.* fol. **G. 316. g. (25.)**

—— [Another edition.] Joy to great Caesar. Set to Farinels Ground, *etc.* [*London?* 1725?] *s. sh.* fol. **G. 316. h. (43.)**

FARMER. The Farmer. Comic Opera. *See* SHIELD (W.)

The Farmer's Daughter of Merry Wakefield. [Song.] *See* DOWN. Down in the north Country. [1705?] *s. sh.* fol. **H. 1601. (133.)**

The Farmer's Description of London. Medley. *See* COME. Come Roger and listen, *etc.* [1780?] fol. **G. 316. (39.)**

The Farmer's Dog leapt o'er the Stile. *Little Bingo.* A Comic Song sung by Mr Swords at the Theatre Royal Hay-market. *Sk[illern: London*, 1780?] *s. sh.* fol. **G. 312. (178.)**

The Farmer's Song. *See* IN. In a sweet healthy air. [1765.] 8°. **158. l. 10.**

FARMER (JOHN) The First Set of English Madrigals: to Foure Voices, *etc.* Cantus. (Altus.) (Tenor.) (Bassus.) 4 pts. *William Barley, the Assigne of Thomas Morley: London*, 1599. 4°. **K. 3. m. 7.**

FARMER (THOMAS) [A Consort of Musick in four parts containing 33 Lessons beginning with an Overture. Separate Parts.] [*London*, 1686.] *obl.* 4°. **c. 7.**

Imperfect, wanting the Tenor part and all the title-pages.

The Scotch Lass Deceiv'd by her Bonny Lad Jockey. [Ballad.] To a New Scotch Tune of Mr. Farmers. *Printed for P. Brooksby:* [*London*, 1687?] *s. sh.* fol. **Case 39. k. 6. (3.)**

The tune is represented by a meaningless succession of notes, etc.

See SONGS. A Third Collection of New Songs...by...T. Farmer, *etc.* 1685. fol. **G. 152. (2.)**

FARNABY (GILES) Canzonets to Fowre Voyces, with a Song of eight parts: Compiled by Giles Farnaby Bachilar of Musicke. Cantus. (Altus.) (Tenor.) (Bassus.) 4 pts. *Peter Short: London*, 1598. 4°. **K. 8. d. 5.**

FARNACE. The favourite Songs in the Opera call'd Pharnaces, [By G. B. Bononcini], *etc.* *Printed for I. Walsh & Iw & Ioseph Hare: London*, [1723.] fol. **H. 318.**

[Another copy.] **H. 230. f. (4.)**

Imperfect: wanting the title-page.

Farnace. Opera.
See PEREZ (D.) and COCCHI (G.)

FASHION. Fashion's Fools. [Song.] *See* DIBDIN (C.) [*Will of the Wisp.*]

FASHIONABLE LADY. The Fashionable Lady; or Harlequin's Opera. In the Manner of a Rehearsal...Written by Mr Ralph. [With the music prefixed to each song.] *Printed for J. Watts: London*, 1730. 8°. **642. h. 28. (1.)**

[Another copy.] **163. h. 23.**

FASHIONABLE RALLERY. Fashionable Rallery. Entertainment. *See* BLEWITT (J.)

FASHIONS. The Fashions. [Song.] *See* HOOK (J.)

FASOLO (GIOVANNI BATTISTA) Il Carro di Madama Lucia, e una Serenata in Lingua Lombarda, che fa la Gola, a Carnevale; Doppo; vn Ballo di trè Zoppi; Con vna Sguazzata di Colasone. Una Moresca de Schiaui à 3. Et altre Arie, e Correnti Francese, con le littere per la Chitarra Spagnola, *etc.* *Per il Robletti: Roma*, 1628. fol. **K. 4. h. 3. (3.)**

FAST. Fast by the Margin of the Sea. [Song.] *See* HEIGHINGTON (M.)

FAT. Romance du Fat Dupé. *See* HAYDN (F. J.) [*3. Instrumental Works. f. Symphonies. B. & H. N°* 53. *Andante.*]

FATAL. The Fatal Wound. Song. *See* TO. To suck the flow'r sweet. [1769.] 8°. **P.P. 5438. z.**

FATAL LOVE. All Dissembling. A Song in Fatal Love, &c. [Words] By O. S. Wandesford. [*London*, 1730.] *s. sh.* fol. **G. 305. (55.)**

[Another copy.] **G. 303. (42.)**

FATE. Fate had design'd this worst of all Ages. [Song.] *On the Glorious Victory* so lately won by that Wond'rous Hero Prince Eugene over the Turkish Army [Words] by Mr. Durfey. [*London*, 1718.] *s. sh.* fol. **H. 1601. (159.)**

[Another edition.] Fate had design'd this worst of all Ages, *etc.* [*London*, 1720?] *s. sh.* fol. **G. 307. (193.)**

FATHER. Father and Mother and Suke. [Song.] *See* DIBDIN (C.) [*Castles in the Air.*]

Father of all. [Sacred Song.] *See* HUDSON (R.)

Father of Heav'n. Quartett. *See* WEBBE (S.) *the Younger.*

Father of Heroes. [Glee.] *See* CALLCOTT (J. W.)

FATHER PAUL. Father Paul. [Song.] *See* WHILE. While grave Divines preach up dull rules. [1775?] *s. sh.* fol. **G. 313. (214.)**

FATHERLESS. Fatherless Fanny. Ballad. *See* BIGGS (E. S.)

FATTORIN ( ) *of Reggio.* Il Primo Libro de Madrigali a Tre Voci...Nouamente Stampato. Canto. (Canto II.) (Basso.) 3 pts. *Appresso Angelo Gardano: Venetia*, 1605. 4°. **C. 231.**

FAUCON. Le Faucon, Comédie en un Acte et en Vaudevilles, par J. B. Radet... avec la Musique. *Chez le Libraire au Théâtre du Vaudeville: Paris*, An deuxième [1794]. 8°. **11738. m. 3. (6.)**

This work contains songs by Solié and Méhul.

De ton bon cœur, ta ne suis que la loi. *Air du Faucon.* Avec Accomp[t] de Guittare ...Air: Pauvre Jacques. *Chez Imbault: Paris*, [1794.] 8°. **B. 362. h. (14[a].)**

[Another copy.] **B. 362. a. (187.)**

En vain voudroit-on empêcher. *Vaudeville de la Comédie du Faucon* [*et les Oyes de Boccace*]. [*Paris,*] 1725. *s. sh.* 4°. **297. a. 12.**

Mercure de France, Feb., 1725.

Un Jour couroit Jeannette. *Air du Faucon.* Avec Accomp[t] de Guittare...Air: auprès de Barcelonne. *Chez Imbault: Paris*, [1794.] 8°. **B. 362. h. (14.)**

Qu'ils sont charmans, qu'ils sont aimans. *Air du Faucon.* Avec Accomp[t] de Guittare. [By E. N. Méhul.] *Chez Imbault: Paris*, [1794.] 8°. **B. 362. h. (14[b].)**

[Another copy.] **B. 362. c. (49.)**

Que sont les grandeurs sur la terre? *Air du Faucon.* Avec Accomp[t] de Guittare. [By J. P. Solié.] *Chez Imbault: Paris*, [1794.] 8°. **B. 362. h. (14[c].)**

FAUSSE AVENTURIÈRE. La Fausse Aventurière, Opera-Comique en deux Actes, mêlé d'Ariettes. [Written] Par Mrs. Anseaume & de Marcouville...Avec la Musique [by J. L. Laruette]. *Chez Duchesne: Paris*, 1757. 8°. **11738. b. 13. (1.)**

FAUSSE MAGIE. Ah le beau jour. [Song.] *De la Fausse Magie* [by A. E. M. Grétry]. [*Paris*, 1775?] 8°. **B. 362. (47.)**

Ceux que trahit une infidèle. *Ariette de la fausse Magie* [by A. E. M. Grétry]. [*Paris*, 1775?] 8°. **B. 362. i. (44.)**

En conscience c'est bien à vous. [Song.] *De la fausse Magie* [by A. E. M. Grétry]. [*Paris*, 1775?] 8°. **B. 362. (46.)**

Quand l'age vient l'amour nous laisse. *Ariette de la Fausse Magie* [by A. E. M. Grétry]. [*Paris*, 1775?] 8°. **B. 362. (45.)**

Veut-on que la bonne aventure. *Vaudeville de la fausse Magie* [by A. E. M. Grétry]. [*Paris*, 1775?] 8°. **B. 362. (48.)**

La Fausse Magie. Comédie mêlée de Chant. *See* GRÉTRY (A. E. M.)

FAUSSE PAYSANNE. Derrière un lilas. *Chansonnette de la Fausse Paysanne* ou l'Heureuse Inconséquence. Avec Accomp[t] de Guittare. [Words by de Piis, music by C. J. F. Girard de Propiac.] *Chez Imbault: Paris*, [1789.] 8°. **B. 362. c. (83[a].)**

FAUSSE PAYSANNE. Nous autres fillettes. *Air de la Fausse Paysanne* ou l'Heureuse Inconséquence. Avec Accomp[t] de Guittare. [Words by de Piis, music by C. J. F. Girard de Propiac.]
Chez Imbault : Paris, [1789.] 8°.
B. 362. c. (83.)

FAUSSE PEUR. La Fausse Peur. Comédie mêlée d'Ariettes.
See DARCIS (F. J.)

FAUSSE SOUBRETTE. Que l'on dise ce qu'on voudra. *Vaudeville de la Fausse Soubrette.* Comédie.
[*Paris*,] 1724. *s. sh.* 4°. **297. a. 9.**
Mercure de France, July, 1724.

FAUT. Faut attendre avec patience. *Si j'en juge d'après mon cœur.* [Song.]
J. [*and*] *G. V*[*ogler : London*, 1780?] *s. sh.* fol. **G. 307. (229.)**

Faut d'la vartu pas trop. Ariette.
See ERREUR D'UN MOMENT.

FAUVETTE. La Fauvette avec ses petits. Ariette. *See* ZÉMIRE ET AZOR.

FAUX. Le Faux Serment. Romance.
See JE. Je vous ai juré, maman, *etc.*
[1780?] 8°. **B. 362. g. (12.)**

FAUX DERVIS. Le Faux Dervis, Opéra-Comique, en un acte. Par Messieurs Poinsinet.....avec la Musique.
Chez Duchesne : Paris, 1757. 8°.
11738. l. 27. (2.)

[Another edition.] Le Faux Dervis, Opéra-Comique, *etc.* 1757. *See* THÉÂTRE. Nouveau Théâtre de la Foire, *etc.* Tom. 3. 1763. 8°. **11735. d. 2.**

FAUX LORD. Achetez à ma boutique. [Song.] *Du faux Lord* [by N. Piccini].
[*Paris*, 1783.] 8°. **B. 362. c. (94.)**

C'est notre oncle qui l'ordonne. [Song.] *Du faux Lord* [by N. Piccini].
Paris, 1784. 8°. **B. 362. h. (45.)**

C'est notre Oncle qui l'ordonne. *Air du Faux Lord* [by N. Piccini]. Avec Accompag[t] de Harpe ou Clavecin.
Chez Frère : [*Paris*, 1785?] fol.
G. 557. (47.)

Un homme est un chat perfide. [Song.] *Du faux Lord* [by N. Piccini].
Chez Bignon : [*Paris*, 1783.] 8°.
B. 362. c. (94[a].)

O Nuit, Déesse du mistère. [Song.] *Du faux Lord* [by N. Piccini] accomp[t] par M[r] Porro. *Chez le Sieur Baillon :*
Paris, 1784. 8°. **B. 362. h. (46.)**

Vieux barbons qui passez la vie. [Song.] *Du faux Lord* [by N. Piccini].
Chez Bignon : [*Paris*, 1783.] 8°.
B. 362. c. (94[b].)

Le Faux Lord. Comédie.
See PICCINI (N.)

FAUX MENDIANTS. Les Faux Mendians. Opéra. *See* GRESNICK (A. F.)

FAUX SERMENT. Quand jeune veuve en sa détresse. *Vaudeville du Faux Serment* [by P. D. Deshayes]. Avec Accompag[t] de Harpe ou de Piano par M. Compan. *Chez Frère :*
[*Paris*, 1786?] fol. **G. 557. (41.)**

Quand jeune veuve en sa détresse. *Vaudeville du Faux Serment* [by P. D. Deshayes]. [*Paris*, 1786.] 8°.
B. 362. c. (105.)

—— *See* QUAND. Quand un Auteur très ordinaire. *Ah! comme il ment...*Air, du Vaudeville du faux serment [by P. D. Deshayes]. [1786?] 8°.
B. 362. b. (119.)

FAVART (CHARLES SIMON) Ninette à la Cour. Parodie de Bertholde à la Ville. Comédie en deux Actes melés d'Ariettes.
Chez M[r] de la Chevardiere : Paris, [1755.] fol. **G. 122.**

FAVART AUX CHAMPS ELISÉES. On attend un couplet galant. *Air de Favart aux Champs Elisées ;* avec Accompagnement de Guitarre. Air de la Boulangere. *Chez Imbault :*
Paris, [1793.] 8°. **B. 362. a. (193.)**

FAVEUR. Une faveur, Lisette, m'a prouvé ton Amour. *Couplets en forme de Dialogue.* [*Paris*, 1711.] *s. sh. obl.* 4°.
P.P. 4486.
Mercure Galant, Tom. IV., p. 742.

FAVIER ( ) Avoir du bien. *Menuet Bacchique.* (Les paroles & la musique sont de M. Favier, *etc.*)
[*Paris*,] 1741. *s. sh.* 4°. **298. b. 10.**
Mercure de France, May, 1741.

Jarnibleu, corbleu, ventrebleu. *Chanson, etc.* (Les Paroles & la Musique sont de M. Favier, *etc.*) [*Paris*,] 1741. *s. sh.* 4°.
298. b. 9.
Mercure de France, Feb., 1741.

FAVONIUS. Favonius come. *To Favonius*, an Ode. [Song.]
[*London*, 1760?] *s. sh.* fol.
G. 316. a. (23.)

FAVORIS. Favoris de la gloire et de la liberté. *Ronde Patriotique* dediée aux Braves Parisiens qui vont combattre les Rebelles de la Vendée [written by] P. Colau. Air : Si vous aimez la Danse [by F. J. Gossec]. *Chez Imbault :*
Paris, [1794?] 8°. **B. 362. a. (44.)**

Favoris de la victoire. *Hymne Républicain* sur les nouveaux succès de nos Armes. Chanté à l'Opéra le 26 Floréal par le C[en] Dufresne...Air. Aussitôt que la lumière. [Words by] A. F. Coupigny.
Chez Imbault : Paris, [1794.] 8°.
B. 362. (237.)

FAVORITE. The Favorite. A Chaconne danc'd by her Majesty. (The Spanheim.) [Dances, by Mr. Isaac.]
[*London*, 1705?] 4°. **785. k. 7. (5.)**

FAWNING. The Fawning Swain. [Song.]
See YE. Ye Nymphs and Swains, *etc.*
[1735?] *s. sh.* fol. **G. 316. f. (139.)**

FAY (ÉTIENNE) Clémentine ou la Belle Mère. Comédie en un Acte en Prose. Paroles de J. B. C. Vial...Gravée par Huguet, *etc.* [Full Score.]
Chez les frères Gaveaux : Paris, [1799.] fol. **H. 579.**

Plus de Montagne. [Song.] Paroles du C^en^ Chastenet, *etc.* *Chez Imbault : Paris*, [1793.] 8°. **B. 362. d. (51.)**

FAYA (AURELIO DELLA) Il Primo Libro de Madrigali a Cinque Voci, *etc.* Canto. (Alto.) (Tenore.) (Basso.) (Quinto.) 5 pts. *Appresso Francesco Rampazetto : Venetia*, 1564. *obl.* 4°. **K. 3. b. 15.**

FEAR. Fear no danger to ensue. Glee.
See PURCELL (H.) [*Dido and Æneas.*]

Fear not Mortal. [Song.]
See ECCLES (J.) [*The Judgment of Paris.*]

Fear not to ask. Song.
See MOOREHEAD (J.) [*The Volcano.*]

FEAST OF ANACREON. The Feast of Anacreon. Serenata. *See* HOOK (J.)

FEAST OF APOLLO. The Feast of Apollo, containing Eleven Lessons, a Duet for Two Performers on One Harpsichord or Piano Forte, and Twenty Two Favorite Songs, by...Staes, Moulds, Corri, Relfe, Edwin, Billington, Reeves, Heron, Paesiello, Wilson, Bach, Veuto, Vanhall, Sarti, Fergus, Remy, Tubel, Carter, Neuman, Chapman & Tenducci. Vol. 1^st^. *G. Golding : London*, [1788.] fol. **G. 351. (2.)**

FEATHERS. The Feathers. [Song.]
See SONG. A song is ask'd what shall it be. [1775?] *s. sh.* fol. **G. 306. (105.)**

FEDELE (DIACINTA) Scelta di Villanelle Napolitane bellissime con alcune Ottave Siciliane noue, con le sue intauolature di quitarra alla Spagniola. Posta in luce da me Diacinta Fedele, Romana.
Appresso Francesco Grossi : Vicenza, 1628. 8°. **1071. g. 16. (8.)**

FEDELI (GIUSEPPE) Regole di Canto Fermo, ovvero Gregoriano, *&c.*
Pietro Ricchini : Cremona, 1757. fol. **7895. h. 1.**

FEDERAL HARMONY. Federal Harmony. [Psalms.] *See* BENHAM (A.)

FEDERICI (VINCENZO) Alessandro e Timoteo. [For songs, &c., by V. Federici introduced in this Pasticcio :]
See ALESSANDRO E TIMOTEO.

FEDERICI (VINCENZO) Deh Numi pietosi. *See* infra : [*Gli Giochi d'Agrigento.*]

La destra ti chiedo.
See infra : [*L'Usurpator Innocente.*]

[Gli Giochi d' Agrigento.] Deh Numi pietosi. Sung by Sig^r^ Bruni...in the Opera of Gli Giochi d' Agrigento. [A Pasticcio. Full Score.] *T. Skillern, for the Author : London*, [1793.] fol. **G. 199. (6.)**
The title-page is signed by the composer.

Misero, misero pargoletto.
See infra : [*L'Usurpator Innocente.*]

Prudente mi chiedi.
See infra : [*L'Usurpator Innocente.*]

Sposa amata a questo addio.
See infra : [*L'Usurpator Innocente.*]

[L'Usurpator Innocente.] Overture, *etc.* [P. F.] *London*, 1790.] fol. **g. 149. (19.)**

—— La destra ti chiedo, a favorite Duett; sung by Mad^m^ Mara, and Sig^r^ Marchesi, *etc.* [Full Score and P. F.] *H. Holland :* [*London*, 1790?] fol. **G. 197. (7.)**

—— Misero, misero pargoletto, a favorite Song, sung by Sig^r^ Marchesi, *etc.* [Full Score and P. F.] *H. Holland :* [*London*, 1790.] fol. **G. 196. (26.)**

—— Prudente mi chiedi. [Song.] Sung by Sig^r^ Marchesi, *etc.* [Full Score and P. F.] *H. Holland :* [*London*, 1790.] fol. **G. 196. (24.)**

—— Sposa amata a questo addio, a favorite Rondo, sung by Sig^r^ Marchesi, *etc.* [Full Score and P. F.] *H. Holland :* [*London*, 1790.] fol. **G. 196. (25.)**

—— [For songs, *&c.*, published anonymously :] *See* USURPATOR INNOCENTE.

FÉE URGELE. La Fée Urgèle, ou Ce qui plait aux dames, Comédie en quatre Actes, meslée d'Ariettes . . . avec la Musique. (Airs de la Fée Urgèle.) [Written by C. S. Favart, music by E. R. Duni.] 2 pts. *Chez la Veuve Duchesne : Paris*, 1765. 8°. **164. g. 24.**

[Another edition.] La Fée Urgèle . . . Comédie . . . avec la Musique [of three airs]. 1771. *See* RECUEIL. Recueil des Opéra Bouffons, *etc.* Tom. 6. 1777. 8°. **11735. b. 2.**

Die Fee Urgele oder was den Damen gefällt, ein Singspiel in vier Aufzügen aus dem Französischen übersetzt. [Music by E. R. Duni.] *See* OPERETTAS. Sammlung der komischen Operetten, *etc.* Band III. No. 3. 1772. 8°. **B. 729.**

L'avez vous vû mon bien aimé. *Ronde de la vieille.* Dans la fée Urgèle [by E. R. Duni]. [*Paris*, 1765?] 8°. **B. 362. (43.)**

La Fée Urgèle. [Opera.]
See DUNI (E. R.)

FÉES. Les Fées, comédie; représentée pour la première fois, le 29 Octobre 1699. [By F. C. Dancourt.] [*Paris*, 1760.] 12°.
241. c. 6.
Part of "*Les Œuvres de Théatre de M. D'Ancourt*," *etc. tom.* 6.

FEIER DER CHRISTEN AUF GOLGOTHA. Die Feyer der Christen auf Golgotha. Oratorium.
See SCHICHT (J. G.)

FEIER DES ACHTZEHNTEN JAHRHUNDERTS. Die Feier des achtzehnten jahrhunderts. Ein historisch-allegorisches Melodram.
See SCHMIEDT (S.)

FEL ( ) Testament d'un Yvrogne. [Song.] [*Paris*,] 1750. *s. sh.* 4°. **297. c. 27.**
Mercure de France, July, 1750.

FELICIANI (ANDREA) Andrea Felicianis . . . Breuis ac iuxtum ritum Ecclesiæ Annua Psalmodia ad Vespertinas horas Octo Canenda Vocibus. Cantus Primus Chorus. (Cantus (Bassus) Secundus Chorus.) 3 pts. *Apud Angelum Gardanum: Venetijs*, 1590. 4°. **D. 37.**

Di Andrea Felisiani . . . Il Primo Libro de Madrigali a Cinque Voci. Nouuamente composti, & dati in luce. Canto. (Alto.) (Tenore.) (Basso.) (Quinto.) 5 pts.
Appresso Angelo Gardano: Venetia, 1579. *obl.* 4°. **K. 4. b. 20.**

FELIS (STEFANO) Di Stefano Felis . . . Il Sesto Libro de Madrigali à Cinque voci, con alcuni a Sei, et vn dialogo à Sette nel fine, *etc.* Canto. (Alto.) (Tenore.) (Basso.) (Quinto.) 5 pts.
Appresso l'Herede di G. Scotto. Ad istanzia de Scipione Rizzo: Venetia, 1591. 4°.
K. 4. c. 8.
This work also contains madrigals by F. di Monte, R. Rodio, S. Dentice and M. Affrem.

FELISIANI (ANDREA) *See* FELICIANI.

FÉLIX. Ah! qu' une fille est à plaindre. [Song.] *De Félix* [by P. A. Monsigny]. [*Paris*, 1777.] 8°. **B. 362. c. (103.)**

Il est dans le fond de mon âme. *Ariette détaché de Felix, etc.* [By P. A. Monsigny.] *Chez Camand:* [*Paris*, 1777.] 8°.
B. 362. c. (103ª.)

Félix ou l'Enfant Trouvé. Comédie.
See M., M.

FELLER (JOACHIM) Der Andächtige Student, das ist, Andächtige Seufftzer und Gebet . . . aus geistreicher Theologen Schrifften . . . zusammen getragen, und mit XXX. neuen geistlichen Liedern nebenst neuen Melodien . . . vergesellschafftet, *etc.* *In Verlegung Gottfried Dehnens: Leipzig*, 1682. 12°.
3457. dd. 29.
There is a second (engraved) title-page.

FELLER (JOACHIM) Der Andächtige Student . . . mit III. Liedern auf die III. Haupt-Feste . . . vermehret, *etc.*
M. G. Weidman: Leipzig, 1718. 12°.
3457. bb. 59.
There is a second (engraved) title-page.

[Another copy.] **3457. df. 20.**
A presentation copy to J. A. M. Weinrich, from J. A. L. Reiz, with autograph inscription and verses by the latter, dated 19 May, 1736.

FELSTED (SAMUEL) Jonah, an Oratorio, disposed for a Voice and Harpsicord.
Longman, Lukey & Broderip, for the Author: London, 1775. fol. **I. 258.**

FELTON (WILLIAM) Six Concerto's for the Organ or Harpsichord with Instrumental Parts. [Op. 1.] *Printed for John Johnson: London*, [1745?] fol.
g. 252. b.
Wanting all the accompaniments, except the Figured Bass part.

[Six Concerto's. Op. 1. N° 3. Andante and Variations.] *See* FILL. Fill the Glass. *Farewell Manchester.* A Song for 3 Voices, *etc.* [Adapted to the Andante from Felton's Organ Concerto, op. 1. N° 3.] [1748?] *s. sh.* fol.
G. 307. (230.)

Six Concerto's for the Organ or Harpsichord with Instrumental Parts . . . Opera Seconda. [Separate Parts.] *Printed for J. Johnson: London*, [1745?] fol.
g. 252. (1.)

Six Concerto's for the Organ or Harpsichord, with Instrumental Parts . . . Opera Quarta. [Separate Parts.] *Printed for J. Johnson: London*, [1752.] fol.
g. 252. (2.)

Six Concerto's for the Organ or Harpsichord, with Instrumental Parts . . . Opera Quinta. *Printed for John Johnson: London*, [1755?] fol. **g. 252. c.**
The organ part only.

Eight Suits of Easy Lessons for the Harpsichord. Opera Terza. *Printed for J. Johnson: London*, [1750?] fol.
g. 252. a. (1.)

Eight Suits of Easy Lessons for the Harpsichord . . . Vol. II. Opera Sesta. *J. Johnson: London*, [1755?] fol.
g. 252. a. (2.)

FEMALE. Female Advice. [Song, begins: "Dear Celia let not Faithless Man."]
See LAMPE (J. F.)

Female Advice. Song [Begins, "Ye Fair who govern all Mankind"].
See LOCKHART (C.)

Female Advice. Song. *See* PURSUING. Pursuing beauty men descry, *etc.* [1764.] 8°. **158. l. 9.**

FEMALE. The Female Captain. [Song.] *See* SOUND. Sound the fife, beat the drum, *etc.* [1775?] *s. sh.* fol. **G. 311. (105.)**

The Female Cavalier. Song. *See* HOOK (J.)

The Female Cryer. Song. *See* HOOK (J.)

Female Fortitude. [Song.] *See* RUSSEL (D.)

Female Friendship. [Song.] *See* DEFESCH (W.)

Female Hardship. Song. *See* ABRAMS (H.)

The Female Hunter. Song. *See* HOOK (J.)

Female Liberty Regain'd. Song. *See* BREWSTER (H.)

The Female Rover. Song. *See* CELIA. Celia why wou'd you now leave me? [1725?] *s. sh.* fol. **G. 307. (25.)**

The Female Tyrant. [Song.] *See* ARNE (M.)

Female Ware. Song. *See* COME. Come all ye Country yea and noes. [1780?] *s. sh.* fol. **G. 307. (92.)**

FEMALE PARSON. The Female Parson: or Beau in the Sudds. An Opera ... [words] by C. Coffey, *etc.* [With the airs of the Songs.] *Printed for L. Gilliver and F. Cogan: London*, 1730. 8°. **161. h. 15.**

FEMME. Femme qui chérit la sagesse. Air. *See* ISABELLE ET ROSALVO.

FEMME D'INTRIGUES. La Femme d'Intrigues, comédie; représentée pour la première fois le 30 Janvier 1692. [By F. C. Dancourt, with music.] [*Paris*, 1760.] 12°. **241. c. 2.**

Part of "Les Œuvres de Théatre de M. D'Ancourt," etc. tom. 2.

FEMMES. Les Femmes, Comédie-Ballet en un Acte. Par M. Mailhol . . . avec la Musique. *Chez Duchesne: Paris*, 1753. 8°. **164. d. 68.**

Femmes qui suivez le bon ton. *Portrait des Femmes du Jour, ou La Toilette.* [Song, written] Par M. Roulland. Air: La faridondaine. *Chez les frères Savigny: Paris*, [1785?] 8°. **B. 362. f. (12.)**

[Another edition.] Femmes qui suivez le bon ton. *Portrait des Femmes du Jour, ou la Toilette.* Air: La faridondaine. [Words written] Par Mr Rayere. *Chez Camand:* [*Paris*, 1785?] 8°. **B. 362. (142.)**

FEMMES ET LE SECRET. Les Femmes et le Secret. Comédie en un Acte, meslée d'Ariettes ... Par M. Quétant ...avec la musique [by P. Vachon]. 1770. *See* RECUEIL. Recueil général des Opéra Bouffons, *etc.* Tom. 3. 1777. 8°. **11735. b. 2.**

FEMMES VENGÉES. Ne donnons jamais à nos femmes. *Vaudeville*, des Femmes Vengées [by F. A. Danican Philidor]. [*Paris*, 1775?] 8°. **B. 362. (23.)**

Tout les pas d'un discret Amant. *Ariette*, des Femmes Vengées. [By F. A. Danican Philidor.] Chanté par Mr Clerval. [*Paris*, 1775?] 8°. **B. 362. (24.)**

Les Femmes Vengées. Opéra-Comique. *See* PHILIDOR (F. A. DANICAN)

FENTUM (JOHN) A Collection of all the favorite Dances and a favorite new Minuet with their proper Figures for the Harp, Harpsichord and Violin, *etc.* For the year 1795. [*J. Fentum:*] *London*, [1795.] *obl.* 4°. **a. 222. b. (4.)**

A Collection of all the favorite Dances with their proper Figures, for the Harp, Harpsichord and Violin, *etc.* For the year 1796. [*J. Fentum:*] *London*, [1796.] *obl.* 4°. **a. 222. b. (3.)**

Eight Cotillions, Six Country Dances, and a favorite new Minuet with their proper Figures, for the Harp, Harpsichord and Violin, *etc.* Book xx, for the year 1788. [*J. Fentum:*] *London*, [1788.] *obl.* 4°. **b. 49. a. (2.)**

Eight Cotillions, Six Country Dances and a favorite new Minuet with their proper Figures, for the Harp, Harpsichord and Violin, *etc.* For the year 1791. [*J. Fentum:*] *London*, [1791.] *obl.* 4°. **b. 55. a. (1.)**

Imperfect, wanting pp. 7 *and* 8.

Sixteen New Country Dances with their proper Figures, for the Harp, Harpsichord and Violin, *etc.* For the year 1788. [*J. Fentum: London*, 1788.] *obl.* 4°. **b. 49. a. (1.)**

Sixteen New Country Dances with their proper Figures, for the Harp, Harpsichord and Violin, *etc.* For the year 1795. [*J. Fentum: London*, 1795.] *obl.* 4°. **a. 222. b. (5.)**

Sixteen New Country Dances with their proper Figures, for the Harp, Harpsichord and Violin, *etc.* For the year 1798. [*J. Fentum: London*, 1798.] *obl.* 4°. **a. 222. b. (2.)**

FERGUS (JOHN) A Grand March for Horns, Clarinets, Bassoons, &c. Which is also adapted for the Harpsichord or Piano Forte, Violin and German Flute or Fife, *etc. Printed for the Author: Edinburgh*, [1795?] fol. **h. 1568. b. (4.)**

O'er Woodlands and Mountains I roam. A Favourite Pastoral Canzonet with an Accompanyment for the Piano Forte or Harp. *Printed for G. Goulding: London*, [1790?] fol. **H. 2818. f. (20.)**

See FEAST OF APOLLO. The Feast of Apollo, containing ... Lessons ... by ... Fergus, *etc.* [1788.] fol. **G. 351. (2.)**

FERGUSON (Tepper von) Schiller's Ode an die Freude in Musik gesetzt, *etc.*
Günther & Böhme : Hamburg, [1797.] *obl.* fol. **E. 842.**

FERIGO (Sebastiano) VI. Trii per due Violini e Violoncello, cinque composti da S. Ferigo ed uno di G. Pugnani, *etc.* [Separate Parts.] *Stampate a spese di G. Soderini : (London*, 1760.) fol. **g. 695.**

FERMIER. Le Fermier de notre village. *Le Voisin et la Voisine.* [Song.] , Air : Avec les jeux [from "Les Amours d'Été"]. [*Paris*, 1785?] 8°. **B. 362. e. (85.)**

Le Fermier Général. Ariette.
See Albanese ( )

FERNANDES ( ) Black Eyed Nan. A New ... Song with an Accompaniment for the Piano Forte, written by M[r] Earle Jun[r]., *etc.* *Printed for R. Wornum : London*, [1795?] fol. **G. 383. j. (14.)**

FERNANDEZ (Antonio) Arte de Musica de Canto d'Orgam, e Canto Cham, & Proporçoës de Musica diuididas harmonicamente, *etc.* *Por Pedro Craesbeeck : Lisboa*, 1626. 4°. **K. 1. f. 9.**

FERNANDO UND YARIKO. Fernando und Yariko. Schauspiel mit Gesang. *See* Neubauer (F. C.)

FERRABOSCO (Alfonso) *the Elder.* Il Secondo Libro de Madrigali a Cinque, *etc.* Canto. (Alto.) (Tenore.) (Quinto.) (Basso.) 5 pts. *Appresso Angelo Gardano : Venetia*, 1587. 4°. **K. 4. c. 9.**

FERRABOSCO (Alfonso) *the Younger.* Ayres, *etc.* *T. Snodham, for Iohn Browne : London*, 1609. fol. **K. 8. h. 2.**

Lessons for 1. 2. and 3. Viols, *etc.*
Thomas Snodham, for Iohn Browne : London, 1609. fol. **K. 8. h. 1.**

FERRAND ( ) Au defaut de brillantes fleurs. *Air, etc.* [*Paris,*] 1733. *s. sh.* 4°. **298. a. 27.**
Mercure de France, Jan., 1733.

FERRARI (Ascanio) *See* Kapsberger (J. H.) Libro Secondo di Villanelle ... Raccolte dal Sig. Ascanio Ferrari. 1619. fol. **K. 8. h. 9. (2.)**

FERRARI (Cristoforo) *See* Marenzio (L.) Il Terzo Libro delle Villanelle ... Raccolte da Christoforo Ferrari, *etc.* 1585. 8°. **B. 270. m. (3.)**
See Marenzio (L.) Il Terzo Libro delle Villanelle a Tre Voci ... Raccolte per Christoforo Ferrari, *etc.* 1592. 8°. **B. 270. l. (3.)**

FERRARI (Domenico) Sei Sonate a Violino solo e Basso ... Gravée par M[elle] Vendôme. Opera I. *Paris*, [1760?] fol. **h. 218. (1.)**

FERRARI (Domenico) VI. Sonate a Violino e Basso ... Opera II.
Chez M[r] Bayard, etc. : Paris, [1765?] fol. **h. 218. (2.)**
See Campioni (C. A.) and Ferrari (D.) Six Sonatas or Trios for Two Violins or German Flutes with Thorough Bass for the Harpsichord. [1770?] fol. **h. 5. a. (1.)**
See Nardini (P.) and Ferrari (D.) Six Sonatas or Duets for Two Violins ... by Sig[r] Nardini and Ferari. Opera Seconda. [1765?] fol. **g. 218. d. (5.)**

FERRARI (Giacomo Gotifredo) A Russian Air with Twelve Variations, for the Piano Forte...Op. 29.
London, [1800?] *obl.* fol. **e. 5. c. (4.)**
Douze Petits Airs pour le Piano Forté Solo ... Oeuvre IV. *Chez l'Auteur : Paris*, [1790?] *obl.* fol. **e. 284. a. (6.)**
L'Amant malheureux et constant. Romance ... Paroles de M. Rivière de St. Charles ... Accomp[t] de Guittare par M. Le Moine, *etc.* *Chez Imbault : Paris*, [1790?] 8°. **B. 362. b. (197.)**
Six Ariettas, Six Duetts and Six Canons, for 3 Voices, *etc.* *Corri, Dussek & Co. : London & Edinburgh*, [1793?] *obl.* fol. **E. 1715. (1.)**
Twelve Italian Ariettas, Six Canons for three voices, and the Partenza, or Farewell of Metastasio, for four voices with Piano Forte Accompanyment.
Longman & Broderip, for the Author : London, [1793?] *obl.* fol. **E. 601. m. (1.)**
Pages 21 *and* 22 *are mutilated.*
Six Italian Ariettes, with an Accompaniment for the Piano Forte ... The Words by Signor Buonaiuti. *Printed for Corri, Dussek & Co. : London*, [1800?] fol. **G. 807. c. (27.)**
The Butterfly. A Favorite Song. The Words by M. Lewis, *etc.* *Printed for the Author : London*, [1795?] fol. **G. 796. (15.)**
Six Canons à Trois Voix avec Accompagnement de Forte-Piano, *etc.*
Chez l'Auteur : Paris, [1790?] *obl.* fol. **E. 1715. a. (3.)**
Six Canzonetts and Three Duettinos with a Piano Forte Accompaniment, *etc.*
Longman and Broderip : London, [1795?] *obl.* fol. **E. 601. m. (2.)**
Six English Canzonets and a favourite Canzone of Petrarca with a Piano Forte Accompaniment, *etc.*
Printed for the Author : London, [1795?] *obl.* fol. **E. 601. k. (6.)**
The title-page is drawn by Roussin and engraved in mezzo-tint by J. S. A.
Sei novelle Canzonette, *etc.*
Chez M[elles] Erard : Paris, [1800?] fol. **H. 2831. h. (10.)**

FERRARI (Giacomo Gotifredo) Four Canzonets and two Duetts, with a Piano Forte Accompaniment, *etc.*
Printed for the Author: London, [1800?] *obl.* fol. **E. 1715. (2.)**

Deh se pieta ritrova. Rondo with Recitative sung by Sig^ra^ Morichelli...in the Opera [by Martini] of Il Burbero di Buon Core, *etc.* [Full Score.]
Printed for Corri, Dussek & Co.: London & Edinburgh, [1794.] fol. **G. 805. d. (11.)**

Twelve Divertimentos for the Piano Forte and Pedal Harp, with an Accompaniment of Two French Horns and Tamburino ad libitum...Op. xxi.
Longman and Broderip: London, [1798?] fol. **h. 3200. (1.)**
The Harp part only.

Ten New Divertimentos for the Piano Forte and Pedal Harp, with an Accompaniment for Two French horns and Tamburino ad libitum...Op. 23.
R. Birchall: London, [1800?] fol. **h. 3200. (4.)**
The Harp part only.

xv. Divertimento's for the Piano Forte and Pedal Harp with an Accompaniment of two French Horns and Tamburino ad libitum...Op. 24. *R. Birchall: London*, [1800?] fol. **H. 2819. (31.)**
The Pianoforte part only.

[Li Due Svizzeri.] E un certo fuoco. A favorite Air, sung...by Mad^me^ Banti, *etc.* [Full Score.] *Printed for the Author: London*, [1799.] fol. **G. 811. a. (20.)**

—— Tristarella tu non m' intendi. A Duett ...sung by M^me^ Banti & M^r^ Viganoni. [Full Score.] *Printed for the Author: [London*, 1799.] fol. **G. 811. a. (18.)**

—— Vieni o sonno. A Favorite Terzetto ...in the Intermezzo of Li Due Svizzeri. Composed & adapted with a Piano Forte Accompaniment, by G. G. Ferrari.
Printed for R. Birchall: London, [1799.] fol. **G. 810. (25.)**

—— Viva le belle Giovani. A favorite Song...Sung by Sig^r^ Morelli, *etc.* [Full Score.] *Printed for the Author: [London*, 1799.] fol. **G. 811. a. (19.)**

1^st^ Duett, for a Piano-Forte & Harp or Two Piano-Fortes...Op. xiii.
Printed for the Author: London, [1794?] fol. **H. 2819. (23.)**

A Second Duett for the Harp and Piano Forte, or for Two Piano Fortes...Op. xx.
R. Birchall: London, [1795?] fol. **h. 173. b. (6.)**

Twelve Italian Duetts with a Piano-Forte Accompaniment.
Corri, Dussek & Co., for the Author: London, [1794?] *obl.* fol. **E. 600. e. (3.)**

FERRARI (Giacomo Gotifredo) Six Petits Duos Italiens avec Accompagnement de Forté Piano ... Gravés par M^lle^ Crahay, *etc.* *Chez l'Auteur: Paris*, [1790?] *obl.* fol. **E. 1715. a. (4.)**

E un certo fuoco.
See supra: [*Li Due Svizzeri.*]

Douze Nocturnes pour une Voix seule avec Accompagnement de Piano-Forte, tirés des Œuvres de Metastasio, *etc.*
Chez l'Auteur: Paris, [1790?] *obl.* fol. **E. 1715. a. (1.)**

A Favorite Grand March for the Piano Forte, *etc.* *Printed for the Author: London*, [1800?] *obl.* fol. **e. 108. (3.)**

Six Preludes and Twelve Sonatinas for the Pedal-Harp...Op. 17. *Smart: London*, [1795?] fol. **h. 3200. (2.)**

[Another copy.] **g. 301. (9.)**

Six Romances avec Accompagnement de Piano Forte, *etc.* *Chez l'Auteur: Paris*, [1790?] *obl.* fol. **E. 1715. a. (2.)**

Trois Sonates pour clavecin ou Forté Piano...Œuvre x. *Chez Sieber: Paris*, [1793?] fol. **g. 486.**

Trois Sonates et Six Ballets pour le Piano-Forte...Opera xii.
Printed for the Author: London, [1795?] fol. **g. 418. a. (2.)**

[Another copy.] **g. 272. r. (11.)**

Three Favorite Sonatas for the Piano Forte & Flute Obligato, or Violin, *etc.* [Separate Parts.]
Printed for the Author: London, [1800?] fol. **g. 191. (5.)**

Three Sonatas for the Piano Forte, with an Accompaniment for a Violin, ad libitum ...Op. xv. *Preston & Son: London*, [1795?] fol. **g. 505. b. (5.)**

Three Grand Sonatas for the French Pedal Harpe, with an Accompaniment of a Violin & Violoncello...Op. xviii.
Corri, Dussek & Co., for the Author: London, [1795?] fol. **h. 3200. (11.)**
The Harp part only.

Four Sonatinas for the Pedal Harp, the Three first with an Accompaniment for the Violin, the last with an Accompaniment for the Piano Forte ad libitum... Op. 2.
Printed for Lewis, Houston & Hyde. London, [1795?] fol. **g. 192. a. (10.)**

Three Sonatinas for the Piano Forte Solo...Op. xix.
Printed for the Author: [London, 1800?] fol. **g. 543. u. (8.)**

Trois Trios Concertants pour le Piano Forte Violino & Violoncello...Op. xi. [Separate Parts.]
Longman and Broderip: London, [1795?] fol. **g. 161. (2.)**

FERRARI (Giacomo Gotifredo) Tristarella tu non m' intendi.
See supra : [*Li Due Svizzeri.*]

Viva le belle Giovani.
See supra : [*Li Due Svizzeri.*]

Vieni o sonno.
See supra : [*Li Due Svizzeri.*]

[La Villanella Rapita.] Ouverture della Vilanella Rapita (del Sig^r Ferrari) arrangée pour Clavecin ou Forte-Piano avec Accompagnement de Violon par Mr. Mezger. *Chez M^r Boyer : Paris*, [1788.] fol. **g. 81. (3.)**

The P. F. part only.

Voto a Diana. A favorite Italian Duett, *etc.* *Printed for the Author : London*, [1795 ?] *obl.* fol. **E. 600. z. (3.)**

FERRARI (Giovanni) Di Giouanni Ferrari...il Primo Libro de Madrigali a Due, Tre, e Quattro Voci per Cantare nel Clauicembalo, ò altro strumento simile. Opera Seconda. Nouamente Compost' e dati in Luce, *etc.* Basso Continuo. *Stampa del Gardano. Appresso Bartolameo Magni : Venetia*, 1628. 4°. **E. 839.**

FERRARI (J. G.) *See* Ferrari (G. G.)

FERRARRI (B.) Leçons Elementaires pour le Forte Piano, Consistant en vingt huit Préludes & Sonatines suivies de deux Duos faciles, tirées des Meilleurs Auteurs. *Chez A. Le Duc et C^ie : Paris*, [1800 ?] fol. **g. 488.**

FERRAZZI (Giovanni Battista) Arie et Parole di G. B. Ferrazzi...Libro Primo. Opera Prima. *Stampa del Gardano. Apresso F. Magni : Venetia*, 1652. *obl.* 4°. **K. 4. b. 21.**

FERRETTI (Giovanni) Di Giouan Ferretti il Primo Libro delle Canzoni alla Napolitana à Sei voci. Nouamente ristampato, *etc.* Alto. (Tenore.) (Basso.) (Quinto.) 5 pts.
Appresso l'Herede di Girolamo Scotto : Vineggia, 1581. 4°. **D. 169. b.**

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Il Secondo Libro delle Canzoni a Sei Voci...Nouamente ristampate. Canto. (Alto.) (Tenore.) (Basso.) (Quinto.) 5 pts.
Appresso l'Herede di Girolamo Scotto : Vineggia, 1579. 4°. **D. 169. f.**

[Another copy. Basso.] **D. 169. a.**

Il Secondo Libro delle Canzoni a Sei Voci ...Nouamente ristampate. Canto. (Alto.) (Quinto.) (Sesto.) 4 pts.
Appresso l'Herede di Girolamo Scotto : Vinegia, 1586. 4°. **D. 169. d.**

Canzone alla Napolitana a Cinque Voci,... Nouamente posti in luce, &...corretti. [Lib. I.] Canto. (Basso.) 2 pts.
Appresso Girolamo Scotto : Vinegia, 1568. 4°. **D. 169.**

FERRETTI (Giovanni) [Another copy. Canto.] **D. 169. l.**

Di Giouan Ferretti il Primo Libro delle Canzoni alla Napolitana a Cinque Voci. Nouamente ristampate. Canto. (Basso.) 2 pts.
Appresso l'Herede di Hieronymo Scotto : Vineggia, 1582. 4°. **D. 169. j.**

Di Giouan Ferretti il Secondo Libro delle Canzoni alla Napolitana a Cinque Voci. Nouamente ristampate. Basso.
Appresso l'Herede di Girolamo Scotto : Vineggia, 1581. 4°. **D. 169. i.**

Di Giouan Ferretti il Secondo Libro delle Canzoni alla Napolitana a Cinque Voci, Nuouamente poste in Luce. Canto.
Appresso Girolamo Scotto : Vinegia, 1569. 4°. **D. 169. g.**

Di Giouan Ferretti il Terzo Libro delle Napolitane a Cinque Voci. Nuouamente ristampato. Alto. (Tenore.) 2 pts.
Appresso l'Herede di Girolamo Scotto : Vinegia, 1575. 4°. **D. 169. h.**

Di Giouan Ferretti il Terzo Libro delle Napolitane a Cinque Voci. Nouamente ristampato. Basso. *Appresso l'Herede di Girolamo Scotto : Vinegia*, 1583. 4°. **D. 169. k.**

Di Giouan Ferretti il Quarto Libro delle Napolitane a Cinque Voci. Nuouamente ristampati. Alto. (Basso.) (Quinto.) 3 pts. *Appresso l'Herede di Girolamo Scotto : Vinegia*, 1583. 4°. **D. 169. c.**

Il Quinto Libro delle Canzoni alla Napolitana A cinque voci...Nouamente ristampati. Canto. (Alto.) (Tenore.) (Quinto.) 4 pts. *Appresso l'Herede di Girolamo Scotto : Venetia*, 1591. 4°. **D. 169. e.**

FERRYMAN. The Ferryman's Daughter. [Song.] *See* Barre (W.)

FESCH (Willem de) *See* Defesch.

FEST DER WINZER. Das Fest der Winzer oder die Weinlese. Oper. *See* Kunzen (F. L. Æ.)

FESTA (Constantio) *See* Archadelt (J.)

Il Terzo Libro dei Madrigali nouissimi di archadelt . . . insieme con alchuni di constantio festa, *etc.* 1541. *obl.* 4°. **K. 2. h. 5.**

See Motets.—4. Motetta Trium Vocum ab Pluribus Authoribus Composita quorum nomina sunt...Constantius Festa, *etc.* 1543. *obl.* 4°. **K. 3. d. 7.**

FESTING (Michael Christian) Twelve Concertos in Seven Parts, dedicated to the Philharmonick Society. The first eight ... for four Violins, one Tenor, one Violoncello, and a Thorough Bass. The last four . . . for two German Flutes, two Violins, &c. Opera Terza. [Separate Parts.] *William Smith : London*, 1734. fol. **g. 951. a. (1.)**

FESTING (Michael Christian) Eight Concertos in Seven Parts . . . Opera Quinta. [Separate Parts.] *William Smith : London*, 1739. fol. **g. 951.**

Cupid Baffled. [Song.] [*London*, 1735?] *s. sh.* fol. **G. 316. c. (19.)**

The Doubtful Shepherd. [Song. The words by George, Lord Lyttelton.] [*London*, 1745?] *s. sh.* fol. **G. 316. f. (58.)**

The Lass of the Mill [Song,]...Sung by Mr Beard. [*London*, 1750?] *s. sh.* fol. **G. 313. (101.)**

—— [For editions published anonymously:] *See* Who. Who has e'er been at Baldock.

An Ode upon the Return of...the Duke of Cumberland from Scotland (The Words by Mr Havard). Milton's May-Morning and four other English Songs, *etc.* [Full Score.] *J. Simpson, for the Author : London*, [1745.] fol. **H. 2815. j. (5.)**

On Tree top'd Hill. A favorite Song sung at Ranelagh, *etc.* [*London*, 1750?] *s. sh.* fol. **H. 1994. c. (28.)**

—— [For editions published anonymously:] *See* On.

The Poor Shepherd. [Song, words by J. Gay.] [*London*, 1730?] *s. sh.* fol. **G. 303. (53.)**

Reason for Loving, address'd to Salinda. [Song.] [*London*, 1740?] *s. sh.* fol. **G. 309. (75.)**

[Another copy.] **G. 303. (15.)**

[Another copy.] **G. 305. (166.)**

Eight Solos for a Violin and Thorough-Bass. Dedicated to the Apollo Society, at Temple-Bar...Opera Quarta. *William Smith : London*, 1736. fol. **g. 422. d. (7.)**

The verso of the last leaf is signed by the composer.

[Another edition.] Eight Solos for a Violin and Thorough Bass for the Harpsichord . . . Opera quarta. *Printed for J. Johnson : London*, 1754. fol. **g. 503. (3.)**

Six Solos for a Violin and Thorough-Bass ...Opera Settima. *William Smith : London*, [1744.] fol. **g. 504. (1.)**

[Another edition.] Six Solos for a Violin and Thorough-Bass...Opera Settima. *Printed for J. Johnson : London*, 1754. fol. **g. 422. d. (6.)**

Six Solos for a Violin with a Thorough Bass for the Harpsichord. Opera ottava. *Printed for J. Johnson : London*, [1750?] fol. **g. 270. o. (3.)**

Twelve Sonatas, in Three Parts ... The First, Second, and Third...for two German Flutes, or two Violins and a Bass. The Fourth, Fifth, and Sixth...for one German Flute, one Violin, or two Violins and a Bass. The Seventh, Eighth, Ninth, Tenth, Eleventh and Twelfth...for two Violins and a Bass ... Opera Secunda. [Separate Parts.] *William Smith : London*, 1731. fol. **g. 951. a. (2.)**

Six Sonatas for Two Violins and a Bass ...Opera Sesta. [Separate Parts.] *William Smith : London*, 1742. fol. **g. 274. d. (6.)**

Sylvia. A Cantata, *etc.* [*London*, 1735?] fol. **G. 316. c. (18.)**

A different work from 'An English Cantata call'd Sylvia.'

An English Cantata call'd Sylvia, and two English Songs, *&c.* *William Smith : London*, [1740?] fol. **H. 2815. a. (7.)**

An English Cantata call'd Sylvia The Morning Fresh and four other English Songs...The second Edition with Additions & Alterations. *J. Simpson, for the Author : London*, [1774.] fol. **G. 427. (1.)**

'Tis not the liquid brightness of those Eyes. *A Song, etc.* [*London*, 1740?] *s. sh.* fol. **G. 312. (71.)**

'Tis not the liquid brightness of those Eyes. *A Song, etc.* [*London*, 1754.] *s. sh.* 8°. **P.P. 5439. ab.**

New Universal Magazine, Dec., 1754.

Yielding Fanny. [Song.] Set to a pretty new Tune, *etc.* [*London*, 1750?] *s. sh.* fol. **I. 530. (55.)**

See Lessons. Select Lessons...for Two German Flutes ... Extracted from the Works of...Festing, *etc.* [1735?] *obl.* 4°. **b. 30. (2.)**

See Love in a Village. Love in a Village. A Comic Opera...the Music by Handel,...Festing, *etc.* [1763.] *obl.* fol. **D. 269.**

FESTIVITY. Festivity. Song. *See* Arnold (S.)

FÊTE CIVIQUE. Jadis en France il éxista. *Ronde de la Fête Civique.* Air: Colinette au bois s'en alla. [From 'Nicodème dans la Lune,' by Cousin Jacques.] *Chez Imbault : Paris*, [1793.] 8°. **B. 362. d. (17.)**

FÊTE D'AMOUR. La Feste d'Amour, ou Lucas et Colinette. Petite Pièce en vers en un acte, par Madame Favart... Nouvelle Édition . . . avec les airs & rondes gravés. *Chez Dachesne : Paris*, 1757. 8°. **164. a. 49.**

FÊTE D'ÉGALITÉ. La Fête d'Égalité. Comédie en un Acte, par J. B. Radet et F. G. Desfontaines...Nouvelle Edition ...Avec la Musique. *Théatre du Vaudeville : Paris*, An III^e^ [1795.] 8°. **11738. m. 4. (9.)**

FÊTE DE FLORE. Loin de succomber à ses peines. *Air* de la Fête de Flore [by J. C. Trial]. [*Paris,*] 1771. *s. sh.* 8°.
298. e. 9.
Mercure de France, Nov., 1771.

Quand l'amour nous appelle. *Air* de la Fête de Flore [by J. C. Trial]. [*Paris,*] 1771. *s. sh.* 8°. **298. e. 7.**
Mercure de France, August, 1771.

Regretter un perfide amant. *Air* de la Fête de Flore [by J. C. Trial]. [*Paris,*] 1771. *s. sh.* 8°. **298. e. 7.**
Mercure de France, Sept., 1771.

FÊTE DE LA CINQUANTAINE. La Fête de la Cinquantaine. Opéra.
See DEZÈDE (N.)

FÊTE DE VILLAGE. La Fête de Village, comédie; représentée pour la première fois, le 13 Juillet 1700. [By F. C. Dancourt, with music by J. C. Gillier.] [*Paris*, 1760.] 12°. **241. c. 7.**
Part of '*Les Œuvres de Théatre de M. D'Ancourt,*' *etc.* tom. 7.

FÊTE DU VILLAGE. Sous un ormeau, la jeune Annette. *Air* de la Feste de Village [by L. B. Désormery]. [*Paris,*] 1778. 8°. **297. f. (23.)**
Mercure de France, July, 1778.

FÊTES D'EUTERPE. Les Festes d'Euterpe. Ballet. *See* DAUVERGNE (A.)

FÊTES D'HÉBÉE. Les Fêtes d'Hébée, ou les Talents Liriques. Ballet.
See RAMEAU (J. P.)

FÊTES DE L'ÉTÉ. Les Festes de l'Été. Ballet. *See* MONTÉCLAIR (M. PIGNOLET DE)

FÊTES DE L'HYMEN. Les Festes de l'Hymen et de l'Amour. Ballet.
See RAMEAU (J. P.)

FÊTES DE PAPHOS. Les Festes de Paphos. Ballet heroïque.
See MONDONVILLE (J. J. CASSANEA DE)

FÊTES DE THALIE. Les Festes, ou le Triomphe de Thalie. Ballet.
See MOURET (J. J.)

FÊTES DES ENVIRONS DE PARIS. Les Fêtes des Environs de Paris, Parodie [by — Goudot] des Festes Grecques et Romaines [by Fuzelier] . . . avec les Airs notés. (Airs de la Parodie, *etc.*) (Vaudevilles et Rondes dans la Parodie, *etc.*) 3 pts. *Chez la Veuve Delormel, & Fils: Paris*, 1753. 8°. **11738. f. 31. (1.)**

FÊTES GRECQUES ET ROMAINES. Les Festes Grecques et Romaines. Ballet.
See BLAMONT (F. COLIN DE)

FÊTES VÉNITIENNES. Les Festes Vénitiennes. Ballet. *See* CAMPRA (A.)

FETONTE. The Favourite Song in . . . Phaeton. [Opera.] *See* PARADIES (P. D.)

FEUDAL TIMES. Feudal Times. Musical Drama. *See* KELLY (M.)

FEUILLE. La Feuille à l'envers. Ariette. *See* AUTRE. L'autre jour la jeune Liscte, *etc.* [1780?] 8°. **B. 362. b. (125.)**

FEUILLE CHANTANTE. La Feuille Chantante, ou le Journal Hebdomadaire, Composé de Chansons, Vaudevilles, Rondeaux, Ariettes, Romances, Duos, Brunettes, *etc.* Avec un accompagnement de Violon et Basse chiffrée pour le Clavecin ou la Harpe, *etc.* 8 Tom. *Chez Mr de la Chevardière: Paris*, [1764–9.] 8°.
D. 872.
Wanting Tomes V. and VIII. The Title after Tome V. is '*Journal Hebdomadaire, ou Recueil d'Airs choisis dans les Opéra Comiques,*' *etc.*

FEUILLES DE TERPSICHORE. Feuilles de Terpsichore, ou Journal composé d'Ouvertures, d'Airs arrangés et d'Airs avec Accompagnement pour le Clavecin, *etc.* 2e Année. Nos 29, 33, 35, 38.
Chez les Srs Cousineau: Paris, [1787?] fol.
G. 297. (1.)
The composers named in these numbers are: Mozin, Dalayrac, Edelmann, M. T. and Mdlle. de M... D...

Feuilles de Terpsichore, ou Journal composé d'Ouvertures, d'Airs arrangés et d'Airs avec Accompagnement pour la Harpe, *etc.* 2e Année. No. 33. *Chez le Sr Cousineau: Paris*, [1787?] fol.
H. 346. (22.)
A different number from No. 33 in the above title. The composers named are: Martini, Burckhoffer, Dalayrac and M. C. . . .

FEUILLET (RAOUL AUGER) Chorégraphie ou l'Art de décrire la Dance, par caractères, figures et signes démonstratifs . . . Seconde édition, augmentée.
Chez l'Auteur: Paris, 1701. 4°.
556. e. 13. (13.)

—— The Art of Dancing, demonstrated by Characters and Figures... Done from the French of Monsieur Feuillet, with many Alterations in the Characters, and an Addition of the English Rigaudon, and French Bretagne, by P. Siris, *etc.*
Printed for the Author: London, 1706. 4°.
785. k. 6.

—— Orchesography. Or, the Art of Dancing, by Characters and Demonstrative Figures... Being an Exact... Translation from the French of Monsieur Feuillet. By J. Weaver, *etc.* *H. Meere, for the Author: London*, 1706. 4°. **558*. c. 39.**

—— Orchesography... Being an Exact... Translation from the French of Monsieur Feuillet. By J. Weaver... The 2d Edition. To this . . . is added the Rigadoon, the

Louver, & the Brittagne, in Characters, with the Contents...the whole Engraven, *etc.* *Printed for I. Walsh : London*, [1715?] 4°. **7907. i. 5.**

—— For the Further Improvement of Dancing, A Treatis of Chorography or y^e^ Art of Dancing Country Dances after a New Character...Translated from the French ...and Improv'd w^th^ many additions, all ... Engrav'd on Copper plates, and a new Collection of Country Dances describ'd in y^e^ same Character by John Essex, *etc.* *I. Walsh & P. Randall, I. Hare I. Culen, etc. : London*, 1710. 8°. **1042. d. 45.**

88 *pp., engraved throughout.*

—— [Another edition.] For the Further Improvement of Dancing. A Treatise of Chorography . . . with a Collection of Country Dances, and a New French Dance call'd the Princess's Passpied. Compos'd and Writt in Characters by J. Essex. *I. Walsh, I. Hare, etc. : London*, [1715?] fol. **60. h. 28.**

Recueil de Dances, composées par M. Feuillet, *etc.* *Chez l'Auteur : Paris*, 1700. 4°. **556. e. 13. (2.)**

Recueil de Contredances mises en Chorégraphie, *etc.* *Chez l'Auteur : Paris*, 1706. 8°. **7912. a. 10.**

Engraved throughout.

See Pecour ( ) Recueil de Dances . . . mises sur le Papier par M. Feuillet, *etc.* 1700. 4°. **556. e. 13. (3.)**

See Pecour ( ) Recueil de Dances . . . Recueillies et mises au jour, par Mr. Feuillet, *etc.* 1704. 4°. **7895. e. 24.**

FEVIN (Antoine de) Intabulatura di Lautto, Libro Quarto, de la Messa di A. Fevino, sopra Ave Maria. Intabulata & accomodata per sonare sopra il Lautto dal Reuerendo messer pre Marchiore de barberijs da Padoua...da lui...posta in luce, con alcuni altri suoi recercari accomodati sopra il tuono di ditta messa. Agiontoui il nuouo modo di accordare il Lautto, *etc.* *Venetia*, 1546. *obl.* 4°. **K. 1. c. 14. a.**

The composers named in this collection are : A. Fevino, Richafort, Lupus, Lehortur and Carpentias.

Misse Antonii de Feuin. Sancta trinitas. Mente tota. Aue Marie. Le vilayn jaloys. Roberti de Feuin. Quarti toni. Pier zon [i.e. Pierre de la Rue.] (Sup.) (A.) (T.) (B.) 4 pts. *per Octauianum Petrutiu : Forosempronii*, 1515. *obl.* 4°. **K. 1. d. 12.**

FEVIN (Robert de) *See* Fevin (A. de) Misse ... Le vilayn jaloys. Roberti de Feuin, *etc.* 1515. *obl.* 4°. **K. 1. d. 12.**

FEVRIER (Henri Louis) Le Besoin d' Aimer. Cantatille ... avec Simphonie. *Gravé par le S^r^ Huc. Chez l'Auteur, etc. : Paris*, [1740?] *obl.* 8°. **C. 124. (18.)**

FEW. Few are so happy as Ellen and I. Song. *See* Hook (J.)

FI. Fi de l'Amour, fi de sa Mère. *Recit de Basse.* [*Paris,*] 1748. *s. sh.* 4°. **297. c. 19.**

Mercure de France, Nov., 1748.

Fi du mariage. *Rondeau.* Avec Accomp^t^ de Guitare del Sig^r^ Alberti. *Chez M. Camand : Paris*, [1785?] 8°. **B. 362. b. (76.)**

FIAMME. Il secondo Libro delle Fiamme, Madrigali a Cinque et Sei Voci de Diuersi . . . Musici. Nuouamente ristampato. Quinto. *Appresso Girolamo Scotto : Vinegia*, 1570. 4°. **C. 218.**

The composers named in this collection are : Claudio da Coreggio, A. Striggio, A. Padoano, V. Raimondo, P. Taglia, M. de Comis, L. Benvenuti, C. Schieti, O. Lasso and G. Ferretti.

Secondo Libro delle Fiamme. Madrigale. *See* Bonagionta (G.)

FICHAT ( ) Sixteen New Country Dances & Strathspeys with their proper Figures, for the Scotch & Irish Steps, to which are added, two favorite Minuets, *etc.* *Thomas Preston : London*, [1800?] *obl.* 4°. **b. 55. a. (2.)**

FICHU. Le Fichu Menteur. [Song.] *See* Sous. Sous une Gaze légère, *etc.* [1785?] 8°. **B. 362. j. (13.)**

FICKLE. Fickle Bliss, fantastick Treasure. Song. *See* Franck (J. W.)

Fickle Chloe. [Song.] *See* Snow (J.)

The Fickle Couple. [Song.] *See* For. For Polly I sigh, *etc.* [By J. Hook.] [1774.] *s. sh.* fol. **G. 307. (247.)**

The Fickle Fair. [Song, begins: 'How, court Dorinda?'] *See* Leveridge (R.)

The Fickle Fair. Song. *See* My. My dear mistress has a heart, *etc.* [1751.] 8°. **157. l. 13.**

[Another edition.] The Fickle Fair. Song. *See* My. My dear Mistress has a heart, *etc.* [1760?] *s. sh.* fol. **G. 227. (9.)**

The Fickle Lover. [Song.] *See* Fladgate (J.)

The Fickle Lovers. [Song.] *See* Damon. Damon and Phyllis, Lovers both, *etc.* [1765?] *s. sh.* fol. **G. 307. (159.)**

The Fickle Nymph. [Song.] *See* My. My Fair has each enchanting art. [1780?] *s. sh.* fol. **G. 310. (95.)**

The Fickle Swain. [Song.] *See* No. No Maiden sure was ever teaz'd. [1775?] *s. sh.* fol. **G. 310. (140.)**

FICKLE SHEPHERDESS. Hast, give me wings. *A Mad Song* in y^e^ Fickle Shepherdess, set for Mrs. Bracegirdle. [*London*, 1703?] fol. **G. 316. e. (18.)**

FIDATI (Oberto) *See* Quagliati (P.)
Carro di Fedelta d'Amore...Dato in luce dal Sig. Oberto Fidati, *etc.* 1611. fol. **K. 8. h. 15.**

FIDDLE. Fiddle and Flora. [Song.]
See My. My Fiddle and Flora.
[1730?] *s. sh.* fol. **G. 316. e. (83.)**

FIDELE. Fidel époux, franc militaire. Vaudeville. *See* Officier de Fortune.

FIDELITY. Fidelity. Canzonet.
See Clagget (C.)

FIE. Fie, Shepherd, fie. [Song.] *See* As. As t'other day o'er the green meadows I pass'd, *etc.* [1778.] *s. sh.* fol. **G. 306. (92.)**

FIELDS. The Fields are green. *Lucy.* A New Song. [*London*, 1761.] 8°. **P.P. 5441.**
The Royal Magazine, Vol. IV., p. 40.
The fields are green. *Lucy.* A New Song. [*London*, 1761.] 8°. **P.P. 5140.**
The Lady's Magazine, Vol. II., p. 463.
The Fields now are looking so gay. *The Spring.* [Song.] Sung by Mr. Vernon at Vauxhall. [*London*, 1765?] *s. sh.* fol. **I. 530. (56.)**
[Another setting.] The Fields now are looking so gay. [Song.] Sung by Miss Jameson at Vauxhall.
I[ohn] R[utherford: London, 1770?] *s. sh.* fol. **G. 312. (234.)**
The Fields were green the Hills were gay. *He stole my tender Heart away.* A Favorite Song. [*London*, 1780?] *s. sh.* fol. **G. 312. (119.)**
[Another edition.] The Fields were green. the hills were gay. *Young Colin stole my heart away, etc.*
I[ohn] and] G[erard] V[ogler: London, 1780?] *s. sh.* fol. **G. 312. (215.)**

FIER. Fier de son rang. [Song.]
See Heureuse Décade.

FIERE. Fière indifférence. Menuet.
See Grétry (A. E. M.) [*Les Nymphes de Diane.*]

FIERES. Fières trompettes. Marche.
See Dard ( )

FIEVRE. Une fièvre brûlante. Air.
See Richard Cœur de Lion.

FIÉZ. Fiés vous, fiés vous. Air.
See Dalayrac (N.) [*Maison à Vendre.*]

FIFE. The Fife and all the Harmony of War. *See* Purcell (H.) [*Ode for S' Cecilia's Day.* 1692.]

FIG. A Fig for Care. Catch.
See Brewer (T.)

FIGG (W.) A First Collection of Four Anthems & Eight Psalms arranged for Four Voices, *etc.* *T. Williamson: London*, [1795?] fol. **G. 503. (2.)**

FIGHT. The Fight at Sea. [Song.]
See 'Twas. 'Twas Sunday in the Morn, *etc.* [1780.] *s. sh.* fol. **G. 312. (167.)**
The Fight is o'er, the Battle won. Glee.
See Davy (J.)
The Fight off Camperdown. Song.
See Dignum (C.)

FIGHTING. A fighting he will go. [Song.] *See* Saint George. Saint George he is our Patron, Boys.
[1778?] *s. sh.* fol. **G. 311. (149.)**

FIGLIUCCI (Fulvio)
See Giovanelli (R.) Il Primo Libro delle Villanelle...Raccolte da F. Figliucci, *etc.* 1588. 8°. **B. 257. a.**

FILEUSE. La Fileuse, Parodie d'Omphale, par M. Vadé ... avec la Musique [of the concluding Vaudeville].
Chez Duchesne: Paris, 1752. 8°. **164. f. 6.**
La Fileuse. [Song.] *See* Naudé (L.)

FILEWOOD (Thomas Roger) Six Anthems, *etc.* *Longman and Broderip: London*, [1790?] fol. **G. 502. (2.)**

FILIDOR, *der Dorfferer, pseud.* [i.e. Jacob Schwieger]. Die Geharnschte Venus, oder Liebes-Lieder im Kriege gedichtet, mit neuen Gesangs-Weisen zu singen und zu spielen gesezzet . . . Verfertiget . . . von Filidor dem Dorfferer.
Gedrukkt bey Michael Pfeiffern. In Verlegung Christian Guht: Hamburg, 1660. 8°. **11525. de. 44.**
The initials of the composers are as follows: C. S., C. B., J. S., M. C., J. K., and J. M. R.

FILIPPE (Pierre) *See* Philips (P.)

FILIPPINI (Stefano) Messe a Tre Voci...Opera Quinta. Basso.
Mauritio Balmonti: Roma, 1656. 4°. **D. 46. a.**
Salmi a Cinque Voci Brevi per tutto l'Anno, da cantarsi con l'Organo e senza ...Opera Sesta. Tenore Primo (Secondo). (Basso.) (Organo.) 4 pts.
Per Giacomo Monti: Bologna, 1670. 4°. **D. 46.**
Salmi Brevi a Otto voci...Opera Duodecima. Canto Primo Choro. (Canto (Alto) Secondo Choro.) 3 pts.
Per Giacomo Monti: Bologna, 1686. 4°. **C. 44.**
Pp. 9–16 *of the Canto Primo part are wanting.*

FILL. Fill a Bumper to Bacchus. Song.
See Gray (T. B.)
Fill all the Glasses. [Duet.]
See Purcell (H.)
Fill each Bowl with flowing measure. *A Drinking Song.* [*London*, 1760?] *s. sh.* fol. **G. 316. d. (143.)**

FILL. Fill ev'ry Glass. Song. *See* Que. Que chacun reinplisse son averre, *etc.* [1710?] *s. sh.* fol. **H. 1601. (151.)**

Fill fill my Friend the foaming Bowl. Glee. *See* Hook (J.)

Fill, fill your bowls. Song. *See* Dennis (W.)

Fill the Glass. *A Song for Three Voices.* Made on the Peace. [*London*, 1750?] *s. sh.* fol. **G. 316. a. (24.)**

[Another copy.] **H. 1994. a. (183.)**

Fill, let Wine my Heart inspire. Song. *See* Dunn (J.)

Fill me a bowl, a mighty Bowl. *The mighty Bowl.* A Song. [Words by J. Oldham, music by James Corfe.] [*London*, 1735?] *s. sh.* fol. **G. 307. (200.)**

[Another copy.] **G. 303. (93.)**

Fill me a Bowl. *The Mighty Bowl.* [Song.] [*London*, 1757?] *s. sh.* 8°. **P.P. 5439. ab.**

New Universal Magazine, July, 1757.

Fill the Bowl. [Glee for 3 voices. Words from Anacreon.] [*London*, 1765?] *s. sh.* fol. **H. 1994. a. (213.)**

Fill the Bowl with Rosy Wine. Glee. *See* Dyne (J.)

Fill the Glass. *Farewel Manchester.* A Song for 3 Voices made on the Peace. [Adapted to the Andante from Felton's Organ Concerto, Op. 1. No. 3.] [*London*, 1748?] *s. sh.* fol. **G. 307. (230.)**

FILLE. La Fille aux Trois Rois. Air. *See* Martini (G.) *il Tedesco.*

Une fille du voisinage. Romance. *See* Rosier.

La Fille ébranlable. [Song.] *See* Épris. Epris de la beauté d'Ortence. [1780?] 8°. **B. 362. f. (5.)**

Fille jeune, aimable et belle. Air. *See* Tuteur Avare.

La Fille Indocile. [Song.] *See* Dans. Dans Tonton je trouve tout bien, *etc.* [1785?] 8°. **B. 362. (229.)**

La Fille inhumaine. [Song.] *See* Amour. L'amour trouble ma raison, *etc.* [1785?] 8°. **B. 362. f. (15.)**

La Fille Prudente. Chanson. *See* Dans. Dans un bois solitaire, *etc.* [1780?] 8°. **B. 362. g. (47.)**

Fille qui quitte son pays. *La Marmotte.* [Song.] Air: Le petit mot pour rire. *Chez Camand:* [*Paris*, 1790?] 8°. **B. 362. (138.)**

FILLE. Fille terrible de la guerre. [Song.] *See* Cherubini (M. L. C. Z. S.)

FILLE MAL GARDÉE. La Fille mal gardée. Comédie mêlée d'Ariettes. *See* Duni (E. R.)

FILLE SOLDAT. La Fille Soldat, Fait historique, en un Acte et Vaudevilles, [written] par F. G. Desfontaines...avec la Musique. *Chez le Libraire au Théâtre du Vaudeville: Paris*, An troisième. [1794]. 8°. **11738. d. 17. (2.)**

FILLES. Les Filles. Opéra-Comique Ballet en un Acte [written by Rochon de la Valette]...avec la Musique. *Chez Duchesne: Paris*, 1753. 8°. **164. i. 50.**

[Another edition.] Les Filles. Opéra. Comique Ballet en un Acte, *etc.*, 1753. *See* Théâtre. Nouveau Theatre de la Foire, &c. Tom. 2. **11735. d. 2.**

FILLETTE. Filette ne jure de rien. *Quatrième et dernier Faux-Pas ou La Glissade.* [Song.] Air: Colin disoit à Lise un jour. Accomp[t] de Guittare par M. Ducray. [Words] Par M. C. . . . de B. . . . [*Paris*, 1780?] 8°. **B. 362. c. (38.)**

[Another copy.] **B. 362. f. (27.)**

Fillettè qui dans la retraite. Air. *See* Soirée Orageuse.

FILMER (Edward) French Court-Aires [by Pierre Guédron and Antoine Boesset], With their Ditties Englished, Of foure and fiue Parts. Together with that of the Lute . . . Collected, Translated, Published by Ed. Filmer, *etc.* *William Stansby: London*, 1629. fol. **K. 2. g. 6.**

Some of the Lute accompaniments are by Gabriel Bataille.

FILOSOFO DI CAMPAGNA. Il Filosofo di Campagna. Opera. *See* Galuppi (B.)

FILS. Fils de Cypris abandonne Cythère. *Le Portrait de Zémire.* [Song.] Sur l'Air de Lindor [i.e. 'Vous l'ordonnez,' from "Le Barbier de Seville," attributed to Monsigny]. [*Paris*, 1780?] 8°. **B. 362. (126.)**

[Another copy.] **B. 362. e. (90.)**

Le Fils Naturel. [Song.] *See* O. O toi qui n'eut jamais du naître. [1790?] 8°. **B. 362. a. (91.)**

FILTZ (Anton) Six Simphonies Choisies à Deux Violons, Taille et Basse, deux Hautbois et deux Cornes de Chasse, ad Libitum. [Separate Parts.] *Chez B. Hummel: La Haye*, [1780?] fol. **g. 474. (5.)**

[Symphony in F major.] The Periodical Overture in 8 Parts. No. XXX. [Separate Parts.] *R. Bremner: London*, [1780?] fol. **g. 474. (20.)**

Six Sonatas for Two German Flutes and Violoncello with a Thoro' Bass for the Harpsicord or Organ. Opera 2. [Separate Parts.] *Printed for Longman, Lukey & Co.: London*, [1775?] fol. **g. 409. b. (1.)**

FILTZ (Anton) Sonates pour le Violoncelle et Basse Continue ou le Violon Seul & Basse...Mises au jour par Mr. De la Chevardière. Œuvre v. Gravées par P. L. Charpentier. *Chez Mr De La Chevardière: Paris*, [1765?] fol. **g. 24. a. (2.)**

Five Trios and One Quartetti [*sic*] for a German Flute or Violin Violoncello Obligato and a Bass. [Separate Parts.] *Welcker: London*, [1770?] fol. **h. 2852. a. (14.)**

FIN. Fin ch' han dal vino.
See Mozart (W. A.) [*Don Giovanni.*]

Un fin Chasseur qui suit à pas de loup. Ariette. *See* Roi et le Fermier.

FINAZZI (Filippo) Zwölf Italiänische Oden für Liebhaber des Spieleus und Singens. Auf die leichteste Weise in Musik gesetzt. *M. C. Bock: Hamburg*, [1775.] 4°. **E. 601. n. (3.)**
Wanting the last leaf.

FINCHE. Finche lo strale. Song.
See Floridante.

FINCK (Heinrich) [Schoene auszerlesene lieder...sampt andern newen Liedern von den fürnēsten dieser Kunst gesetzt, lustig zu singen, vñ auff Instrument dienstlich, *etc.*] Altus. [*Gedruckt durch Hieronymum Formschneyder: Nürenberg*, 1536.] *obl.* 4°. **K. 8. b. 15.**
This collection contains compositions by H. Finck, I. S., A. de Bruck, S. Mahu and L. Senfl.

See Hymns. [*10. Latin.*] [Sacrorum Hymnorum Liber Primus. Centum & triginta quatuor Hymnos continens, ex optimis quisbusq3 Authoribus musicis collectus, Inter quos . . . sunt Thomas Stoltzer. Henricus Finck, *etc.*] [1542.] *obl.* 4°. **K. 4. d. 16.**

FINCK (Hermann) Practica Musica Hermanni Finckii, exempla variorum signorum proportionum et canonum, iudicium de tonis, ac quædam de arte suaviter et artificiose cantandi continens. *Excudebant Hæredes Georgii Rhaw: Vitebergæ*, 1556. 4°. **1042. k. 1.**

FINDELKIND. Das Findelkind. Operette. *See* Benda (G.)

Das Findel-Kindt von Bethlehem. [Hymn.] *See* Hymns. [*6. German.*]

FINE. The Fine Ladies Life. [Song.] *See* Provoked Husband.

FINETTI (Giacomo) Iacobi Finetti ... Concerti Ecclesiastici II. III. et IIII. Vocibus. Cum Basso Generali ad Organum. Iam de nouo ... in lucem editi. Tenor (Bassus.) (Bassus Generalis.) 3 pts. *Apud Petrum Phalesium: Antuerpiæ*, 1621. 4°. **C. 209.**

FINETTI (Giacomo) Sacrorum Concertuum Ternis Vocibus concinendorum cum Basso ad Organum, *etc.* Bassus. (Bassus Generalis.) 2 pts. *Typis Bartholomæi Buschii, Sumptibus Nicolai Steinii: Ursellis*, 1619. 4°. **E. 8.**

FINGER (Gottfried) Calms appear when Storms are past. *Venus.* Sung by Mrs Campion in ye Pilgrim. [Words by J. Dryden.] [*London*, 1701?] *s. sh.* fol. **G. 304. (38.)**

Six Sonatas of two Parts for Two Flutes ... Opera Secunda. [Separate Parts.] *Printed for I. Walsh and I. Hare: London*, [1705?] *obl.* fol. **c. 105. a. (2.)**

Sonatæ XII. pro Diversis Instrumentis quarum Tres priores pro Violino & Viola di Gamba, Proximæ tres pro II Violinis & Viola di Basso, Tres sequentes pro III Violinis, Reliquæ pro II Violinis & Viola. Omnes ad Bassum Continuam pro Organo seu Clavicymbalo formantur . . . Opus Primum. [Separate Parts.] *Londoni*, 1688. 4°. **K. 1. i. 15.**
Engraved throughout. The 1st Violin part contains a second title-page by S. Gribelin and a dedication.

To Victoria. [Song.] *Set by M. Finger.* [*London*, 1710?] *s. sh.* fol. **A. 1601. (228.)**

FINGER (Gottfried) and **ECCLES** (John) Single Songs, and Dialogues in the Musical Play of Mars and Venus [words by P. A. Motteux]. Perform'd with the Anatomist, or the Sham Doctor. Set to Musick by Mr. Finger, and Mr. J. Eccles. *J. Heptinstall, for the Authors: London*, 1697. fol. **G. 119.**

FINGER (Gottfried) and **PURCELL** (Daniel) Six Sonatas or Solos for the Flute with a Through Bass for the Harpsichord. *Printed for J. Walsh . . . and P. Randall...and J. Hare: London*, [1710?] fol. **h. 17. (2.)**

FINNOLT (Andreas) Der 76 Psalm, das ist, Ein Lied Asaphs...Auff das Evangelische von vnserm gnädigsten Churfürsten ...anverordentes Jubel Jahres Fest vnter andern mit zu Musiciren!... Componirt mit acht Stimmen vffs leichteste, *etc.* [Separate Parts.] *Philip Wittela: Erffurdt*, [1617.] 4°. **B. 83.**

FIOCCO (Joannes Josephus) Sacri Concentus, Quatuor Vocibus ac tribus Instrumentis modulandi ... Opus Primum. Violino Primo (Secondo.) (Basso Viola.) (Bassus Continuus.) (Cantus.) (Altus.) (Tenor.) (Bassus.) 8 pts. *Aux dépens de Estienne Roger: Amsterdam*, [1710?] 4°. **E. 1391.**
The Bassus Continuus contains a Latin dedication to Eugenius Alexander,

Prince of Thurn and Taxis, [1652–1714], *and 4 leaves of errata, in which the composer is called Monsieur Fiocco le Fils.*

FIORI DEL GIARDINO. De' Fiori del Giardino di Diuersi Excellentissimi Autori, Seconda Parte, à Quatro, cinque & sei voci, *etc.* Alto. (Quinto.) (Sesto.) 3 pts. *Appresso Paulo Kaufman: Noremberga*, 1604. 4°. **B. 280.**

This collection contains compositions by P. A. Bianco, J. L. Hasler, S. Felis, G. di Bari, F. Sponza, G. Lombardo, R. Giovanelli, Orfeo Vecchi, G. Fattorini, M. da Gagliano, M. Santini, L. Billi, R. Trofeo, G. de Marinis, T. Giglio, A. Facio, A. Formica and V. Spada.

[Another copy. Alto. Quinto.] 2 pts. **B. 280. a.**

FIORILLO (Frederigo) Six Duetts, Concertanti for Two Violins ... Op. 15. [Separate Parts.] *Printed for the Author: London & Edinburgh*, [1793?] fol. **g. 218. (2.)**

Six Sonates à Deux Violons ... Oeuvre 1. [Separate Parts.] *Chés J. J. Hummel: Berlin*, [1785?] fol. **g. 954.**

FIORINO (Gasparo) Libro Secondo. Canzonelle a Tre e à Quattro Voci ... In lode & Gloria d'alcun Signore & Gentildonne Genouesi, *etc.* [*Gardano: Venice*, 1574.] 4°. **K. 4. c. 10.**

FIRE AND WATER. The much admir'd new medley ... in the Comic Opera call'd Fire and Water. *Straight: [London*, 1780.] *s. sh.* fol. **G. 307. (109.)**

Sure t'would make a dismal story. *A Favourite Song* ... in Fire and Water. [By S. Arnold.] [*London*? 1780?] fol. **H. 1601. a. (3.)**

FIRST OF JUNE. Adieu to the Village delights. *A Favorite Glee* [for three voices], Sung in the First of June. [Words by Lord Lyttelton, music by J. Baildon.] [*London*, 1795?] fol. **H. 2818. a. (5.)**

FISCHER (Georg Nicolaus) Baden-Durlachisches Choral-Buch. [Edited by G. N. Fischer.] *Aus der Breitkopfischen Buchdruckerey: Leipzig*, 1762. *obl.* 4°. **B. 903.**

FISCHER (J. P. A.) Verhandeling van de Klokken en het Klokke-Spel, *&c.* *By Willem Kroon: Utrecht*, 1738. 4°. **786. d. 47.**

FISCHER (Johann Caspar Ferdinand) Musicalisches Blumen-Büschlein ... Bestehend in unterschidlichen Galanterien: als Praeludien, Allemanden, Couranten, Sarabanden, Bouréen, Gavotten, Menuetten, Chaconnen ... Opus 11. *In Verlegung des Autoris ... bey Lorentz Kroninger und Gottlieb Göbels Erben: Augspurg*, [1698?] *obl.* fol. **c. 50.**

FISCHER (Johann Christian) A Favourite Concerto for the Harpsichord. [No. I, in C, for the Hoboy.] *Welcker: London*, [1770?] fol. **h. 726. l. (4.)**

A Favourite Concerto [No. I, in C] for the Hoboy or German Flute with Instrumental Parts. [Separate Parts.] *Welcker: London*, [1770?] fol. **g. 474. a. (13.)**

A Favourite Concerto [No. II, in E♭] adapted for the Harpsicord or Piano Forte. *Welcker: London*, [1775?] fol. **g. 271. (37.)**

A Seventh Concerto with the Favorite Air 'Grammachree Molly' for a Hautboy or German Flute, accompanied by two Violins, two French Horns, Tenor and Bass, *etc.* [Separate Parts.] *Longman and Broderip: London*, [1780?] fol. **h. 241. (2.)**

Seven Divertimentos for two German Flutes, *etc.* *Longman and Broderip: London*, [1780?] fol. **h. 241. (1.)**

An Old Favorite Air. Dulce Domum [by J. Reading] with the variations as Composed & Performed by J. C. Fischer ... Adapted for the Harpsichord or Piano Forte by J. B. Cramer. *Printed for Mr Fischer: London*, [1790?] fol. **H. 2821. (6.)**

The title-page is signed by Fischer.

[Another copy.] **g. 139. (14.)**

How wellcome my Shepherd. *A Song, etc.* [*London*, 1770?] *s. sh.* fol. **G. 308. (98.)**

Fischer's Minuet. *See* Butler (T. H.) Butler's ... Sonata in F, in which is introduced ... Fischer's Minuet, *etc.* [1797?] fol. **g. 186. (2.)**

Three Quartettos and Two Trios for German Flutes, Violin, Viola and Violoncello, from Eminent Masters. Selected and Revised by J. C. Fischer, *etc.* [Separate Parts.] *Printed for Mr Fischer: London*, [1795?] fol. **h. 110. (7.)**

The title-page is signed by Fischer.

Ten Sonatas for a Flute with an Accompanyment for a Violoncello or Harpsichord, *etc.* *Longman & Broderip: London*, [1780?] fol. **g. 72.**

FISCHER (Michael Gotthhardt) *See* Righini (V.) [*Tigrane.*] Heldengesänge aus ... Tigranes ... Für das Pianoforte ausgezogen von M. G. Fischer, *etc.* [1799?] *obl.* fol. **E. 720. d.**

FISCHERLIED. Fischerlied. [Song.] *See* Beecke (I. von)

FISH. Fish out of Water. [Song.] *See* Dibdin (C.) [*Great News.*]

FISHAR (James) Twelve New Country Dances. Six New Cotillons and Twelve New Minuets, *etc.* *Rutherford: London*, [1780?] *obl.* 4°. **a. 9. b. (4.)**

FISHER ( ) *Actor.* [The Man of Enterprise.] When bending o'er the lofty Yard: a favourite Song in the Man of Enterprise [words by C. Shillito]. Set to Music and sung by Mr Fisher of the Theatre Royal, Norwich. *Printed for W. Keymer: Colchester*, [1789.] fol. **G. 377. (23.)**

—— [Another edition.] When bending o'er the lofty Yard. A Favourite Sea Song, *etc.* *Preston & Son: London*, [1790?] fol. **H. 1994. d. (15.)**

FISHER (Abraham) *See* Fisher (J. A.)

FISHER (F. E.) Six Sonatas for two Violins with a Thorough Bass for the Harpsichord. Dedicated to the Musical Society at Cambridge . . . Opera Prima. [Separate Parts.] *Printed for J. Johnson: London*, [1760?] fol. **g. 274. (5.)**

Six Sonatas for Two Violins and a Bass... Opera seconda. [Separate Parts.] *Printed for J. Johnson: London*, [1760?] fol. **g. 955.**

FISHER (John Abraham) A Comparative View of the English, French, and Italian Schools. Consisting of Airs and Glees... Compos'd as Examples of their several manners, during residence in those Countries, *etc.* *Corri & Sutherland, for the Author: Edinburgh*, [1790?] *obl.* fol. **E. 207. d. (4.)**

Diana and Acteon. Cantata. Sung by Mr Vernon. [*London*, 1780?] fol. **G. 312. (195.)**

The Favorite Cantata of Diana and Cupid, and a Collection of Songs sung...at Vaux Hall, 1770, *etc.* *Welcker: London*, [1770.] fol. **G. 807. a. (4.)**

The Songs, Duetts and Chorusses in the Masque of the Druids, *etc.* [P. F. Score.] *Printed for ... W. Napier: London*, [1774.] *obl.* fol. **D. 314.**

Six Duettos for two Violins, *etc.* [Separate Parts.] *Longman, Lukey & Co.: London*, [1773?] fol. **g. 421. d. (6.)**

Harlequin Jubilee ... Set for the Harpsichord, Flute or Violin. *Printed for Welcker: London*, [1770.] fol. **G. 806. g. (10.)**

In vain I seek to calm to rest. *A favorite Song* ... Sung by Miss Cowper. [*London*, 1775?] fol. **G. 309. (108.)**

Just what you will. [Song.] Sung by Mr Vernon. *M[aurice] Whitaker: London*, 1775?] *s. sh.* fol. **G. 314. (49.)**

The Morning Invitation, a Cantata, *etc.* *M[aurice] W[hitaker: London*, 1775?] fol. **G. 311. (155.)**

FISHER (John Abraham) Seek ye the Lord. *An Anthem* as sung by Mr Du Bellamy at Bedford Chapel and at the Cathedral in Lincoln, *etc.* *Longman, Lukey & Co.: London*, [1775?] *obl.* fol. **E. 601. d. (7.)**

Six Easy Solos for a Violin with a Thorough Bass for the Harpsichord. *Longman and Broderip: London*, [1785?] fol. **g. 290.**

[The Sylphs.] The Songs, Chorusses, and Comic-Tunes in the Entertainment of The Sylphs [or Harlquin's Gambols,] *etc.* *Printed for Longman, Lukey & Co.: London*, [1774.] *obl.* fol. **D. 281. (2.)**

[The Syrens.] The Overture of the Syrens ... for Two Violins, Tenor & Bass, Two Hautboys, Two French Horns ad libitum, *etc.* [Separate Parts.] *Printed for A. Portal: London*, [1777.] fol. **g. 474. b. (27.)**

Vauxhall and Marybone Songs, sung by Mr Vernon, Mrs. Weichsell, and Mr Du Bellamy ... Book 3. 1774. *Longman, Lukey & Co.: London*, 1774. fol. **G. 806. f. (29.)**

[Zobeide.] The Music of the Epithalamium; consisting of Songs, Choruses, and a dead March, in Zobeide, a Tragedy [by J. Craddock] ... adapted for the Harpsichord, Voice, Violin, and G Flute, *etc.* *Longman, Lukey and Co.: London*, [1771.] *obl.* fol. **F. 50.**

See Harlequin's Museum. The Overture, Songs, Dances, &c. in ... Harlequin's Museum ... Compiled ... from the Works of ... Dr Fisher, *etc.* [1792.] *obl.* fol. **E. 108. d.**

FISHER (William) The Northern Lass. [Song.] ... Set for ye German Flute. [*London*? 1730?] *s. sh.* fol. **G. 316. d. (86.)**

The Northern Lass. *See* Come. Come take your Glass, *etc.* [By W. Fishor.] [1735?] *s. sh.* fol. **G. 307. (40.)**

O Love, resistless Victor, say. *A New Song, etc.* [*London*, 1745?] *s. sh.* fol. **G. 310. (217.)**

Why has not love reflection's Eyes? *A New Song, etc.* [*London*, 1740?] *s. sh.* fol. **G. 316. c. (20.)**

FISHERMAN. The Fisherman. Song. *See* Dibdin (C.) [*The Austrian Peasant.*]

The Fisherman's Orphan. Ballad. *See* Biggs (E. S.)

FISIN (James) Six Canzonets and a Gipsey Song with an Accompaniment for the Piano Forte or Harp ... Op. 5th. *Longman & Broderip: London*, [1795?] fol. **G. 369. (5.)**

Mary's Tomb. A Favorite new Ballad... the words by G. S. Carey. *Longman, Clementi & Co.: London*, [1800?] fol. **G. 366. (1.)**

FISIN (James) An Ode to Charity, written for the use of the Sunday Schools throughout England. [Song.]
Printed for W. Keymer: Colchester, 1790. fol. **G. 360. (21.)**

Six Songs with an Accompaniment for the Forte Piano ... Op. 8th. *Printed for G. Smart: London*, [1800?] fol. **G. 369. (4.)**

Would we had never met. An admired new Song, *etc.* [Words translated from the Arabic by J. D. Carlyle.] *Longman and Broderip: [London*, 1797?] fol. **G. 366. (2.)**

Zied's Resolution. [Song.] Translated from the Arabic by Mr. Carlyle.
E. Riley: London, [1800?] fol. **G. 807. b. (29.)**

FIVE THOUSAND A YEAR. The Favorite Musical Prologue to the New Comedy of "Five Thousand a Year." Written by T. Dibdin, spoken and sung by Mr Munden, *etc. Longman, Clementi & Compy: London*, [1799.] fol. **G. 249. (58.)**
With a portrait of Munden, drawn and etched by Dighton.

FIXED. Fixt on the fair Miranda's Eies. [Song.] *See* Purcell (D.) [*The Humour of the Age.*]

FLACCOMIO (Giovanni Pietro) Il Primo Libro delli Madrigali a Tre Voci... Col Basso continuato per sonare. Basso.
Appresso Angelo Gardano, & Fratelli: Venetia, 1611. 4°. **C. 223.**

FLACKTON (William) A Cantata and several Songs. *J. Simpson, for the Author: London*, [1745?] fol. **G. 427. (5.)**

The Chace. Selected from the...Poem of William Somervill, Esqr. Set to Musick for a Voice, accompanied with a French Horn, Two Violins, a Tenor & Thorough Bass for the Harpsicord. To which is added, Rosalinda; with several other Songs in score.
Mr. Walsh, for the Author: London, [1745?] fol. **H. 1650. c. (2.)**

Hymns for Three Voices, accompanied with Instruments. To which is added an Anthem. *S. & A. Thompson: London*, [1778.] fol. **G. 594.**

On a young Lady stung by a Bee, *etc.* [Song.] [*London*, 1743.] 8°. **249. c. 13.**
The Gentleman's Magazine, Vol. XIII., p. 47.

Six Solos. Three for a Violoncello and Three for a Tenor, accompanied either with a Violoncello or Harpsichord. Opera II. *Printed for the Author: London*, [1765?] fol. **g. 24. (2.)**

FLACKTON (William) Six Sonatas for Two Violins and a Violoncello or Harpsichord. [Separate Parts.]
Printed for the Author: London, 1758. fol. **g. 409. f. (1.)**

To Celia, *etc.* [Song, words by Lord Lansdowne.] [*London*, 1735?] *s. sh.* fol. **G. 303. (10.)**

FLADGATE (John) The Fickle Lover. [Song.] The Words from the Spectator. [By J. Addison.] [*London*, 1725?] *s. sh.* fol. **G. 310. (119.)**

FLAGEOLET. Le Flageolet. [Song.] *See* Que. Que le Jeu du Flageolet, *etc.* [1785?] 8°. **B. 362. (66.)**

FLAMINIUS (Joannes Antonius) *See* Aron (P.) Libri Tres de Institutione Harmonica . . . interprete Io. Antonio Flam. Foro Cornelite. 1516. 4°. **557. d. 2.**

FLAMMES. Les Flammes de l'Etna. Hymne. *See* Berton (H. M.)

FLAMMINII (Flamminio) *See* Kapsberger (J. H.) Libro Primo di Villanelle ... Raccolto dal Sigr Caualier Flamminio Flamminii, *etc.* 1610. fol. **K. 8. h. 9. (1.)**

FLANDRUS (Arnoldus) *See* Arnoldus, *Flandrus.*

FLATTERING. Flatt'ring Hope. Song. *See* Dale (J.)

Flatt'ring intruder. *A Favorite Song* in the new Opera, the words by Mr. Leveridge. [*London*, 1720?] *s. sh.* fol. **G. 305. (195.)**

[Another copy.] **G. 307. (209.)**

Flattering tongue no more I hear thee. *A Song by an Eminent Master.* [*London*, 1720?] *s. sh.* fol. **G. 316. g. (18.)**

FLAUTO MAGICO. Il Flauto Magico. Dramma Eroicomico.
See Mozart (W. A.) [*Die Zauberflöte.*]

FLAVIO. Flavius. Opera.
See Haendel (G. J.)

FLAXEN-HEADED. A flaxen-headed Cow Boy. *The Plough Boy.* [Song, from W. Shield's Opera, The Farmer.]
J. & E. Lee: Dublin, [1788?] *s. sh.* fol. **H. 1601. b. (64.)**

FLEISCHER (Friedrich Gottlob) Oden und Lieder mit Melodien nebst einer Cantate: Der Podagrist...I. Theil. Zweyte Auflage. (Oden und Lieder...Zweyter Theil, nebst einer Cantate: Der Bergmann). 2 pts.
Verlegt von Seel. L. Schroeders Erben: Braunschweig und Hildersheim, 1762 (1757). *obl.* fol. **D. 752.**

FLEISCHER (Friedrich Gottlob) Das Orackel, eine Operette vom Herrn Professor Gellert, *etc.* *Im Verlage der Fürstl. Waisenhaus Buchhandlung: Braunschweig*, 1771. *obl.* fol. **D. 311.**

Sammlung grösserer und kleinerer Singstücke mit Begleitung des Claviers. (Erster Theil.)
In Commission der Schul-Buchhandlung: Braunschweig, 1788. *obl.* fol. **F. 427. (2.)**

FLEUR. La Fleur. Ballad.
See Moulds (J.)

FLEUR-D'ÉPINE. Fleur-d'Épine. Comédie mêlée d'Ariettes. *See* Bayon, afterwards Louis ( ) *Madame.*

FLIGHTS. Flights of Cupids hover round me. [Song.] *See* Rape of Proserpine.

Flights of Fancy. Glees.
See Linley (W.)

FLIRTATION. The Flirtation. [Song.]
See Ye. Ye dear pretty Ladies.
[1760?] *s. sh.* fol. **G. 314. (38.)**

The Flirtation answer'd. [Song.]
See 'Tis. 'Tis said we young Ladies.
[1760?] *s. sh.* fol. **G. 316. f. (24.)**

FLITCH OF BACON. No, 'twas neither Shape nor Feature. [Song, written by H. B. Dudley, music by J. C. Bach,] sung ... in [Shield's Opera] the Flitch of Bacon.
Printed for G. Goulding: London, [1788?] fol. **G. 793. (25.)**

The Flitch of Bacon. Opera.
See Shield (W.)

The Flitch of Bacon. Song.
See Hook (J.)

FLOCKS. The Flocks all in Clusters. *Damon and Phillis.* A New Song.
[*London*, 1772.] 8°. **P.P. 5438. z.**
The Universal Magazine, Vol. L., p. 378.

Flocks are sporting. *A Pastoral.* [Song.]
[*London*, 1758.] 8°. **158. l. 3.**
The London Magazine, 1758, *p.* 252.

Flocks are sporting. *A Pastoral.* [Song.]
[*London*, 1760?] *s. sh.* fol. **G. 316. d. (140.)**
This song appeared in the London Magazine for 1758.

[Another setting.] Flocks are sporting. [Song.] *See* Carey (H.)

[Another setting.] Flocks are sporting. Glee. *See* Hook (J.)

FLOQUET (Étienne Joseph) Les Amans seroient charmans. *See* infra: [*L'Union de l'Amour et des Arts.*]

[Azolan. Pour former une aimable chaine.] Ariette, *etc.* [By E. J. Floquet.] [1775?] 8°. *See* Azolan. **B. 362. i. (45.)**

Je ris d'une belle. *See* infra: [*La Nouvelle Omphale.*]

FLOQUET (Étienne Joseph) [La Nouvelle Omphale.] Je ris d'une belle. *Air, etc.* [*Paris,*] 1783. 8°. **298. f. 37.**
Mercure de France, April, 1783, *p.* 50.

Le Seigneur Bienfaisant. [Opera.] Composé des Actes du Pressoir on des Fêtes de l'Automne de l'Incendie et du Bal... [Words by Rochon de Chambannes.] Gravé par G. Magnian. [Full Score.]
Chez l'Auteur: Paris, [1780.] fol. **G. 133.**

L'Union de l'Amour et des Arts. Ballet héroique en trois Actes, *etc.* [Written by P. R. Lemonnier. Full Score.]
Chez l'Auteur: Paris, [1774.] fol. **G. 133. a**

—— Les Amans seroient charmans. *Air, etc.* [*Paris,*] 1774. *s. sh.* 8°. **298. e. 27.**
Mercure de France, March, 1774.

FLOR (Christian) *See* Rist (J.) Neues Musikalisches Seelenparadis, in sich begreiffend die allerfürtreflichste Sprüche der heiligen Schrifft...in...Liedern... welche so wol auf bekante...als auch... neue, von ... Herren Christian Flor ... gesetzete Melodien können gespielet und gesungen werden, *etc.* 1600–2. 8°. **1221. b. 35.**

FLORA. Flora; an Opera. As it is now Acting at the Theatre Royal in Lincoln's-Inn-Fields. Being the Farce of the Country-Wake, alter'd after the Manner of the Beggar's Opera. To which is Added, the Musick engrav'd on Copper-Plates. Written by a Gentleman [J. Hippisley]... The Second Edition. 2 pts.
Printed for T. Wood: London, 1729. 8°. **11775. c. 53.**

A Sequel to the Opera of Flora. As it is now Acted at the Theatre Royal in Lincoln's-Inn-Fields. To which is added, the Musick Engraved on Copper Plates. Written by the Author of Flora [J. Hippisley]. 2 pts.
Printed for A. Bettesworth, etc.: London, 1732. 8°. **161. k. 69.**

Flora. Cantata. *See* As. As in the Blooming Spring. [1745?] fol. **G. 306. (61.)**

Flora. [Song.] *See* As. As Pallas one Day idly stray'd. [1750?] *s. sh.* fol. **I. 530. (13.)**

Flora. Erste Samlung. [Songs.]
See Cramer (C. F.)

Flora. [Song.] *See* You. You bid me write, *etc.* [1780?] *s. sh.* fol. **G. 314. (107.)**

Flora gave me fairest Flowers. Madrigal.
See Wilbye (J.)

Flora, or Hob in the Well. [Opera.]
See Bates (W.)

Flora, thou wilt torment me. Canzonett.
See Morley (T.) [*First Book of Canzonets to Two Voices.*]

FLORA'S OPERA. Songs in Flora's Opera, or Hob in the Country-Wake as they are perform'd at the Theatre Royal in Lincolns Inn Fields. The Tunes Proper for y^e^ German Flute, Violin & Common Flute. *Printed for ... I. Walsh ... I. Hare ... and I. Young: London*, [1730.] 8°. **A. 869. a. (4.)**

Engraved throughout.

[Another copy.] **11777. aaa. 3. (2.)**

FLORE. Flore en nos champs rétablit son Empire. Chanson. *See* BLAINVILLE (C. H. de)

FLORE ET ZÉPHIRE. Flore et Zéphire. Ballet. *See* BOSSI (C.)

FLORELLA. Florella. [Song, begins: 'Florella lovely as the day.']

See ANGLOSINI ( )

Florella. Song [begins: 'Why will Florella when I gaze']. *See* JACKSON (G.)

Florella. [Song, begins: 'Florella lovely Nymph, forbear.'] *See* KILBURN (J.)

Florella. Song [begins: 'Why will Florella when I gaze']. *See* TENOE ( )

[Another setting.] Florella. [Song.] *See* WHY. Why will Florella when I gaze. [1725?] *s. sh.* fol. **G. 313. (109.)**

Florella's Invocation. [Song.] *See* YE. Ye warblers sweet no longer roam. [1780?] fol. **G. 314. (42.)**

FLORELLIO. Florellio and Daphne. [Song.] *See* HOWARD (S.)

FLORES MUSICE. Flores Musice omnis cãtus Gregoriani, *etc.* *See* SPECHTSHART (H.) *Reutlingensis.*

FLORIDANTE. Finche Costrale.—Transporting Charmer.—*A Favourite Song* in Floridant [by G. F. Haendel] the English words by Mr. H. Carey. [*London*, 1725?] fol. **H. 1601. (467.)**

O cara speme.—Oh lovely Charmer.—*Favourite Minuet* in the Additional Songs of Floridant [by G. F. Haendel] in Italian and English. [*London*, 1725?] fol. **H. 1601. (357.)**

—— Oh lovely Charmer. *Favourite Minuet* in the Additional Songs of Floridant [by G. F. Haendel]. [*London*, 1730?] fol. **G. 305. (92.)**

—— [Another copy.] **G. 310. (290.)**

[Se risolvi.] Talk no more to me of Glory. *A Choice Favourit*[e] *Song* in the Opera of Floridant [by G. F. Haendel]. [*London*, 1725?] fol. **H. 1601. (458.)**

Vanne segui 'l mio desio.—Oh my Treasure.—*A Favourite Song* sung by Mrs. Barbier in the Opera of Floridante [by G. F. Haendel]. In English and Italian. [*London*, 1722.] *s. sh.* fol. **H. 1601. (355.)**

Floridant. Opera. *See* HAENDEL (G. F.)

FLORILEGIUM. Florilegium Sacrarum Cantionum Quinque Vocum Pro Diebus Dominicis & Festis totius Anni, e celeberrimis nostri temporis musicis, *etc.* Altus. (Tenor.) (Bassus.) 3 pts.

Ex Typographia Petri Phalesij: Antuerpiæ, 1609. 4°. **C. 298.**

The composers of this collection are: H. Vecchius, F. Bianciardus, H. Vespa, R. Ioanellus, T. Massainus, I. A. Praenestinus, B. Ammon, I. Practorius, O. de Lassus, T. L. a Victoria, B. Donatus, G. de Palestina, B. Pesentius, A. Gabrielis, D. Scarabeus, I. Guanus, A. Feuernagius, L. de Vos, I. Handl, S. Raual, I. de Wert, F. Nucetus, I. Bellus, I. Cauaccius, C. Verdonch and P. Bonhomius.

FLORIMEL. Florimel. [Song.] *See* GREENE (M.)

FLORIMI (GIOVANNI ANDREA) Concerti Musicali a quattro e cinque voci ... Opera Terza. Canto. (Canto Secondo.) (Alto.) (Tenore.) 4 pts. *Per Giacomo Monti: Bologna*, 1673. 4°. **D. 111.**

The title-page of the Canto part is mutilated.

FLORINE. Ce fut par la faute du sort. *Romance de Florine* [by M. A. Desaugiers]. Avec Accompagnement de Harpe. *Chez Frère:* [*Paris*, 1790?] fol. **G. 557. (45.)**

FLORIO (C. H.) All I wish in her obtaining, a favorite Duett as Sung by Madame Mara & Mr. Incledon in Love in a Village & The Beggars Opera, *etc.* *Longman & Broderip, for the Author: London*, [1795?] fol. **G. 354. (12.)**

The Egyptian Festival, a Favorite Opera, *etc.* [Words by A. Franklin.] *Printed for Monzani & Cimador: London*, [1800.] fol. **H. 230. d. (4.)**

The title-page is signed by the composer.

—— [The Slaves beneath a fervid sky.] The Favorite Duett sung by Mad^e^ Mara and M^rs^ Bland in ... the Egyptian Festival, *etc.* *Monzani and Cimador, for the Author: London*, [1800.] fol. **H. 2831. (39.)**

Se mi credi amato bene, a Favorite Duett, composed for Mad^me^ Mara and Sig^r^ Viganoni, *etc.* *Printed for Monzani & Cimador: London*, [1800.] fol. **G. 424. (5.)**

See DIGNUM (C.) The Maid of the Rock ... Song ... the Accompaniments by M^r^ Florio Jun^r^, *etc.* [1795?] fol. **H. 2821. (11.)**

See DIGNUM (C.) The Poor Recruit ... The Accompaniments by Mr. Florio Jun., *etc.* [1795?] fol. **G. 806. a. (64.)**

FLORIO (G.) *See* FLORIO (P. GRASSI)

FLORIO (Pietro **GRASSI**). Six Quartetts, for a Flute, Violin, Tenor, and Violoncello, arranged from favorite French Airs, by the late G. Florio. [Separate Parts.] *F. Linley: London*, [1796?] fol. **h. 2830 (2.)**

Six Sonatas or Duets for two German-Flutes or two Violins. Composed by Sig^r^ Florio Grassi. Opera Primo. *Printed for Maurice Whitaker: London*, [1765?] fol. **g. 421. h. (3.)**

[Another copy.] **g. 71. e. (2.)**

[Another edition.] Six Sonatas or Duets for two German-Flutes or two Violins. Composed by M^r^ Florio. Opera Prima. *Printed for C. & S. Thompson: London*, [1770?] fol. **g. 421. n. (4.)**

[Another copy.] **g. 225. a. (1.)**

[Another copy.] **g. 280. d. (13.)**

Six Sonatas for Two German-Flutes. Compos'd by Florio Grassi ... Opera II. *Printed for Messrs. Thompsons: London*, [1765?] fol. **g. 421. n. (7.)**

Six Trios for a German Flute, Violin and Violoncello Obligato. Composed . . . by M^r^ Florio. Opera III. [Separate Parts.] *The Author: London*, [1780?] fol. **g. 222. (2.)**

[Another edition.] Six Trios . . . Composed...by G. Florio. Opera III. [Separate Parts.] *Longman and Broderip: London*, [1785?] fol. **g. 420. d. (14.)**

See Cambini (G. G.) Three Solos for a German Flute, ... adapted by G. Florio. [1785?] fol. **g. 280. i. (3.)**

FLOS FLORUM. Flos Florum (Motetti del Fiore) Primus Liber cum Quatuor Vocibus. Cantus. (Altus.) (Tenor.) (Bassus.) 4 pts. *Apud Antonium Gardane: Venetiis*, 1545. *obl.* 4°. **K. 3. b. (8.)**

This collection contains Motets by Lerethier, Lupus, Archadelt, Loyset Pieton, Hilayre Penet, N. Paignier, Lasson, Gose, I. Courtois, Gombert, Verdelot, I. Lupi, Dambert, F. de Lys, P. Manchicourt, Richafort and A. Willaert.

FLOWER. The Flower of Edingburgh. [Song.] *See* My. My love was once a bonny lad, *etc.* [1749.] 8°. **P.P. 5438. z.**

The Flower of Edinburgh. [Song.] *See* My. My Love was once a bonny Lad. [1760?] *s. sh.* fol. **I. 530. (106.)**

The Flow'r of Females, beauty's Queen. *Blue ey'd Nancy.* [Song.] Sung by Mr. Vernon. [*London*, 1780?] fol. **G. 312. (206.)**

FLOWER GIRL. The Flower Girl. Song. *See* Hook (J.)

FLOWERET. The Flow'ret. Songs. *See* Arne (M.)

FLOWERIST. The Flow'rist's Choice. [Song.] *See* Fragrant. The fragrant Lily of the Vale, *etc.* [1775?] *s. sh.* fol. **G. 312. (106.)**

FLOWERS. The Flowers of the Forest. [Song.] *See* Adieu. Adieu ye Streams that smoothly glide, *etc.* [1772.] *s. sh.* 4°. **159. n. 4.**

The Flowers of the Forest. [Song, begins: 'The Flow'rs of the Forest in Spring time were gay.'] *See* Hook (J.)

The Flowers of the Forrest. Song. *See* I. I've seen the smiling, *etc.* [1775?] *s. sh.* fol. **G. 309. (120.)**

FLOWERS OF HARMONY. Flowers of Harmony. Catches, Glees, &c. *See* Walker (G.)

FLOWING. The Flowing Bowl. [Song, begins: "Of all heav'n gave to comfort man."] *See* Dibdin (C.) [*King and Queen.*]

The Flowing Bowl. Song. *See* When. When once the Gods like us below, *etc.* [1776?] fol. **G. 313. (273.)**

The Flowing Can. [Song.] *See* Dibdin (C.) [*The Oddities.*]

FLUDD (Robert) Utriusque Cosmi Maioris...et Minoris Metaphysica, Physica atque Technica Historia in duo Volumina secundum Cosmi differentiam diuisa, *etc.* (Liber Tertius, de Musica mundana.) (Tractatus Secundi Pars II. De Templo Musicae, *etc.*) 2 tom. *Ære Johan-Theodori de Bry. Typis Hieronymi Galleri: Oppenhemii*, 1617–19. fo^l^. **30. g. 9.**

FLÛTE. La Flûte dont le Dieu Mercure. *Duo.* [*Paris,*] 1745. *s. sh.* 4°. **297. c. 1.**

Mercure de France, June, 1745.

FLUTTERING. Flutt'ring spread thy purple Pinions. *The Unhappy Lover.* [Song.] The Words by ... Swift. [The music by — Butler.] [*London*, 1730?] *s. sh.* fol. **G. 315. (32.)**

Flutt'ring spread thy purple Pinions. [Song.] *See* Butler ( )

FLY. The Fly. [Two-part Song, begins: "Busy, curious thirsty fly."] *See* Greene (M.)

The Fly. [Song.] *See* See. See that Insect proud and vain, *etc.* [1758.] 8°. **158. l. 3.**

[Another edition.] The Fly. [Song.] *See* See. See that Insect proud and vain, *etc.* [1760?] *s. sh.* fol. **G. 316. f. (6.)**

Fly, and his soft enchanting. Song. *See* Teseo. [*Si, t' amo, caro.*]

Fly Care to the Winds. *The Power of Drinking.* [Duet, the music by J. F. Lampe.] [*London*, 1740?] *s. sh.* fol. **G. 307. (238.)**

FLY. Fly far the Circles of the Great. [Song.] *See* EASTCOTT (R.)

Fly, fly, false Man. Song. *See* GOODWIN (S.)

Fly fly ye winged Cupids. Song. *See* COURTIVILLE (R.)

Fly from his charming Language. [Song.] *See* LEVERIDGE (R.)

Fly from my sight. Dialogue. *See* PURCELL (D.) [*Ibrahim.*]

Fly me not Silvia. Song. *See* VESPASIANO. [*Con forza ascosa.*]

Fly merry News. *The Rage, or Prevailing Game of Up Tails All.* A Song, *etc.* *L[ongman and] B[roderip: London,* 1780?] *s. sh.* fol. **G. 307. (249.)**

Fly swift ye Hours. Song. *See* PURCELL (H.)

Fly swiftly ye Minutes. [Song, from T. A. Arne's 'Comus.'] *Sung by M^r Beard.* [*London,* 1740?] *s. sh.* fol. **G. 307. (206.)**

Fly to raptures still delighting. *Rondo.* Sung by M^rs Weichsell at Vauxhall. *L[ongman] and B[roderip: London,* 1780?] *s. sh.* fol. **G. 307. (220.)**

FLYING. The Flying Fair. [Song.] *See* WHEN. When, Cloe, by your Slave pursu'd, *etc.* [1745?] *s. sh.* fol. **G. 313. (123.)**

FODOR (ANTOINE) Concerto pour le Clavecin ou Piano Forte avec l'Accompagnement...Œuvre I. [Separate Parts.] *Chés J. J. Hummel: Berlin, Amsterdam,* [1790?] fol. **g. 440. a. (1.)**

Concert pour le Clavecin ou Piano Forte avec Accompagnement de Deux Violons, Viola et Violoncelle, Deux Clarinettes et Deux Cors . . . Œuvre VIII. [Separate Parts.] *Chéz J. J. Hummel: Berlin, Amsterdam,* [1795?] fol. **g. 440. a. (3.)**

Concerto pour le Clavecin ou Piano Forte avec le Rondo à la Turque accompagné de plusieurs Instrumens . . . Œuvre XII. [Separate Parts.] *Chés J. J. Hummel: Berlin, Amsterdam,* [1795?] fol. **g. 440. a. (4.)**

Quatuor pour le Piano Forte accompagné d'un Violon, Viola et Violoncelle . . . Œuvre VII., libro IV. [Separate Parts.] *Chés J. J. Hummel: Berlin, Amsterdam,* [1795?] fol. **g. 440. a. (2.)**

Quatuor pour le Piano Forte accompagné d'un Violon, Viola et Violoncelle . . . Œuvre XIV. Lib. V. [Separate Parts.] *Chés J. J. Hummel: Berlin, Amsterdam,* [1800?] fol. **g. 440. a. (5.)**

FODOR (CHARLES) *See* GRÉTRY (A. E. M.) [*Panurge dans l'Isle des Lanternes.*] Entre un amant triste et sauvage . . . Accomp^t de M. Fodor. [1790?] fol. **G. 554. a. (49.)**

FODOR (JOSEPH) Six Duos à Deux Violons . . . VII^e Œuvre de Duos. [Separate Parts.] *Chez Imbault: Paris,* [1790?] fol. **g. 421. m. (1.)**

Six Duos pour Deux Violons . . . Œuvre 21^ème. [Separate Parts.] *Chez l'Auteur: Paris,* [1790?] fol. **g. 421. t. (6.)**

Four Duets for Two Violins...Op. XXX. [Separate Parts.] *Cobb & Watlen: London,* [1795?] fol. **h. 2910. b. (12.)**

Four Duets for two Violins...Op. XXX. [Separate Parts.] *C. Wheatstone: London,* [1800?] fol. **h. 1608. (8.)**

Portrait des Maris. [Song.] Musique et accompagnement de Violon par M^r Fodor l'ainé. *Chez Imbault:* [*Paris,* 1790?] 8°. **B. 362. g. (65.)**

Six Quatuors Concertants pour deux Violons, Alto et Basse...4^e Livre de Quatuor. [Separate Parts.] *Chez Imbault: Paris,* [1790?] fol. **g. 440.**

Six Quatuors Concertants pour deux Violons, Alto et Basse...Oeuvre XI. Gravé par M^me D'Aussel Olivier. [Separate Parts.] *Chez M^r Bailleux: Paris,* [1790?] fol. **g. 417. d. (2.)**

Recueil de petits Airs avec des Variations pour un Violon et Violoncel, arrangés par M^r Fodor. *Chès J. J. Hummel: Berlin, Amsterdam,* [1790?] fol. **g. 218. c. (2.)**

Un Soir, dans la forêt. *Romance, etc.* ([Words] Par M. Louvet.) [*Paris,*] 1784. 8°. **297. g. 9.** *Mercure de France, May,* 1784, *p.* 50.

Un Soir dans la forêt. *Romance ...* Accomp^t par M^r Alberti. *Chez M^r Camand:* [*Paris,* 1790?] 8°. **B. 362. g. (73.)**

[Another edition.] Un Soir dans la forêt. *Romance Nouvelle, etc.* *Chez Imbault: Paris,* [1790?] 8°. **B. 362. b. (182.)**

Six Sonates pour le Violon...Oeuvre 29. 1^er Livre de Sonates. *Chez Imbault: Paris,* [1790?] fol. **g. 270. l. (5.)**

La Sourde Oreille. [Song.] *Chez M^lle le beau:* [*Paris,* 1780?] 8°. **B. 362. g. (52.)**

FOERSTER (EMANUEL ALOYS) Zwölf Neue Deutsche Lieder fürs Klavier . . . Opera 13. *Artaria e Comp.: Vienna,* [1791?] *obl.* fol. **E. 600. x. (1.)**

FOES. The foes of Old England, France, Holland & Spain. *Duncan's Victory or British Valor Triumphant,* a favorite Song [by M. Arne] on that Memorable Event. *Preston & Son: London,* [1798?] fol. **H. 2826. c. (16.)**

FOGGIA (FRANCESCO) Concentus Ecclesiastici Binis, Ternis, Quaternis, Quinisque vocibus concinendi, *etc.* Cantus. (Altus.) (Tenor.) (Bassus.) (Organum.)

5 pts. *Typis Ludouici Grignani. Expensis Io. Domoniei Franzini: Romæ*, 1645. 4°. **D. 79. a.**

The Tenor is imperfect, wanting all after p. 24.

FOGGIA (Francesco) Psalmodia Vespertina Quinque Vocibus concinenda, ad Organi sonum accomodata ... Liber Secundus, Opus Decimum tertium. Cantus Primus. (Altus.) (Tenor.) (Bassus.) (Bassus ad Organum.) 5 pts. *Ex Typographia Amadei Belmontij: Romæ*, 1667. 4°. **D. 79. b.**

There is a second (engraved) title-page.

Sacræ Cantiones Binis, Ternis, Quinisque Vocibus concinendæ . . . Opus Sextum. Cantus 1 (II). (Tenor.) (Organo.) 4 pts. *Typis Iacobi Phæi: Romae*, 1661. 4°. **D. 79.**

FOI. La Foi que vous m'avez promise. [Couplets.] *See* Deux Jumeaux de Bergame.

FOIGNET (Charles Gabriel) [Michel Cervantes.] Jeunes Beautés au regard tendre. Air. [1794?] 8°. *See* Michel Cervantes. **B. 362. (14.)**

Pourquoi cacher petits oiseaux. *Air* ... Acc. par Mr Porro. *Chez Baillon: [Paris,]* 1784. 8°. **B. 362. g. (88.)**

FOIN. Foin de la paix. Air. *See* B*** (de) *Mr.*

FOIRE. La Foire de Gonnesse. [Song.] *See* À. A la Foire de Gonnesse. [1780?] 8°. **B. 362. b. (92.)**

FOIRE DE BESONS. La Foire de Besons, comédie; représentée pour la première fois le 14 Août 1695. [By F. C. Dancourt, with music by J. C. Gillier.] [*Paris*, 1760.] 12°. **241. c. 4.**

Part of 'Les Œuvres de Théatre de M. D'Ancourt,' etc. tom. 4.

FOIRE SAINT GERMAIN. Airs de la Comédie de la Foire Saint Germain, *etc.* [Words by F. C. Dancourt.] [1696.] *See* Airs. Airs de la Comédie Françoise. [No. 15.] [1696–]1705. *obl.* 8°. **B. 319.**

La Foire S. Germain. Comédie; représentée pour la première fois le 19 Janvier 1696. [By F. C. Dancourt, music by J. C. Gillier.] [*Paris*, 1760.] 12°. **241. c. 4.**

Part of 'Les Œuvres de Théatre de M. D'Ancourt,' etc, tom. 4.

FOLÂTRE. Folâtre amour, en vain tu me rappelles. *Le Souper du Pape.* [Song.] Chanté à Table par le Cardinal de Bernis. *Chez Frère: [Paris*, 1790?] 8°. **B. 362. h. (1.)**

FOLIANUS (Ludovicus) Musica Theorica Ludouici Foliani Mutinensis: docte simul ac dilucide pertractata: in qua quãplures de harmonicis interuallis: non prius tentatae: continentur speculationes.

Per Io. Antonium & Fratres de Sabio: Venetiis, 1529. fol. **785. m. 6. (2.)**

FOLLE GAGEURE. La Folle Gageure. Comédie, mêlée d'Ariettes.

See Leblanc ( )

FOLLE SOIRÉE. Sans redouter la Satire. *Vaudeville de la Folle Soirée.* Air ['Cœurs sensibles'] du Mariage de Figaro. [*Paris*, 1790?] 8°. **B. 362. (187.)**

[Another copy.] **B. 362. h. (2.)**

FOLLOW. Follow, follow, safe from Danger. Song. *See* Kelly (M.) [*A Friend in Need.*]

FOLTMAR (Johann) VI. Morquien ganz neu und auserlesen nach dem jezigen besten italienischen Gousto singmaessig eingerichtet vors Clavier wie auch vor die Violine und Flute Traversiere, *etc.*

Balthasar Schmid seel. Wittib: Nürnberg, [1775?] *obl.* fol. **e. 5. m. (4.)**

Engraved throughout.

FOND. The Fond Admirer. Song. *See* While. While on those lovely eyes I gaze. [1720?] *s. sh.* fol. **G. 313. (31.)**

The Fond Appeal. Quartetto.

See Love in a Village.

Fond flatt'ring world, adieu. Song. *See* Haendel (G. F.) [*Theodora.*]

The Fond Petition to Monimia. [Song.] *See* Gluck (C. W. von) [*Artamene. Rasserena il mesto ciglio.*]

The Fond Shepherdess. [Song.] *See* Galliard (J. E.)

Fond Turtles their lost Mates deplore. Song. *See* D., T.

Fond Virgins run into the snare. *A Song for Two Voices.* [Words by] R[ober]t C. . . . . p . . . . . r. *London*, [1760?] *s. sh.* fol. **G. 806. f. (31.)**

Fond Woman with mistaken Art. Song. *See* Purcell (D.) [*The Reformed Wife.*]

FONTAINEBLEAU. Fontainbleau or Our Way in France. Comic Opera.

See Shield (W.)

FONTANA (Fabrizio) Ricercari . . . dedicati alla Santità di Nostro Signore Innocentio XI. *Nella Stamperia di G. A. Mutij: Roma*, 1677. fol. **K. 4. i. 7.**

FONTANELLI (Alfonso) *Count.*

See Madrigals. Il Primo Libro de Madrigali. Senza Nome, *etc.* [By A. Fontanelli.] 1603. 4°. **C. 123. a.**

FONTENOY. La Fontenoi. Fanfare.

See Quels. Quels sons l'Echo répéte, *etc.* 1745. *s. sh.* 4°. **297. c. 2.**

FOOL. The Fool that is wealthy is sure of a Bride. *A new Song, etc.* [*London*, 1754.] 8°. **157. l. 16.**

The London Magazine, 1754, *p.* 228.

The Fool that is wealthy is sure of a Bride. *A New Song, etc.* [*London*, 1760?] *s. sh.* fol. **H. 1994. (23.)**

FOOL TURN'D CRITICK. The Fool Turn'd Critick: A Comedy . . . By T[homas] D[urfey], *etc.* [With the music of the songs.] *Printed for J. Magnes & R. Bentley: London*, 1678. 4°. **81. c. 3.**

[Another copy.] **644. h. 10.**

FOOL'S PREFERMENT. A Fool's Preferment. Comedy. *See* PURCELL (H.)

FOOLISH. Foolish Heart! dost thou complain. *The Slighted Lover's Resolution.* [Song.] Within Compass of the German Flute. *J[ohn] F[entum]: London*, [1780?] *s. sh.* fol. **G. 307. (252.)**

The foolish scornful Nymphs. Air. *See* NINFE. Le Ninfe amorosete, *etc.* [1720?] *s. sh.* fol. **G. 305. (89.)**

Foolish Swain thy Sighs forbear. Song. *See* LEVERIDGE (R.)

Foolish woman fly mens Charms. Song. *See* RAVENSCROFT (J.)

FOOTMAN. The Footman's Holyday. [Song.] *See* COME. Come Jenny come Molly, *etc.* [1720?] *s. sh.* fol. **H. 1601. (81.)**

FOR. For a Shape, and a Bloom. Song. *See* ARNE (T. A.) [*The Foundling.*]

For a Song, or a Dance. *Cupid's Revenge.* [Song.] The Words by M^r^ Oakman. [*London*, 1750?] *s. sh.* fol. **G. 316. d. (150.)**

For a Song, or a Dance. *Cupid's Revenge.* [Song.] [*London*, 1762.] 8°. **P.P. 5441.**

Royal Magazine, Vol. VI., p. 155.

For Florimel so fair of late. *A Favorite Song.* Sung at Vauxhall. *L[ongman] & B[roderip: London*, 1785?] fol. **G. 307. (226.)**

For Naughty Phillis Thyrsis pines. *The Tatling Shepherd.* [Song.] The Words by M^r^ Lockman. [*London*, 1730?] *s. sh.* fol. **G. 316. d. (134.)**

For Iris I sigh. *The Indifferent Lover, or, The Roving Bachelor.* [Song.] To a Pleasant new Tune, sung in the last new Comedy, called Amphytrion, or Fond Boy [by J. Dryden, from which the first two verses are taken]. *Printed for Ch. Bates:* [*London*, 1690.] *s. sh.* fol. **Case 39. k. 6. (48.)**

The music is represented by a meaningless string of notes, &c.

For joy of joys to lighten woe. Song. *See* OSWALD (J.)

For Love ev'ry Creature is form'd. [Duet.] *See* PURCELL (H.)

For many a year. *The luckless Lover.* A New Song [by L. Abington]. Sung at Mary-le-Bon Gardens. [*London*, 1753.] 8°. **P.P. 5438. z.**

The Universal Magazine, Vol. XII., p. 89.

FOR. For me my Fair a Wreath has wove. [Song.] *See* GIARDINI (F.)

For me my fair a wreath has wove. Song. *See* HOOK (J.)

For me 'tis not to boast of Wealth. Ballad. *See* BLEWITT (J.)

For mighty Love's unerring dart. Song. *See* GILLIER (J. C.) [*The Ladies' Visiting Day.*]

For Polly I sigh. *The Fickle Couple.* [Song, music by J. Hook, words altered from Dryden's "Amphitryon."] Sung by M^r^ Dubellamy at Marybone Gardens. [*London*, 1774.] *s. sh.* fol. **G. 307. (247.)**

From Thompson's Second Collection of Hook's Vauxhall and Marylebone Songs for 1774.

For Rurall and Sincerer Joys. Song. *See* PURCELL (D.) [*Love makes a Man.*]

For Sally I sigh. [Song.] Sung by M^r^ Dubellamy at Marybone Gardens. For the Harp^d^ & Harp. [Words altered from J. Dryden.] *I[ohn and] G[erard] V[ogler: London*, 1775?] *s. sh.* fol. **H. 1994. b. (21.)**

For shame fond Heart. *Advice to a fond Lover.* [Song.] [*London*, 1720?] *s. sh.* fol. **G. 316. g. (20.)**

For tenderness form'd. Song. *See* PAISIELLO (G.) [*Il Barbiere di Siviglia. Saper bramate.*]

For the Honour of Old England. Ballad. *See* RUSS. The Russ loves brandy, *etc.* [1775?] *s. sh.* fol. **G. 312. (110.)**

For thee I live my dearest. Duet. *See* ARNE (T. A.) [*Artaxerxes.*]

For thee my Fair I'll brave the Field. Duet. *See* HOOK (J.)

For we shall both grow older. Song. *See* HOOK (J.)

FORBEAR. Forbear, fond God, forbear your Dart. *Chloe's Power*, [Song,] sung at the Publick Gardens. [*London*, 1754.] *s. sh.* 8°. **P.P. 5439. ab.**

New Universal Magazine, July, 1754.

Forbear, O Goddess of desire. [Song.] *See* PURCELL (D.) [*The Judgment of Paris.*]

FORBES (JOHN) Cantus, Songs and Fancies, to Three, Four, or Five Parts, both apt for Voices and Viols. With a brief Introduction to Musick, as is taught by Thomas Davidson, in the Musick-School of Aberdene. Second Edition, Corrected and Enlarged. [With an Epistle Dedicatory by J. Forbes.] *John Forbes: Aberdene*, 1666. *obl.* 4°. **K. 1. e. 12.**

Only the Cantus part of this work was published.

FORBES (John) Cantus, Songs and Fancies, to severall Musicall Parts. Both apt for Voices and Viols. With a brief Introduction to Musick, As is taught into the Musick-School of Aberdeen. The Third Edition, exactly Corrected and Enlarged. Together also, with severall of the choisest Italian-Songs and New English-Ayres, all in three parts, *etc.* *Iohn Forbes: Aberdeen*, 1682. *obl.* 4°.
K. 1. e. 13.

There is a second title-page, similar to that of the 2nd edition, and another title-page to the Italian Songs, the three parts of which are all printed in this volume. The following composers are named in this edition: G. G. Gastoldi, H. Lewis, S. Ives, W. Webb, J. Savile and Dr. Wilson.

[Another copy.] **K. 1. e. 14.**

[Another copy.] **G. 11509.**

FORBID. Forbid me not enquire. *The Answer to Pinks and Lillies, or Damon nonplus'd.* [Song.] [*London*, 1720?] *s. sh.* fol. **H. 1601. (146.)**

[Another edition.] Forbid me not enquire, *etc.* [*London*, 1725?] *s. sh.* fol. **G. 307. (194.)**

[Another copy.] **11621. i. 1. (85.)**

FORCE. The Force of Affection. [Song.] *See* Hook (J.)

The Force of Love. [Song.] *See* This. This Love makes all Men Asses. 1742. *s. sh.* fol. **G. 316. a. (48.)**

The force of May. [Song.] *See* Ye. Ye nymphs and Rural Swains, *etc.* [1715?] *s. sh.* fol. **G. 314. (3.)**

The Force of Music. [Song.] *See* Atalanta. [*Viva la pace.*]

The Force of Wine. Song. *See* Now. Now the busy Day is o'er, *etc.* [1740?] *s. sh.* fol. **H. 1994. b. (59.)**

FORCED. Forc'd from home and all its pleasures. *The Negro's Complaint.* [Song.] The Words by a Gentleman [i.e. W. Cowper]... Music by a Female Correspondent —— an Amateur. [*London*,] 1793. *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, Dec., 1793.

Forced from Home and all its Pleasures, [Song,] for one or two Voices, the Words from Mr. Cowper's Negro's Complaint. [*London*, 1800?] fol. **G. 806. b. (18.)**
A different setting from that published in 1793.

[Another copy.] **G. 806. f. (32.)**

FORD (Thomas) *Musician to Henry Prince of Wales.* Musicke of Sundrie Kindes, Set forth in two Bookes. The First whereof are, Aries for 4 Voices to the Lute, Orphorion, or Basse-Viol ... The Second are Pauens, Galiards, Almaines, Toies, Iigges, Thumpes and such like, fIor two Basse-Viols, the Licraway, *etc.*
Imprinted... by Iohn Windet at the Assignes of William Barley and are to be sold by Iohn Browne: London, 1607. fol. **K. 9. a. 19.**

FORD (Thomas) *Musician to Henry Prince of Wales.* Fair sweet cruel. *A Favorite Glee. Printed for S. Babb: [London*, 1780?] fol. **G. 307. (214.)**

—— Since first I saw your Face. *Glee for four voices, etc.* [*London*,] 1789. *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, Dec., 1789.

—— Since first I saw your face. Glee. *R. Birchall:* [*London*, 1800?] fol. **G. 424. (4.)**

—— Since first I saw your face. [For editions published anonymously:]
See Since.

FORD (Thomas) *of Exeter.* Singing of Psalmes the Duty of Christians under the New Testament, or a Vindication of that Gospel-Ordinance in v. Sermons upon Ephesians 5. 19 . . . the second Edition, with many Additions, *etc.*
W. B., for F. Eaglesfield: London, 1659. 12°. **874. d. 30.**

FORECASTLE. The Forecastle Sailor. [Song.] *See* Moulds (J.)

FORGERONS. Les Forgerons de Cythère. Vaudeville. *See* Venez. Venez à ma leçon, *etc.* [1785?] 8°. **B. 362. g. (13.)**

FORGET. Forget me not. Song. *See* Mozart (W. A.) [*Doubtful and spurious works. Vergiss mein nicht.*]

FORGETFUL. The Forgetfull Lover. Song. *See* Davis (T.)

FORGIVE. Forgive, fair Creature form'd to Please. Song. *See* Granom (L. C. A.)

Forgive me Caelia if I prove. *Love and Beauty.* [Song.] Set to Prince Frederick's Hornpipe. The Words by Mr F. S. *Thos. Wright: London*, [1735?] *s. sh.* fol. **H. 1994. (24.)**

[Another edition.] Forgive me Caelia. *Love & Beauty, etc.* [*London*? 1745?] *s. sh.* fol. **G. 316. d. (126.)**

Forgive thou fairest of thy kind. *A New Song.* [*London*, 1730?] *s. sh.* fol. **G. 307. (201.)**

Forgive ye Fair, nor take it wrong. *Advice to the Ladies.* [Song.] Sung by Miss Stevenson at Vauxhall. [*London*, 1740?] *s. sh.* fol. **G. 307. (197.)**

[Another edition.] Forgive ye Fair, nor take it wrong. *Advice to the Ladies, etc.* [*London*, 1745?] *s. sh.* fol. **H. 1994. b. (22.)**

FORGIVE. [Another edition.] Forgive ye Fair, nor take it wrong. *Miss Stevenson's Advice to her own Sex.* Sung at Vauxhall. [*London*, 1750?] *s. sh.* fol. **H. 1994. b. (24.)**

[Another edition.] Forgive ye Fair, nor take it wrong. *Advice to the Ladies, etc.* [*London*, 1750?] fol. **H. 1994. b. (23.)**

FORKEL (JOHANN NICOLAUS) Allgemeine Geschichte der Musik, *etc.* 2 Bde. *Im Schwickertschen Verlage: Leipzig*, 1788–1801. 4°. **130. d. I.**

Allgemeine Litteratur der Musik oder Anleitung zur Kenntniss musikalischer Bücher...Systematisch geordnet und...mit Anmerkungen und Urtheilen begleitet, *etc.* *Im Schwickertschen Verlage: Leipzig*, 1792. 8°. **271. i. 6.**

Clavier-Sonate und eine Ariette mit achtzehn Veränderungen. *Auf Kosten des Verfassers: Goettingen*, 1782. *obl.* fol. **e. 368. c. (4.)**

Genauere Bestimmung einiger musikalischer Begriffe. Zur Ankündigung des akademischen Winter-Concerts von Michaelis 1780 bis Ostern 1781, *etc.* *J. C. Dieterich: Göttingen*, 1780. 4°. **7897. f. 31. (2.)**

Musikalisch-kritische Bibliothek. 3 Bde. *C. W. Ettinger: Gotha*, 1778–9. 8°. **1042. g. 8–10.**

An autograph letter from Dr. Calcott is inserted between Vols. 1 *and* 2.

Three Sonatas for the Piano Forte with an Accompaniment for a Violin & Violoncello ad libitum. Op. 6. [Separate Parts.] *Broderip & Wilkinson: London*, [1800?] fol. **g. 161. (3.)**

Ueber die Theorie der Musik insofern sie Liebhabern und Kennern nothwendig und nützlich ist. Ein Einladungschrift zu musikalischen Vorlesungen. *Im Verlag der Wittwe Vandenhöck: Göttingen*, 1777. 4°. **556. c. 14.**

Vier und zwanzig Veränderungen für Clavichord oder Fortepiano auf das englische Volkslied God save the King *Beym Autor: Göttingen*, [1791.] *obl.* fol. **e. 120. a. (4.)**

See GOD SAVE THE KING. Kontrapunktische Bearbeitung des Englischen Volkslieds God save the King. [Corrections by Abt Vogler of J. N. Forkel's 24 Variations on the National Anthem.] [1793?] fol. **g. 90. a. (1.)**

See PERIODICAL PUBLICATIONS.—*Leipzig.* Musikalischer Almanach, *etc.* [By J. N. Forkel.] [1782–4.] 16°. **P.P. 1945. d.**

FORLORN. The Forlorn Maid. [Song.] *See* WHEN. When my Swain took his leave. [1760?] *s. sh.* fol. **G. 313. (156.)**

FORSAKEN. The Forsaken Lady. [Song.] *See* NOT. Not this blooming April season. [1750?] *s. sh.* fol. **H. 1994. (45.)**

The Forsaken Lover. [Song.] *See* BURGESS (H.) *the Elder.*

The Forsaken Maid. [Song, begins: "Fond Eccho forbear."] *See* DOUBLE FALSEHOOD.

The Forsaken Maid. [Song, begins: "Cruel Strephon ease my anguish."] *See* POTTER (J.)

The Forsaken Maid's Complaint. [Song.] *See* FAITHLESS. Faithless ungratefull: how could'st thou deceive me. [1725?] *s. sh.* fol. **G. 307. (185.)**

The Forsaken Maid's Complaint. Song. *See* FAREWELL. Farewel, ye green fields, *etc.* [1751.] 8°. **157. l. 13.**

Forsaken my Pipe & my Crook. *Pastoral Ballad* [by J. Hook] sung by Mr Vernon. [*Printed for C. & S. Thompson: London*, 1775.] *s. sh.* fol. **G. 307. (248.)**

From Hook's 'Collection of Songs, sung ... at Vaux-Hall-Gardens ... 1775.'

The Forsaken Nymph. Song. *See* GUARDIAN. Guardian Angels now protect me, *etc.* [Attributed to G. F. Handel.] [1750?] *s. sh.* fol. **G. 308. (3.)**

[Another setting.] The Forsaken Nymph. [Song.] *See* HOLCOMBE (H.)

The Forsaken Shepherd. [Song.] *See* STRETCHED. Stretch'd on the Ground. [1730?] *s. sh.* fol. **G. 311. (44.)**

The Forsaken Swain. [Song.] *See* HOW. How pleasingly glided the day. [1778?] *s. sh.* fol. **G. 308. (108.)**

FORSE. Forse abbastanza. Aria. *See* WEIGL (J.) [*La Principessa d'Amalfi.*]

FÖRSTER (EMANUEL ALOYS) *See* FOERSTER.

FORSTER (GEORG) Ein aussbund schöner Teutscher Liedlein, zu singen, vnd auff allerley Instrument, zugebrauchen, sonderlich ausserlesen. Tenor des ersten Teyls, *etc.* (Discantus [Altus] des aussbunds... Teutscher Liedlein, *etc.*) (Bassus des ausszugs schönen alter, vnd newer Teutscher Liedlein, *etc.*) [Edited, with a preface, by G. Forster.] 4 pts. *Gedrückt durch Johañ vom Berg, vnd Ulrich Newber; Nürmberck*, 1549. *obl.* 4°. **K. 3. g. 4.**

The title-page of the Tenor is printed in red. The Altus wants title-page and fol. aa3 which have been supplied in MS. The printers' names only occur in the Tenor. The following composers are named: E. Lapicida, L. Lemlin, S. Mahu, T. Stoltzer, G. Forsterus, L. Senfl, J. L. Blanckmüller, W. Grefinger, M. Eckel, Caspar Bohemus, P. Hoffheymer, J. Leon-

hardi, G. Schönfelder, H. Isaac, M. Wolff, H. Eitelwein, R. Unterholtzer, J. Frosch, S. Dietrich, J. Wenck, B. Ducis, A. von Bruck, J. Fuchswild, G. Pitschner, G. Botsch and Machinger.

FORSTER (Georg) Discantus Des andern theyls, viler kurtzweyliger frischer Teutscher Liedlein, zu singen, sehr lustig, mit etlichen Newen Liedlein gemehret. [Edited by G. Forster.] *Gedruckt durch Johann vom berg, vnnd Ulrich Newber: Nürmberg*, 1549. *obl.* 4°. **K. 3. g. 5.**

The composers named are: Sampson, E. Forsterus, J. Leonhard, H. Teugling, M. Greytter, W. Heyntz, J. Schechinger, L. Lemlin, L. Senflius, N. Piltz, Arnoldus, G. Vogelhuber, S. Dietrich, L. Heidenhamer, S. Zirlerus and G. Othmayr.

Der dritte teyl, schöner, lieblicher, alter, vnd newer Teutscher Liedlein . . . Tenor. (Discantus (Altus) (Bassus) des dritten teyls viler schöner Teutscher Liedlein, *etc.*) [Edited, with a preface, by G. Forster.] 4 pts. *Gedruckt durch Johañ vom berg, vnd Ulrich Newber: Nürmberg*, 1549. *obl.* 4°. **K. 3. g. 6.**

Sheet S of the Tenor is wanting, but has been supplied in MS. The composers named are: J. V. Brant, G. Müller, G. Othmayr, L. Senfl, S. Zyrlerus, G. Forsterus, J. Frosch, J. Leonhar[d] de Langenaw, G. Blanckmüller, L. Lemblin and J. de Brant.

See Psalms. [*13. Latin.*] Tomus Tertius Psalmorum Selectorum, *etc.* [With a dedication by G. Forster.] 1542. *obl.* 4°. **A. 620. l.**

FORTÉ (Pierrot Faustin) *pseud.* Das bey vergnügten Stunden spielend und singend aufführende Musicalische Tabacks-Collegium. Durch Pierrot Faustin Forté, Director und Componist in seiner Vaterstadt. Ballet, *etc.* [For four voices.] *Franckfurt und Leipzig*, 1752. 4°. **11522. e. 21.**

FORTH. Fourth from my dark and Dismall Cell. *Old Tom of Bedlam.* [Song, to the tune of "The Grays Inn Masque."] [*London*, 1710?] *s. sh.* fol. **H. 1601. (149.)**

[Another edition.] Forth from my dark and dismall cell, *etc.* [*London*, 1720?] *s. sh.* fol. **G. 315. (130.)**

FORTUNATUS. The Comic Tunes in Fortunatus, [Pantomime]...for the Violin, German Flute or Hautboy, with a Thorough Bass for the Harpsichord. *Printed for J. Oswald: London*, [1753.] *obl.* 8°. **a. 155. (3.)**

The Favorite Songs [by T. Linley the Elder] sung...in the revived Pantomime of Fortunatus, *etc.* *Printed for A. Portal: London*, [1780?] fol. **H. 1648. a. (2.)**

FORTUNE. Fortune often wooes us. [Song.] *See* Rape of Proserpine.

FORTUNE AU VILLAGE. La Fortune au Village. Parodie.
See Gibert (P. C.)

FORTUNE TELLER. The Fortune Teller. [Song, begins: 'Be such you would.'] *See* Dibdin (C.) [*Great News.*]

The Fortune Teller. Song. *See* My. My Father is King of the Gypsies, *etc.* [1780?] *s. sh.* fol. **G. 310. (110.)**

FORTUNE TELLERS. The Fortune Tellers. Glee. *See* King (M. P.)

FORZA D' AMORE. La Forza d' Amore. [A Pasticcio, chiefly by P. D. Paradies.] *See* Delizie. Le Delizie dell' Opere, *etc.* Vol. VI. [1776.] fol. **G. 159.**

FORZA DELLA VIRTU. La Forza della Virtu. Opera. *See* Keiser (R.)

FOSCARINI ( ) *See* Furioso, *Academico Caliginoso.*

FOSSTER ( ) Good Advice to Young Foplings. [Song.] The words by M^r^ Iohn Uarnam, *etc.* [*London*, 1720?] *s. sh.* fol. **H. 1601. (544.)**

—— [For editions published anonymously:] *See* Young. Young whining Fops of Love complain.

FOULIS (John) The Confession. [Song.] The words by M^r^ Boyce...Sung by M^r^ Baker at Marybone Gardens. [*London*, 1750?] *s. sh.* fol. **H. 1994. c. (29.)**

The Maid's Prayer. [Song.] The Words by M^r^ S. Boyce. [*London*, 1750?] *s. sh.* fol. **G. 316. e. (31.)**

The Maid's Prayer. A New Song. [Words by S. Boyce, music by J. Foulis.] *See* Chloe. Chloe, or the Musical Magazine, *etc.*, No. 19. [1790?] fol. **G. 433.**

FOUNDLING. For a shape and a bloom. *A New Song in the Foundling* [written by E. Moore, music by T. A. Arne]. [*London*, 1748.] 8°. **157. l. 10.**
London Magazine, 1748, *p.* 180.

For a Shape, and a Bloom. A New Song in the Foundling [by T. A. Arne,] *etc.* *See* Chloe. Chloe, or the Musical Magazine, *etc.* No. 91. [1760?] fol. **G. 433.**

FOUR. Four and twenty Fidlers all in a Row. *The Lady's Birth-Day.* [Song,] sung by M^r^ Platt at Sadlers Wells. [*London*, 1720?] *s. sh.* fol. **H. 1601. (165.)**

[Another edition.] Four and twenty Fidlers all in a Row. *The Lady's Birth-Day, etc.* [*London*, 1720?] *s. sh.* fol. **G. 316. g. (21.)**

FOUR. [Another edition.] Four and twenty Fidlers all in a row. *The Lady's Birth Day, etc.* [*London*, 1720?] *s. sh.* fol. **G. 307. (179.)**

Four and twenty Fidlers all in a row. *The Much Admired New Four and Twenty Fidlers*, [Song.] as sung by Mr W. Palmer at the Royalty Theatre, *etc.* *Printed for Collier and Daris: London*, [1787?] fol. **H. 1653. (53.)**

Four and twenty Fidlers all in a Row. *Edwin's New Four and Twenty Fidlers*, [Song], sung by him at the Theatre Royal, Covent Garden, *etc.* *Printed for G. Goulding: London*, [1790?] fol. **G. 360. (20.)**

Four & Twenty Perriwigs all in a Row. *Edwin's Four and Twenty Perriwigs*, [Song], sung by him at the Theatre Royal, Covent Garden, *etc.* *Printed for G. Goulding: London*, [1790?] fol. **G. 360. (19.)**

Four Lovely Lasses. *The Dispute.* [Song.] Set for the German Flute. [*London*, 1730?] *s. sh.* fol. **G. 316. d. (144.)**

The Four Misses. [Song.] *See* To. To think of one's Follies sometimes is but Right. [1780?] *s. sh.* fol. **G. 312. (177.)**

The Four Saints. [Song.] *See* Shaw (T.)

The Four Seasons. [Song.] *See* Spring. Spring renews the smiling Year. [1780?] *s. sh.* fol. **G. 311. (111.)**

FOURNIER ( ) Les Lanla. [Song.] Air: du Caffé. [*Paris*, 1785?] 8°. **B. 362. b. (139.)**

[Another copy.] **B. 362. j. (2.)**

FOURNIER (Pierre Simon) Traité historique et Critique sur l'Origine et les Progrès des Caractères de Fonte pour l'impression de la Musique, avec des Épreuves de nouveaux Caractères de Musique, *etc.* (Ariette, mise en musique par M. L'Abbé Dugué.) L. P. *Chez Barbou: Berne, Paris*, 1765. 4°. **785. k. 8.**

[Another edition.] Traité Historique et Critique sur l'Origine et les Progrès des Caractères de Fonte, *etc.* (Ariette, mise en musique par M. l'Abbé Dugué.) *Chez Barbou: Berne, Paris*, 1765. 4°. **129. a. 23.**

FOURNISSEZ. Fournissez un canal au Ruisseau. Vaudeville. *See* Rose et Colas.

FOX. The Fox Chace. [Song.] *See* Southerly. A Southerly wind, and a cloudy Sky, *etc.* [1780?] **G. 306. (95.)**

The Fox Chace. [Song.] *See* Ye. Ye Hunters so bold who delight in a Chace. [1775?] *s. sh.* fol. **G. 314. (63.)**

The Fox Hunters. [Song.] *See* Olive (J.)

FOX (George) Julia. An Elegiac Canzonet for the Piano Forte...Written & Composed by G. Fox. *Thompson: London*, [1800?] fol. **G. 806. b. (20.)**

FOX (Joseph) *See* Playford (J.) The Whole Book of Psalms . . . Twentieth Edition . . . with . . . Thirteen . . . Psalm-Tunes, and Three . . . Anthems . . . by J. Fox, *etc.* 1757. 8°. **C. 6. t.**

FRAENTZEL (Ignaz) *See* Fraenzl (I.)

FRAENZL (Carl) *See* Paisiello (G.) Nina...Für das Clavier mit Begleitung einer Violine gesetzet...von C. Fränzl. [1790?] *obl.* fol. **D. 371. a.**

FRAENZL (Ferdinand) [Die beiden Gefangenen.] Gesänge aus der komischen Oper: Die beyden Gefangenen, *etc.* *J. André: Offenbach a/M.* [1800?] *obl.* fol. **E. 1766. b. (2.)**

Concerto pour deux Violons...Oeuvre 4me, *etc.* [Separate Parts.] *Chez J. André: Offenbach sur le Mein*, [1800?] fol. **h. 1613. a. (6.)**

Trois Quatuors pour deux Violons, Alto et Violoncelle concertans...Œuvre 9, No. 2 (No. 3). [Separate Parts.] *Chés J. André: Offenbach s. M.*, [1800?] fol. **g. 410. a. (6.)**

FRAENZL (Ferdinand) and **WEBER** (Bernhard Anselm) XII. Lieder mit Begleitung des Klaviers...Erster Theil. *Gedruckt in Rath Bosslers Notenofficin: Speier*, [1795?] *obl.* fol. **E. 601. h. (9.)**

FRAENZL (Ignaz) Deux Concertos à Violon Principale, Premier et Second Violons, Alto et Basse, Hautbois et Cors ...Opera v. [Separate Parts.] *Chez le Sr Sieber: Paris*, [1780?] fol. **h. 1613. a. (7.)**

Sinfonia a più Stromenti Obligati, *etc.* [Separate Parts.] *Chez Cousineau: Paris*, [1770?] fol. **g. 474. (19.)**

Six Sonatas for two Violins and a Violoncello. [Separate Parts.] *Printed for R. Wornum: London*, [1775?] fol. **g. 274. d. (7.)**

FRAGRANT. Fragrant Chaplets. Song. *See* Salieri (A.) [*La Scuola de' Gelosi.*]

The fragrant Lily of the Vale. *The Flow'rists Choice.* [Song.] Sung at Ranelagh. [*London*, 1775?] *s. sh.* fol. **G. 312. (106.)**

[Another setting.] The fragrant lily of the vale. *The Lily of the Vale.* A New Song [by R. Hudson]. [*London*, 1767.] 8°. **P.P. 5438. z.**

Universal Magazine, Vol. XL., p. 32.

FRA MAÇONNES. Les Fra-Maçonnes. Parodie de l'Acte des Amazonnes; dans l'Opéra [by Rameau] des Fêtes de l'Amour & de l'Himen. En un Acte [written by A. A. H. Poinsinet] ... avec la Musique. *Chez Duchesne: Paris*, 1754. 8°. **11738. l. 27. (1.)**

[Another copy.] **164. f. 52.**

[Another copy.] *See* THÉÂTRE. Nouveau Théâtre de la Foire, *&c.* Tom. 3. 1763. 8°. **11735. d. 2.**

FRAMERY (NICOLAS ÉTIENNE) *See* AZOPARDI (F.) Le Musicien Pratique ... traduit ... par N. E. Framery ... avec des Notes du Traducteur, *etc.* 1786. 8°. **1042. k. 26.**

See PAISIELLO (G.) [*La Frascatana.*] L'Infante de Zamora, Opéra Comique ... parodié sous la Musique de La Frascatana ... Par M. Framery, *etc.* [1780?] fol. **I. 326.**

FRANÇAIS. Les Français dans la nuit obscure. Air. *See* CONFÉDÉRATION DU PARNASSE.

Français levons nous! *Couplets du C^en Person* ... Sur le danger de la Patrie dans la nuit du 9. au 10. thermidor. Chantés le 15. dans l'assemblée générale ... Air: Valeureux Liegeois. *Chez Imbault: [Paris*, 1795.] 8°. **B. 362. a. (25.)**

Français puisqu'enfin la raison. *La Morale des Républicains*...ou l'Hommage d'un Homme Libre à son Créateur. Himne à l'Eternel. Air: Je connois un Berger discret. [Words] Par le Citoyen Buard fils. *Chez Imbault: Paris*, [1792?] 8°. **B. 362. d. (39.)**

FRANÇAIS À CYTHÈRE. Les Français à Cythère, Comédie en un Acte, en prose, mêlée de Vaudevilles ... Par les CC. Chazet, Creuzé et E. Dupaty ... Avec la Musique. *Chez les Libraires: Paris*, 1798. 8°. **11738. e. 1. (1.)**

[Another copy.] **11738. c. 3. (4.)**

FRANCE. France, autrefois si fortunée. Romance. *See* ROYER DE VILLERIE ( )

FRANCES ( ) *Mr.* Ise tell the false loone. A Scotch Song. [*London*, 1705?] *s. sh.* fol. **G. 309. (55.)**

FRANCES (H.) Dick Fore-Stay, a favorite Song, written by T. Jones, *etc.* *J. Peck: London*, [1800?] fol. **G. 366. (3.)**

FRANCESCHINI (GIOVANNI) Six Sonates à Deux Violons ... Oeuvre Second. [Separate Parts.] *J. J. Hummel: Amsterdam*, [1775?] fol. **g. 421. r. (3.)**

FRANCESCO, *da Milano.* Intabolatura de Lauto ... Nouamente ristampata. Libro Primo. *Apresso di Antonio Gardane: Venetia*, 1546. *obl.* 4°. **K. 1. c. 12.**

Intabolatura de Lauto ... De motetti recercari & canzoni francese nouamente ristampata. Libro Segondo. *Apresso di Antonio Gardane: Venetia*, 1546. *obl.* 4°. **K. 1. c. 13.**

Intabolatura di Liuto di M. Francesco da Milano et Perino Fiorentino suo Discipulo. Di Recercari, Mardigali [sic], & Canzoni Francese. Nouamente Ristampata & Corretta. Libro Terzo. *Appresso di Antonio Gardano: Venetia*, 1562. *obl.* 4°. **K. 1. c. 14.**

Intabolatura de Lautto Libro Settimo. Recercari noui del Diuino M. Francesco da Milano. Estratti da li soi proprii Esemplari liquali non sono mai piu stati visti ne stampati. Aggiontoui alcuni altri Recercari di Iulio da Modena intabulati & acomodati per sonar sopra il Lautto da M. Io. Maria da Crema, *etc.* *Appresso di Hieronimo Schotto: [Venice,]* 1548. *obl.* 4°. **K. 1. c. 14. b.**

FRANCK (JOHANN) *of Guben.* Johann Franckens Geistliches Sion, das ist: Neue Geistl. Lieder, und Psalmen, nebst beygefügten, theils bekanten, theils ... neuen Melodeyen, *etc.* 5 pts. *Christoph. Gruber: Guben*, 1674. 8°. **3425. g. 30.**
The composers named are: J. Crüger, C. Peter, G. Neumark, S. Ranisius and T. Michaelis.

FRANCK (JOHANN WOLFGANG) Ah, cruel Strephon, now give o're. *A Song* ... the Words by a Lady. *R. Parker: London*, 1693. 4°. **P.P. 5255.**
The Gentleman's Journal, October, 1693, *pp.* 354-356.

By warring Winds and killing Frost. *A Song* ... Sung by Mrs. Ayliff. [Words by P. Motteux.] *R. Parker: London*, 1693. 4°. **P.P. 5255.**
The Gentleman's Journal, May, 1693, *pp.* 172-174.

Ere Phillis with her looks did kill. *A Song* ... The Words by Mr. Porter. *Printed for H. Rhodes: London*, 1694. 4°. **P.P. 5255.**
The Gentleman's Journal, Jan. and Feb. 1694, *p.* 36.

Fickle Bliss, fantastick Treasure. *A Song* ... Sung by Mrs. Ayliff. [Words by P. Motteux.] *R. Parker: London*, 1693. 4°. **P.P. 5255.**
The Gentleman's Journal, May, 1693, *pp.* 175, 176.

FRANCK (Johann Wolfgang) Geistliches Gesangbuch, bestehend in vielen ... Geistreichen Liedern . Hiebevor von Herrn M. Hinrich Elmenhorst . . . in dreyen ... Theilen herausgegeben, nunmehro von Ihme mit dem Vierten Theil vermehret... Zum Druck befodert unter der Composition und in Verlag Johañ Wolff Francken, *etc. Gedruckt bey G. Rebenlein: Hamburg*, 1685. 8°. **3425. aaa. 18.**

M. Hinrich Elmenhorstes ferner-besungene Vorfallungen im Christenthum. Die Melodeyen setzte J. W. Franck, C.M. *Georg Rebenlein: Hamburg*, 1682. 8°. **11521. aa. 5.**

Heroick Mars, what magick Charms. *A Song*... The Words by Mr. T. *Printed for H. Rhodes: London*, 1694. 4°. **P.P. 5255.**

The Gentleman's Journal, May, 1694, *pp.* 143, 144.

Let's talk of Bow or Dart no more. *A Song*... the Words by Mr. P. *R. Parker: London*, 1693. 4°. **P.P. 5255.**

The Gentleman's Journal, September, 1693, *pp.* 316–318.

Love's Passion never knew till this. [Song.] *Printed for R. Parker: London*, 1692. 4°. **P.P. 5255.**

The Gentleman's Journal, August, 1692, *pp.* 33, 34.

Erster Theil, Musicalischer Andachten, von einer Stimm, und darzu gehörigem Basso Continuo, *etc. Unterm Verlag Samuel Königs: Hamburg*, 1687. fol. **G. 90. a.**

The Night is come. [Song.] *Printed for R. Parker: London*, 1692. 4°. **P.P. 5255.**

The Gentleman's Journal, July, 1692, *pp.* 30, 31.

Pity, Astrea, one that dies. *A Song*... the Words by a Person of Honour. *Printed for R. Parker: London*, 1692. 4°. **P.P. 5255.**

The Gentleman's Journal, May, 1692, *pp.* 25–29.

Remedium Melancholiæ, or the Remedy of Melancholy. Being a Choice Collection of New Songs: with a Thorow-Bass for the Harpsichord, Theorbo, or Bass-Viol ... The First Book. *J. Heptinstall: London*, 1690. fol. **G. 90.**

See bleeding at your feet there lies. *A Song*... the Words by Osiris. *Printed for R. Parker: London*, 1692. 4°. **P.P. 5255.**

The Gentleman's Journal, July, 1692, *pp.* 29, 30.

Still must I grieve for an ungrateful Swain? *Complaint in Recitative*... Sung with accompaniments of Instruments by Mrs. Ayliff. [Words by P. Motteux.] *R. Parker: London*, 1693. 4°. **P.P. 5255.**

The Gentleman's Journal, May, 1693, *pp.* 169–171.

FRANCK (Johann Wolfgang) A Swain, in despair. A Song, *etc. R. Parker: London*, 1693. 4°. **P.P. 5255.**

The Gentleman's Journal, July, 1693, *pp.* 241, 242.

Take off your Glass. *A Song for two Voices, etc. R. Parker: London*, 1693. 4°. **P.P. 5255.**

The Gentleman's Journal, June, 1693, *pp.* 211, 212.

When crafty Fowlers would surprize. [Song.] The Words by Philogynes. *Printed for R. Parker: London*, 1692. 4°. **P.P. 5255.**

The Gentleman's Journal, December, 1692, *p.* 34.

Who, dear Fidelia, who can view. *A Song* ... the Words by S. B. *Printed for R. Parker: London*, 1692. 4°. **P.P. 5255.**

The Gentleman's Journal, June, 1692, *pp.* 33, 34.

FRANCK (Melchior) Aber eine ist meine Taube. 2 *Cantus.* 5. *Vocum.* [*Coburg?* 1620?] 4°. **C. 192. m.**

The 2nd Cantus part of an unidentified Motet, probably written for a wedding.

[Christliche Musicalische Glückwünschung [begins: "Ein schöne Fraw erfrewet ihren Mann"]... Dess... Johan Friderich Weissen . . . Welcher Hochzeitliche Ehrentag... am 15. Sept. dieses 1629. Jahrs. Mit 6. Stimmen, *etc.*] II. Cantus 6. Vocum. [*Caspar Bertsch: Coburg*, 1629.] 4°. **C. 192. l.**

Christliches . . . Trost: vnd Sterblied, Hertzlich lieb hab ich dich O Herr . . . Auff 3 vnterschidene Compositiones . . . Mit acht Stimmen vorgeschriebener massen Componiert, *etc.* (Basis 2. Chori.) *Gedruckt Durch Andream Forckel: Coburg*, 1621. 4°. **C. 193. r.**

Concentus Musicales, in Nuptias secundas . . . Sigismundi Heusneri ... ae... Judith . . . Thomæ Mollii . . . relictæ viduæ . . . I. Ex Cantici Canticorum Capit 2. 8. Vocibus à Melchiore Franco . . . [begins: 'Surge propera amica mea']. 2. Ex 1. Capite ejusdem, 6 Vocib. à Benedicto Fabro . . . [begins: 'Nigra sum']. 3. Ex Syrac. 26. Cap. 8. Vocibus, ab Henrico Hartmanno... [begins: 'Wie die Sonne'] compositi, *etc.* 7 pts. *Impressi per... Justum Hauck:* [*Coburg*, 1613.] 4°. **C. 193. i.**

FRANCK (Melchior) Contrapuncti Compositi: Deutscher Psalmen, vnd anderer Geistlichen Kirchengesang, welche nicht allein viva voce, sondern auch auff aller hand Instrumenten füglich zu gebrauchen, *etc.* Cantus. (Altus.) (Tenor.) (Bassus.) 4 pts. *Gedruckt bei Catharina Dieterichin, In Verlegung Conrad Baurn: Nürnberg*, 1602. 4°. **C. 193. b.**

This collection contains two Psalms by Chr. Buel. A presentation copy from the composer to Georg Volckhammer, with an inscription in the Tenor part.

Deliciæ Convivales. Das ist, Newe Musicalische Anmutige Intraden, welche...auff Allerley . . . Instrumenten . . . gebraucht werden. Mit 4. 5. vnd 6. Stimmen neben dem General-Bass componiret, *etc.* V. Vox. (Bass. Gen.) 2 pts. *Gedruckt durch Johann Forckel, in Verlegung Friederich Gruners: Coburgk*, 1627. 4°. **c. 43.**

Deutsche Weltliche Gesäng vnnd Täntze, Mit Vier, Fünff, Sechs vnnd Acht Stimmen zur fröligkeit Componirt, *etc.* Quinta Vox. *Gedruckt durch Justum Hauck: Coburgk*, 1604. 4°. **C. 193. d.**

Dulces Mundani Exilij Deliciæ. Das ist, Die süsse Wolluste diser Erdischen Pilgrimschafft . . . Auss den schönsten Sprüchen heiliger . . . Schrifft, in . . . Musicalische Compositiones...übersetzet ...Neben dem Basso Continuo ad Organū, mit 1. 2. 3. 4. 5. 6. 7. 8. Stimmen . . . Componirt, *etc.* Bassus ad Organum. *Gedruckt bey Wolffgang Endter: Nürnberg*, 1631. 4°. **C. 193. x.**

Farrago. Das ist: Vermischung viler Weltlichen Lieder, die in allen Stimmen auffeinander Respondieren...mit 6 Stimmen componirt, *etc.* II. Cantus. (I. Tenor.) (Basis.) 3 pts. *Gedruckt durch Katharina Dieterichin: Nürnberg*, 1602. 4°. **C. 193. a.**

Ferculum Quodlibeticum [begins: "Ergo bonus dies"], e Variis Patellis ac Versibus Rhopalicis corrasum, iamque de nouo 4. Vocibus musicalibus concoctum, *etc.* Tenor. *Compressum per...Justum Hauck: Coburgi*, 1613. 4°. **C. 193. h.**

[Geistliche Vermählung des Herrn Cristi, mit einer glaubigen Seel, [begins: "Ich wil mich mit dir verloben"]...zu Hochzeitlichen Ehren...Dem...Herrn Johann Glocken...Mit 6 Stimmen, *etc.*] 2. Cantus. [*J. Forckel: Coburg*, 1625.] 4°. **C. 192. j.**

Geistlichen Musicalischen Lustgartens Erster Theil: Darinnen Allerley . . . Harmonien, von Psalmen...so wol voce als instrumentis zu musiciren... 4. 5. 6. 7. 8. vnd 9. Stimmen componiret, *etc.* Cantus. (Tenor.) (Basis.) 3 pts. *Gedruckt durch Georg Leopold Fuhrmann: Nürnberg*, 1616. 4°. **C. 193. y.**

FRANCK (Melchior) [Gratulatio Musica, [begins: "Vulnerasti cor meum"] in honorem Nuptiarum secundarum, . . . Johannis Beckstadii . . . 6 Vocibus composita, *etc.*] 2 Cantus 6 Voc. [*J. Forckel: Coburg*, 1625.] 4°. **C. 192. i.**

Ich wil mich mit dir verloben in ewigkeit. *II. Cantus. 5. Vocum.* [*Coburg*, 1620?] 4°. **C. 192. n.**

The 2nd Cantus part of an unidentified Wedding Motet; a different setting from that of 1625.

Musicalische Glückwünschunge, Auff den Hochzeitlichen Ehrentag, . . . Johannis Gerhardi . . . unnd...Mariæ, . . . Johannis Mattenbergers . . . Tochter, . . . Eine auss dem 61. Capitel Esaiæ [begins: "Ich frewe mich im Herren"] durch Melchior Francken...Die Ander, auss dem 6. Capit. dess Hohenlieds Salomonis durch Benedictum Fabrum...Die Dritte, auss dem 62. Capit. Esai. durch Heinrich Hartman ...Componirt. Tenor. *Getruckt... durch Justum Hauck: Coburg*, [1614]. 4°. **C. 193. l.**

Wanting B. Faber's and H. Hartman's Motets.

[Musicalische Glückwünschung [begins: "Das Himmelreich ist gleich einem Kauffmann"], Auff den Hochzeitlichen Ehren Tag,...Ambrosii Walchen... Barbarae Ruffers, *etc.*] II. Cantus. 6. Vocum. [*J. Hauck: Coburg*, 1616.] 4°. **C. 192. b.**

Musicalischer Bergkreyen, in welchen allweg der Tenor zuvorderst intonirt, in contrapuncto colorato auff vier Stim̄ gesetzt, *etc.* Cantus. (Altus.) (Tenor.) 3 pts. *Gedruckt bey Catharina Dieterichin, in verlegung Conrad Baurm: Nürnberg*, 1602. 4°. **C. 193. c.**

The title of the Tenor reads: "Musicalischer Bergkreyen, in welchen...diese Stim̄," etc.

Zwey newe Hochzeit Gesäng, zu... Ehren...Dem...Herrn David Schneider, Vnd der . . . Jungfrawen, Salome, . . . M. Johannis Dressers . . . Tochter . . . Deren eines ein Dialogus auss dem 4. Capitel des hohen Lieds Salomo [begins: "Wo ist denn dein Freund"] durch Melchior Francken, . . . Das ander auss etlichen schönen Versslein, [begins: "Frisch auff mein Seel,"] durch Erhard Buttnern . . . mit 8. Stimmen auff 2. Chor zu Musiciren Componirt, *etc.* (Basis II. Chori.) *Gedruckt durch Caspar Bertschen: Coburgk*, 1618. 4°. **C. 193. p.**

FRANCK (Melchior) [Newes Hochzeit Gesang, auss dem 19. Capitel Matthaei, [begins: "Der im Anfang den Menschen gmacht hat,"] zu Hochzeitlichen Ehren, . . . dem . . . Herrn Jonae Pürtzelln . . . Jungfrawen Annen . . . Schmidts . . . Mit Sechs Stimmen Componiert, *etc.*] II. Cantus. [*Getruckt . . . durch Justum Hauck: Leipzig*, 1615.] 4°.
C. 192. a.

[Newes Hochzeit Gesang [begins: "Wol dem der ein tugentsam Weib"]. . . Wolff Albrechten. . . Margarethen Trachstetten . . . Mit Sechs Stimmen, *etc.*] II. Cantus. [*J. Hauck: Coburg*, 1616.] 4°.
C. 192. d.

Newes Hochzeit Gesang [begins: "Drey schöne ding sind"], Ausz dem 25. Capitel Syrachs. Zu Hochzeitlichen Ehren. . . dem. . . Herrn Philippo Beyer,. . . dem Breutigam, vnnd der. . . Jungkfrawen Margarethen, dess. . . Herrn Matthes Fischers . . . Tochter, der Braut,. . . Mit 12 Stimmen auff 3. Chör zu Musiciren, componiret, *etc.* (Cantus (Basis) 3 Chori.)
Gedruckt durch Justum Hauck: Coburgk, [1617.] 4°.
C. 193. n.

[Newes Hochzeit Gesang [begins: "Die du wohnest in den Gärten". . . Dem. . . Georg Rügern. . . vnnd der. . . Künigundae Besslers . . . Mit Fünff Stimmen, *etc.*] II. Cantus. [*J. Hauck: Coburg*, 1618.] 4°.
C. 192. e.

[Newes Hochzeitgesang [begins: "Steh auff meine Freundin"]. . . Dem Johanni Friederichen. . . Gertrud Pürtzels. . . Mit 5. Stimmen de novo Componiret, *etc.*] II. Cantus. [*J. Hauck: Coburg*, 1618.] 4°.
C. 192. f.

[Newes Hochzeitgesang [begins: "Gott wird die Braut erhaschen"], auss dem alten Christlichen Gesang, Hertzlich thut mich erfrewen, *etc.* Zu Hochzeitlichen Ehren. . . dem. . . Michael Hamelburgern . . . Mit v. Stimmen, *etc.*] II. Tenor à 5. [*Gedruckt durch C. Bertschen: Coburg*, 1620.] 4°.
C. 192. g.

Newes Christliches Epithalamium, aus der Historia Isaacs vnd Rebeccæ, Zu Hochzeitlichen . . . Ehrenfrewden des. . . Herrn, M. Melchioris Steinbrücken, des Breutigams, So wol. . . der. . . Jungfrawen, Dorotheæ. . . M. Johannis Kempffen. . . Tochter der Braut, Mit 12. Stimmen, aus etlichen deutschen Verslein, auff 2. Chör zu Musiciren, *etc.* (Tenor (Bassus) Chori Superioris.) *Gedruckt durch Johann Forckel: Coburgk*, 1624. 4°. **C. 193. t.**

Newes Christliches Hochzeit-Gesang [begins: "Drey schöne Ding sind"]. . . dem. . . Johann Kollers. . . Mit Fünff Stimmen, *etc.*] II. Cantus 5. Vocum. [*Gedruckt. . . durch C. Bertschen: Köburg*, 1626.] 4°.
C. 192. k.

FRANCK (Melchior) Newes liebliches Musicalisches Lustgärtlein, in welchem . . . lustige . . . Sachen, von allerley Deutschen Amorosischen Gesängen, neben etlichen Newen Intraden. . . Voce vnd Instrumentis zugebrauchen, anzutreffen . . . Mit 5. 6. vnd 8. Stimmen componiret, *etc.* Quinta Vox. *Getruckt durch Andream Forckel, In verlegung Salomon Gruners: Coburgk*, 1623. 4°. **C. 193. s.**

Newes Teutsches Musicalisches Fröliches Convivium, in welchem mancherley. . . inventiones. . . zu befinden, Vocaliter vnnd Instrumentaliter zugebrauchen, mit 4. 5. 6. vnd 8. Stimmen . . . componiret, *etc.* Quinta Vox. *Getruckt durch Andream Forckel, In verlegung Salomon Gruners: Coburgk*, 1621. 4°. **C. 193. q.**

Der 85. Psalm dess Königlichen Propheten Davids [begins: "Herr, der du bist vormals gnädig gewest"], zu dem angestellten Evangelischen Jubelfest, welches den 25, 26, 27 Junii dieses 1630 Jars. . . celebrirt worden, *etc.* [For 8 voices with Figured Bass.] (Cantus I. (II.) I. Chori. (Suprema (I. Tenor) 2. Chori.) (2 Tenor) (Bassus) 2 Chori.) (Bassus ad Organum.) 4 pts. *Gedruckt durch Johann Forckel: Coburgk*, 1630. 4°. **C. 193. w.**

Der CXXI. Psalm [begins: "Ich hebe meine Augen auff"]. . . Mit 5. Stimmen componirt, *etc.* Tenor II. *Gedruckt durch Caspar Bertschen: Koburg*, 1608. 4°.
C. 193. f.

Der 122 Psalm [begins: "Ich frewe mich dess das mir geredt ist"]. Zu Einweyhung der Neuerbawten Kirchen auff Kalenberg. . . mit 8 Stimmen auff 2 Chör . . . componiret. . . Geschehen den 18 Martii Anno 1618. (I (II) Tenor.) (I (II) Cantus I. Chori). (Altus (Basis) I. Chori.) (Cantus (Basis) II. Chori.) 4 pts.
Gedruckt durch Justum Hauck: Coburgk, [1618.] 4°.
C. 193. o.

Sacrorum Melodiarum, Quaternis, quinis, senis, septenis & octonis vocibus concinendarum, Tomus Primus, *etc.* Cantus. (Altus.) (Tenor.) (Quinta Vox.) 4 pts.
Typis Schönigianis: Augustæ Vindelicorum, 1601. 4°. **C. 193.**

[Ein schöner Text Auss dem Ersten Capitel Syrachs [begins: "Wer den Herren fürchtet"], zu Hochzeitlichen Ehren. . . Herrn Nicolao Dresseln. . . Dann. . . Margarethen. . . Zieglers. . . Mit fünf Stimmen Componiret, *etc.*] II. Tenor.
[*Getruckt . . . durch Justum Hauck: Coburgk*, 1612.] 4°.
C. 192.

[Schöner Trostreicher Text [begins: "Wer sich an Gottes Wort helt"]. . . Zu Hochzeitlichen Ehren. . . Lucae Amlingen. . . Evae Susannae. . . Simlers. . . Mit 6 Stimmen, *etc.*] II. Cantus. [*A. Forckel: Coburg*, 1620.] 4°.
C. 192. h.

FRANCK (Melchior) Suspirium Germaniæ Publicum, Das ist: Allgemeine des betrübten Vaterlandes Seufftzerlein . . . auss dem Propheten Daniel am 9. vnd ersten Buch Mos. am 18 Cap. . . . in zwo unterschiedliche Musicalische Compositiones, zu 7. vnd 4. Stimmen gebracht, *etc.* (I. (II.) Cantus.) (Altus. (III. Cantus.)) (I. Tenor ad Organum.) (Bassus (Bassus Generalis ad Organum).) 4 pts. *Gedruckt . . . durch Johann Forckeln: Coburg*, 1628. 4°.
C. 193. v.

Threnodiæ Davidicæ, Busspsalmen des Königlichen Propheten Dauids, wie dieselben in den sieben Busspsalmen verfasset . . . alle Teutsch mit 6. Stimmen componiret, *etc.* Cantus. (Altus.) (Tenor.) (Basis.) Quinta (Sexta) Vox.) 6 pts.
Gedruckt bey Georg Leopold Fuhrmann: Nürnberg, 1615. 4°. **C. 193. k.**

Tricinium Novum [begins: "Wie ein Kauffmann das Himmelreich"]. Zu... Ehren... Dem... Herrn M. Michaëli Cellario... Auss dem 13. Capitel Matthæi ... Componiret, *etc.* Infima Vox.
Gedruckt durch Just Hauck: Coburgk, 1616. 4°. **C. 193. m.**

Trostreicher Text [begins: "Ist Gott für uns"], auss dem Achten Capitel der Epistel Pauli an die Römer. So bey Christlicher Leichbestattung der . . . Frawen Helenen, dess... Herrn Georg Hackens... Haussfrawen Seligen, geprediget. Nun aber... mit Vier Stimmen... componirt, *etc.* (Cantus.) (Altus.) (Tenor.) (Basis.) 4 pts.
Getruckt in der Fürstlichen Truckerey durch Just Hauck: Coburgk, 1614. 4°.
C. 193. z.

Viridarium Musicum, Continens Amænissimos et Fragrantissimos ex Sacra Scriptura Decerptos Flosculos... 5. 6. 7. 8. 9. & 10. vocibus, harmoniâ suavissima composuit... Melchior Francus. Cantus. (Altus.) (Tenor.) (Basis.) (Quinta (Sexta) (Septima) (Octaua) Vox.) 8 pts. *Typis Georgij-Leopoldi Fuhrmanni: Noribergæ*, 1613. 4°.
C. 193. j.

FRANCK (Melchior) and **DILLIGER** (Johann) Zwey newe Musicalische... Concert,... zu . . . Hochzeitlichen Ehrenfrewden, dess... Herrn Daniel Langers... So wol Der... Jungfrawen Anna Margaretha, Dess... Herrn Valentini Rumpelij ... Tochter... Das erste ex 13. c. Matth. mit XII. Stimen vff 3. Chör zu musiciren componirt, durch Melchior Francken... Das Ander... ex. 25. cap. Matthæi, mit VI. Stimmen durch M. Johannem Dilligern, *etc.* (Bassus (Altus) II. Chori.)
Gedruckt... durch Caspar Bertschen: Coburg, [1628.] 4°. **C. 193. u.**
Wanting J. Dilliger's Motet.

FRANCK (Melchior) and **FABER** (Benedictus) Cantica gratulatoria, quæ in . . . solennitatem nuptiarum, ... Stephani Sibenlist, ... Sponsi; et . . . Elisabethæ,... Johannis Eberlin.... filiæ, sponsæ: . . . quinis vocibus modulabantur amici Melchior Francus . . . ex 2. cap. Moisis [begins: "Non est bonum hominem esse solum"], Nec non Benedictus Faber ... ex Psalmo CVIII. [begins: "Paratum cor meum"]. Cantus II.
Ex Typographia Casparis Bertschii. Coburgi, [1608.] 4°. **C. 193. e.**

Gratulationes Musicæ, Zwey Newe Hochzeit Gesänge, Zu Ehren... Herrn Michael Blatierer ... Vnnd ... Barbara, dess ... Herrn M. Christophori Leopoldi... Tochter. Eins, auss dem 61. Capitel Esaiæ [begins: "Ich frewe mich im Herren"], mit Fünff Stimmen Componirt, durch Melchior Francken . . . Das Ander auss dem 81. Psalm [begins: "Exultate Deo"], durch Benedictum Fabrum, *etc.* Cantus. (Altus.) (Quinta Vox.) 3 pts. *Getruckt... durch Justum Hauck: Coburgk*, 1611. 4°.
C. 193. g.

FRANCK (Melchior) and **HARTMANN** (Heinrich) Zwey Newe Hochzeit Gesäng zu Hochzeitlichen Ehren . . . Herrn M. Nicolao Eich Horn,... vnnd... Annæ... dess... Herrn Johann Francken ... Wittib... Eins, der 112 Psalm [begins: "Wol dem der den Herren fürchtet"], durch M. Francken,... das Ander, auss dem fünfften Capitel der Sprüche Salomonis [begins: "Frewe dich des Weibes deiner Jugent"], durch H. Hartmann . . . Mit Sechs Stimmen componiret, *etc.* II. Cantus.
Gedruckt... durch Justum Hauck: Coburgk, [1616.] 4°. **C. 192. c.**

FRANCK (Michael) Einer Christgläubigen Seelen klägliche Seuffzer und Thränen... in einem Christlichen Gesänglein wechselweiss vorgestellet und mit 4. Stimmen gesetzet, *etc.*
Gedruckt in der Fürstl. Officin durch Johann Eyrich: [*Coburg,*] 1653. 4°.
C. 182. (2.)

Davidischer . . . Traur- und Trostgesang auch... freudige Harpffen-Klang, und... wegen des im H. Röm. Reich... Friedenschlusses gebührender Hertz- und Lippendanck, Aus dem... Psalterbüchlein auffs neu widerholet, angestimet und mit dreyen Stimen gesetzet, *etc.* *Gedruckt in der Fürstl. Druckerey, durch Joh. Eyrich:* [*Coburg,*] 1649. 4°. **C. 182. (1.**

FRANCO (Cirillo) *See* B., D. Defensa de la Musica Moderna, contra la errada opinion del Obispo Cyrilo Franco. [1649] 4°. **K. 8. c. 17. (2.)**

FRANCŒUR (François) Sonates à Violon seul et Basse Continue...Livre 1er Gravées par Chevillard.
Chez l'Auteur, etc.: Paris, 1720. fol. **h. 9. (1.)**

Sonates à Violon seul, avec la Basse Continue . . . Gravées par Mme Leclair...IIe Livre. La Douzième de ces Sonates est obligée pour le Violoncelle ou la Viole.
Chez l'Auteur: Paris, [1725?] fol. **h. 9. (2.)**

See Rebel (F.) and Francœur (F.) Ballet de la Paix, *etc.* [1738.] *obl.* fol. **E. 50.**

See Rebel (F.) and Francœur (F.) Ismène. Pastorale heroïque, *etc.* [1750.] *obl.* fol. **E. 50. c.**

See Rebel (F.) and Francœur (F.) Pirame et Thisbé. Tragédie, *&c.* [1726.] *obl.* fol. **E. 50. b.**

See Rebel (F.) and Francœur (F.) Tarsis et Zélie, *etc.* 1728. *obl.* 8°. **C. 406.**

See Rebel (F.) and Francœur (F.) Le Trophée, *&c.* 1745. *obl.* fol. **E. 50. a. (1.)**

See Rebel (F.) and Francœur (F.) Zélindor Roi des Silphes, *etc.* 1745. *obl.* fol, **E. 50. a. (2.)**

FRANTIC. The Frantick Mother: or, Cupid in Captivity. [Song.] *See* As. As Cupid roguishly one day. [1670?] *s. sh.* fol. **643. m. 9. (97.)**

FRANZ (Ignatz) Choralbuch zum . . . Catholischen Gesangbuche, so von Herrn P. Ignatz Franz...herausgegeben worden 1778. *Bey J. F. Korn dem Aelteren: Breslau und Hirschberg*, [1780?] *obl.* 4°. **c. 125.**

FRÄNZL. *See* Fraenzl.

FRARY ( ) Immense et sombre nuage. *Air Sérieux, etc.* [*Paris,*] 1740. *s. sh.* 4°. **298. b. 5.**

Mercure de France, April, 1740.

Menuets parodiées, par Mr Frary, Me de musique à Laval. [*Paris,*] 1744, *s. sh.* 4°. **298. b. 28.**

Mercure de France, August, 1744.

Pourquoi languir dans la persévérance. *See* supra: Menuets Parodiées, *etc.* [No. 2.]

Tendres amants, dans l'ardeur qui vous presse. *See* supra: Menuets, Parodiées, *etc.* [No. 1.]

FRASCHETANA. The Favourite Songs in the Opera La Fraschetana. [A Pasticcio.] *R. Bremner: London*, [1777.] fol. **H. 230. e. (2.)**

By Paisiello, Perez and Anfossi.

[Another copy.] **G. 206. b. (1.)**

Imperfect, wanting the Overture and pages 19–38.

FREAKE (John George) XII Solos for a Harpsicord, Violin, German Flute, &c., with a Thorough Bass for the Harpsicord or Bass Violin. [Op. 1.] *W. Smith: London*, (1746.) fol. **g. 958. a.**

Six Solos for a Violin, or Lessons for a Harpsicord with a Thorough Bass. Opera quarta. [*London*, 1750?] fol. **g. 422. d. (3.)**

Six Sonatas in Three Parts for two Violins or two German Flutes with a Thorough Bass...Opera Quinta. [Separate Parts.] *W. Smith: London*, [1755?] fol. **g. 958. (1.)**

Twelve Sonatas for Two Violins, a Violoncello and Thorough Bass . . . Opera VII. [Separate Parts.] *Printed for the Author: London*, [1755?] fol. **g. 958. (2.)**

FRÉDÉGILDE. Frédégilde. Drame. *See* Morange (L.)

FREDERICK II., called *the Great, King of Prussia.* Lesson for the Harpsichord or Piano-Forte, *etc.* *Printed for I. Preston: London*, [1775?] fol. **g. 271. (39.)**

Sinfonia a II. Violini, II. Flauti Traversi, II. Oboi, II. Corni da Caccia, Violetta e Basso. [Separate Parts.] *Alle Spese di Balth: Schmid: Norimbferga*, 1750?] fol. **K. 10. b. 18.**

FREE. Free from Bustle, Noise and Strife. Cantata. *See* Carver ( ) *Miss.*

Free from the bustle, care and strife. *The Young Man's Wish.* [Song, by R. Collett.] Sung by Mr. Lowe, at Marybone Gardens. [*London*, 1766.] 8°. **158. l. 12.**
The London Magazine, 1766, *p.* 84.

Free from ye bustle Care and Strife. *The Young Man's Wish.* [Song, by R. Collett.] Sung by Mr. Lowe at Marybone Gardens. [*London*, 1766?] *s. sh.* fol. **H. 1994. d. (16.)**

Free from the Bustle, Care and Strife. *The Young Man's Wish.* A New Song [by R. Collett]. [*London*, 1766.] 8°. **P.P. 5438. z.**
The Universal Magazine, Vol. XXXIX., p. 374.

Free from noise, free from strife. *Rural Life:* A New Song. [*London*, 1770.] 8°. **P.P. 5438. z.**
The Universal Magazine, Vol. XLVII., p. 212.

The Free Mistress. [Song.] *See* In. In Spite of Love at length I find. [1725?] *s. sh.* fol. **G. 309. (28.)**

FREEDOM. Freedom is a real treasure. *Love & Freedom*, [Song,] *etc.* [*London*, 1756.] *s. sh.* 8°. **P.P. 5439. ab.**
New Universal Magazine, Nov., 1756.

Freedom's Contribution. [Song.] *See* Dibdin (C.) [*The Sphinx.*]

FREELY. Freely I to Heav'n resign. Song. *See* HAENDEL (F. F.) [*Jephtha.*]

FREEMAN (JOHN) Pretty Poll. A Pleasant Dialogue between a Parrot and his Master, *etc.* [*London*, 1705?] *s. sh.* fol. **G. 305. (182.)**

[Another copy.] **H. 1601. (364.)**

—— *See* PARIS. Paris Gazett say...A Dialogue, *etc.* [To the tune of "Pretty Poll," by J. Freeman.] [1706?] *s. sh.* fol. **H. 1601. (373.)**

FREEMAN (NICOLAS) Of all the brave Birds. *Glee.* 1667. [*London*, 1790?] *s. sh.* fol. **G. 310. (247.)**

The ascription of this glee to a mythical "Nicholas Freeman" is incorrect. It is one of the "Freemen's Songs" in Ravenscroft's "Deuteromelia" (1607).

[Another edition.] Of all the brave Birds. *Glee.* 1667. *R. Birchall:* [*London*, 1795?] *s. sh.* fol. **G. 424. (4*.)**

FREEMASON. The Free Mason's Health. [Song.] *See* COME. Come let us prepare, *etc.* [1720?] *s. sh.* fol. **H. 1601. (87.)**

FREEMASONS' SONGS. Receuil [*sic*] de Chansons nouvelles de la Maçonnerie. [*Paris*, 1750?] 12°. **11475. aaa. 18. (3.)**

Engraved throughout.

Recueil de Chansons, Vers, Discours & Reglemens, qui concernent les Loges des Francs-Maçons & la Maçonnerie.

Chez la Veuve J. F. Jolly: Amsterdam, 1758. 8°. **11475. ccc. 26.**

The Free Masons Songs. With Chorus's in three & four Parts, and a Bass for the Organ or Violincello; to which is added, Some other Songs, proper for Lodges.

Printed for R. Bremner: Edinburgh, [1760?] fol. **G. 424. c. (4.)**

Freymäurerlieder mit Melodien. *Gedruckt bey G. L. Winter: Berlin*, 1771. 8°. **C. 424.**

[Another copy.] **04785. k. 2.**

Vollständiges Liederbuch der Freymäurer mit Melodieen, in Zwey Büchern. [Bd. 1.] Herausgegeben von einem alten Mitgliede der Loge Zorobabel [J. A. Scheibe]. 2 Bde. *Kopenhagen und Leipzig*, 1776, 85. 4°. **D. 714.**

Gesänge für Maurer mit neuen Melodien von Homilius, Naumann, Schuster, Seydelmann, Tag und Weinlich. *Dresden*, [1782]. 8°. **E. 1718.**

See CHANSONS.—5. Recueil de Chansons ...qui concernent les Loges des Francs-Maçons & la Maçonnerie. 1758. 8°. **11475. ccc. 26.**

[For editions of Freemasons' Songs, edited and arranged by J. J. Nandot:]
See SÉCRET DES FRANCS MAÇONS.

FREIGIUS (JOANNES THOMAS) *See* BEURHUSIUS (F.) Erotematum Musicæ Libri Duo...Cum præfatione Ioannis Thomæ Freigii. 1580. 8°. **785. b. 52.**

FREIMAEURER-LIEDER. *See* FREEMASONS' SONGS.

FREMEAUX ( ). Ma femme te paroit aymable. *Chanson.* [*Paris*,] 1735. *s. sh.* 4°. **297. b. 9.**

Mercure de France, June, 1735.

Pour m'attirer dans tes chaînes. *Air Tendre.* [Words] Par M. D. V. Y. [*Paris*,] 1738. *s. sh.* 4°. **297. b. 22.**

Mercure de France, Feb., 1738.

Redoutez l'éclat du tonnerre. *Chanson, etc.* [*Paris*,] 1738. *s. sh.* 4°. **297. b. 23.**

Mercure de France, May, 1738.

Solitaires oiseaux. *Musette, etc.* [Words] Par M. Duvoul. [*Paris*,] 1739. *s. sh.* 4°. **297. b. 28.**

Mercure de France, April, 1739.

Tu me demandes chaque jour. *Musette, etc.* [*Paris*,] 1734. *s. sh.* 4°. **297. b. 6.**

Mercure de France, Dec., 1734.

Tu veux, mon aimable Lisette. *Musette* à deux voix égales...Les Paroles sont de M. le Commandeur de V***. [*Paris*,] 1737. *s. sh.* 4° **297. b. 18.**

Mercure de France, April, 1737.

FRENCH. French Fraternity. [Song.] *See* LADY.

The French Invaders. Song. *See* 'TIS. 'Tis rumour'd the French will soon visit our coast, *etc.* [1759.] 8°. **P.P. 5438. z.**

The French Memorial. [Song.] *See* FROM. From France a Memorial lately was sent. [1750?] fol. **G. 307. (219.)**

The French Pride Abated. [Song.] *See* GRAND. Grand Lewis let Pride be Abated. [1708.] *s. sh.* fol. **1876. f. 1. (41.)**

FRENCH SONGS. One Hundred French Songs set for a Voice, German Flute, Violin, Harpsicord and Pandola, *etc.* *Printed for I. Walsh: London*, [1750?]. *obl.* 4°. **A. 1107.**

FRENCH (J.) The Young Psalm-singer's Complete Guide. In Two Parts. Containing, I. The Rudiments of Vocal Music...with some of the difficult Passages made easy in the Works of — Handel, Esq.; Dr. Crofts, &c. II. A Set of Psalm-Tunes and Anthems: Also, an Evening Service, in a spiritly Air...Likewise an excellent Anthem...All intirely New. Composed for Three, Four, and Five Voices. *R. Brown for S. Crowder: London*, 1759. *obl.* 4°. **A. 1027.**

Each part has separate pagination.

FRENCH (JOHN) A Collection of New Strathspey's Reel's &c. for the Piano Forte, Violin and Violoncello, *etc.*
Gow & Shepherd: Edin^r, [1800?] fol.
h. 830. e. (2.)

FRENCH (RICHARD) The Disappointment. To Cupid, *etc.* [Song.] [*London*, 1750?] *s. sh.* fol. **G. 316. (65.)**

The Reconciliation. [Song.] [*London*, 1750?] *s. sh.* fol. **G. 315. (48.)**

FRENCHMAN. A Frenchman's Letter to his English Mistress. [Song.]
See AH. Ah Phyllis! why are you, *etc.* [1752.] 8°. **249. c. 22.**

FRÈRE (ALEXANDRE) Transpositions de Musique, réduites au naturel, par le secours de la Modulation, *&c.* *Chez C. Ballard: Paris*, 1706. 8°. **1042. i. 3.**

Transpositions de Musique, *etc.*
Aux dépens d'E. Roger: Amsterdam, [1710?] 8°. **1042. l. 6. (3.)**

FRESCOBALDI (GIROLAMO) Il Primo Libro di Capricci Fatti Sopra Diuersi Soggetti, et Arie in Partitura, *etc.*
Appresso Luca Antonio Soldi: Roma, 1624. fol. **K. 7. i. 8.**

Il Primo Libro di Capricci Canzon Francese, e Recercari fatti sopra Diuersi Soggetti, et Arie in Partitura...Nouamente Ristampati, *etc.* *Appresso Alessandro Vincenti: Venetia*, 1626. fol. **K. 7. i. 9.**

Recercari, et Canzoni Franzese fatte sopra Diuersi Oblighi in Partitura . . . Libro Primo. *Appresso Bartholomeo Zannetti: Roma*, 1618. fol. **K. 7. i. 7.**
The title-page is mounted.

Toccate e Partite d'Intauolatura di Cimbalo...Libro Primo. *Appresso Nicolo Borboni: Roma*, (1616.) fol. **K. 7. i. 6.**
Engraved throughout by Christophorus Blancus.

Toccate d'Intauolatura di Cimbalo et Organo Partite di Diuerse Arie e Corrente, Balletti, Ciaccone, Passachagli . . . Libro P°. (Il Secondo Libro di Toccate, Canzone Versi D. Hinni Magnificat Gagliarde, Correnti et altre Partite D. Intauolatura di Cimbalo et Organo, *etc.*) 2 vols. L.P.
Per Nicolo Borbone: Roma, 1637. fol. **K. 10. b. 11.**
Engraved throughout by Christophorus Blancus.

[Another copy.] **K. 10. b. 10.**

FRESTED (THOMAS) Among the beautys of the green. *A Favourite Song. J[ohn] P[reston: London*, 1785?] *s. sh.* fol. **G. 306. (140.)**

FREUDE DER HIRTEN. Die Freude der Hirten über die Geburt Jesu. [Oratorio.] *See* HOMILIUS (G. A.)

FREUNDSCHAFT. Freundschaft und Liebe. [Song.] *See* H., S.

FREUNDSCHAFT AUF DER PROBE. Die Freundschaft auf der Probe, *etc.* *Mit Andreäischen Schriften: Frankfurt am Mayn*, 1772. 8°. **11736. bb. 8.**
Part of Band II. of the "Sammlung der Komischen Operetten so wie sie von der Churpfälzischen . . . Hofschauspielergessellschaft . . . aufgeführet werden."

[Another copy.] *See* OPERETTAS. Sammlung der komischen Operetten, *etc.* Bd. II. N° 6. 1772. 8°. **B. 729.**

FRÉVAL DES LOGES (DE) Chère Cloris, que je vous aime. *Air.* Les paroles et la musique sont de M^r de Fréval des Loges. [*Paris*,] 1745. *s. sh.* 4°. **297. c. 3.**
Mercure de France, Sept., 1745.

FREYLINGHAUSEN (JOHANN ANASTASIUS) Geist-reiches Gesang-Buch, den Kern alter und neuer Lieder, wie auch die Noten der unbekannten Melodeyen . . . in sich haltend . . . Zum drittenmal herauss gegeben von Johann Anastasio Freylinghausen. *Gedruckt und verlegt im Waysenhause: Halle*, 1706. 12°. **C. 47. e. 20.**
Printed in Agenda form.

Neues Geist-reiches Gesang-Buch auserlesene . . . geistliche . . .Lieder, nebst den Noten der unbekannten Melodeyen, in sich haltend,...herausgegeben von Johann Anastasio Freylinghausen . . . Dritte Auflage. *Gedruckt u. verlegt im Waysenhause: Halle*, 1726. 12°. **3425. f. 25.**
Printed in Agenda form. Wanting the frontispiece.

Geistreiches Gesangbuch...herausgegeben von Ioh. Anastas. Freylinghausen . . . Erster Theil...Achtzehnte Auflage.
In Verlegung des Waysenhauses: Halle, 1746. 12°. **3436. ccc. 3.**
Printed in Agenda form.

FREZZA (GIUSEPPE) *dalle Grotte.* Il Cantore Ecclesiastico. Breve, facile, ed esatta notizia del Canto Fermo, per istruzzione de' Religiosi Minori Conventuali, *&c.*
Giovanni Manetti. Nella Stamperia del Seminario: Padova, 1698. 4°. **D. 45. a.**

[Another copy.] **3477. dd. 18.**

Il Cantore Ecclesiastico per istruzione de' Religiosi Minori Conventuali ... Seconda Impressione. *Appresso G. Manfrè. Nella Stamperia del Seminario: Padova*, 1713. 4°. **D. 45.**

FRIAR. The Friar. Song.
See REEVE (W.) [*Merry Sherwood.*]

FRIAR. The Fryar and the Nun. [Song.] *See* LOVELY. A lovely Lass to a Fryar came. [1710?] *s. sh.* fol.
H. 1601. (26.)

FRIAR BACON. Friar Bacon, or Harlequin Rambler. Pantomime.
See SHIELD (W.)

FRIAR JOHN. Friar John in his cell made his exit of late. [Two Part Song.] *See* WYVILL (J.)

FRICCIUS (CHRISTOPHORUS) Music-Büchlein, oder Nützlicher Bericht von dem Ohrsprunge, Gebrauche vnd Erhaltung Christlicher Music vnd also von dem Lobe Gottes, welche die Christē theils in dem niedern Chor dieses... Thränen-thals verrichten sollen; Theils aber ... in dem ... Engel-Chor des himlischen... Frewden-Saals... verrichten werden, *etc.* 2 pts.
Bey J. vnd H. Sternen: Lüneburg, 1631. 8°. 1042. d. 12.

FRICK (CHRISTOPH) *See* FRICCIUS.

FRICK (PHILIPP JOSEPH) L'Art de Moduler en Musique, redigé en Douze Tables, *etc.*, gravé par Richounne.
Chez Imbault: Paris, [1799.] *obl.* fol.
d. 50. a.

The Art of Musical Modulation rendered easy and familiar; digested in Twelve Tables; shewing the shortest method of Modulating thro' all the keys, in three and four parts, *etc.*
W. Napier: London, [1786.] *obl.* fol.
e. 138. (1.)

Ausweichungs-Tabellen, worinne gezeiget wird, wie man aus einer Tonart in eine andere ... geschwind übergehen könne... I. Theil. *Bey J. Kurzböck: Wien*, 1772. *obl.* fol. d. 50.

A Duett for Two Performers, on one Pianoforte, with or without additional keys. *Printed for Corri, Dussek & Co.: London and Edinburgh*, [1795?] fol.
g. 545. i. (10.)

A Duet for two Performers on one Piano Forte. Opera IV. *Printed for the Author: London*, [1790?] *obl.* fol.
e. 379. (3.)

A Guide in Harmony, *etc.* *Printed for the Author: London*, 1793. *obl.* fol.
785. k. 21. (3.)

A Treatise on Thorough Bass, *etc.*
Printed for the Author: London, [1786.] *obl.* fol. 785. k. 21. (2.)

FRICKE (ELIAS CHRISTIAN) Neue Cottillions oder Französische Contretänze mit den Touren ... auch vollstimmiger componirten Musik, bestehend aus 2 Violinen und Basse, 2 Flöten, 2 Hörner, 2 Clarinetten, 2 Trompeten u. a. m. [Separate Parts.] *Bey C. A. Reussner: Quedlinburg*, 1775. *obl.* 4°. A. 700. (2.)

FRICKE (ELIAS CHRISTIAN) Neue Englische Tänze, nebst darzu gehöriger vollstimmigen Musik.
Bey C. A. Reussner: Blankenburg und Quedlinburg, 1773. *obl.* 4°.
A. 700. (1.)

Neueste Sammlung Englischer Tänze mit den Touren... auch vollstimmiger Musik, bestehend aus 5 Stimmen als 2 Violinen und Basse, 2 Flöten, oder 2 Hörner, 2 Clarinetten, 2 Piccol-Flöten, *etc.* [Separate Parts.] *Bei C. A. Reussner: Quedlinburg*, 1777. *obl.* 4°. A. 700. (3.)

Ganz neue Englische Tänze mit den Touren ... nebst vollstimmiger Musik, bestehend aus 5 Stimmen, als: 2 Violinen und Bass, 2 Flöten, oder 2 Hörner, 2 Clarinetten, 2 Oboen, 2 Piccol-Flöten und 2 Basson ... Der englischen Tänze Dritter Theil. [Separate Parts.]
Bey C. A. Reussner: Quedlinburg und Blankenburg, 1782. *obl.* 4°. A. 700. (4.)

FRIDERICH (JOHANNES) Fugarum Libellus. Liebliche Fugen vnd Geistliche Lieder ... mit Drey, Vier, Fünff, vnd mehr Stimmen Componiret, *etc.*
In verlegung Johan Hartmans: Franckfurt an der Oder, 1601. 4°.
K. 2. c. 9. (2.)

This work contains fugues by J. Pontanus, O. Lassus and B. Gesius. This copy belonged to David Günther; a Begräbniss Lied by him, signed and dated 1611, *is written on the fly-leaf.*

FRIDERICI (DANIEL) Sertum Musicale Primum, oder Erstes Musicalisches Kräntzlein, von schönen wolriechenden Blümlein ... Das ist: Erster theil Newer lieblicher Concerten, so mit drey Stimmen so nicht allein... zu singen: sondern auch ... auff allerhand Instrumenten zu gebrauchen, *etc.* Vox Media. *Durch H. Witten, in Verlegung J. Hallervords: Greiffswaldt*, 1623. 4°. B. 91. c.

Sertum Musicale Alterum: oder Anderes Musicalisches Kräntzlein von schönen wolriechenden Blümlein... Das ist: Ander Theil newer lieblicher Concerten, so nicht allein ... zu singen: sondern auch... auff allerhand Instrumenten zu gebrauchen. Mit 4. Stimmen componiret, *etc.* Altus. (Tenor.) 2 pts. *Durch H. Witten, in Verlegung J. Hallervords: Greiffswald*, 1619. 4°. B. 91.

Servia Musicalis Prima, oder Erstes Musicalisches Sträusslein, von schönen ... Blümlein... Das ist: Erster Theil Newer Liedlein, so mit 3. vnd 4. Stimmen nach Art Welscher Villanellen gesetzet, nicht allein... zu singen, sondern auch ... auff allerhand Instrumenten... zu gebrauchen, *etc.* Altus. *Gedruckt durch Hans Witten, in Verlegung J. Hallervords: Lübeck*, 1617. 4°. B. 91. a.
*

FRIDERICI (Daniel) Servia Musicalis Altera, oder Anderes Musicalisches Sträusslein, von schönen . . . Blümlein . . . Das ist: Anderer Theil: Newer Liedlein, so mit 4. vnnd 5. Stimmen nach Art Welscher Villanellen gesetzet, nicht allein . . . zu singen, sondern auch . . . auff allerhand Instrumenten . . . zu gebrauchen, *etc.* Cantus II.
Gedruckt durch Hans Witten, in Verlegung J. Hallervords: Lübeck, 1617. 4°.
B. 91. b.

FRIDZERI (Alessandro Maria Antonio) *See* Frizeri.

FRIEDE. Der Friede Tuiskons. [Cantata.] *See* André (J. A.)

FRIEDERICH (Daniel) *See* Friderici.

FRIEDL (S. L.) Trois Sonates pour Violoncelle et Basse . . . Œuvre 1r.
Chez J. André: Offenbach a. M., [1800?] fol. **g. 421. t. (5.)**

FRIEDSAMER [i.e. Conrad Peysel.] Paradisisches Wunder-Spiel, welches sich in diesen letzten Zeiten . . . in denen Abend-Ländischen Welt-Theilen als ein Vorspiel der neuen Welt hervor gethan. Bestehende in einer gantz neuen und ungemeinen Sing-Art auf Weise der Englischen und himmlischen Chören eingerichtet . . . Alles nach Englischen Chören Gesangs-Weise . . . ausgefertiget von einem Friedsamen [i.e. C. Peysel], der sonst in dieser Welt weder Namen noch Titul suchet.
Sumptibus Societatis: Ephratæ [*Pennsylvania*], 1754. fol. **K. 1. i. 12.**
A collection of hymns, &c., of the Sieben Taeger, or Seventh Day Baptists. The notes are inserted in MS.

FRIEND. The Friend of my Heart. Song. *See* Abrams (H.)

FRIEND (John) Parochial Harmony, consisting of a Collection of Old Psalm Tunes harmonized for Four Voices and an Organ or Harpsichord part, *etc.*
Lewis, Houston & Hyde, for the Author: London, [1795?] fol. **H. 3078.**

FRIEND IN NEED. A Friend in Need. Musical Entertainment. *See* Kelly (M.)

FRIENDLY. The Friendly Advice. Song. *See* Arnold (J.)
The Friendly Adviser. [Song.] *See* Carey (H.)
The Friendly Powers. [Song.] *See* Sandford (J.)

FRIENDSHIP. Friendship and Wine. [Song.] *See* Talk. Talk of beauty no more. [1765?] *s. sh.* fol.
H. 1994. a. (182.)

FRIENDSHIP. Friendship is the mind's Musician. *Song on Friendship.* Written in Musical Terms, by A. Smith.
S[amuel and] A[nn] Thompson: London, 1778.] *s. sh.* fol. **G. 307. (242.)**
Friendship, thou charmer of the Mind. Song. *See* Hodson (W.)
Friendship, thou charmer of the Mind. Song. *See* King (J.) *Organist of Wellington.*

FRIKE (Joseph) *See* Frick (P. J.)

FRISCHMUTH (Leonard) Gedagten over de Beginselen en Onderwyzingen des Clavicimbaals. *By A. Olofsen: t'Amsteldam*, [1758.] 8°. **7898. ee. 5.**
Tre Sonate per il Cembalo, *etc.* *Amsterdamo*, [1755?] *obl.* fol. **d. 161. a. (2.)**
Zangwijzen van Stichtelijke Gezangen, bij verscheidene gelegenheden gedicht door R. Schutte . . . Naar den besten Italiaanschen smaak in Musiek gebragt, voor de Zang, Clavecimbael, en Basso Continuo. Door verscheiden voornaame Meesters. I. Deel. (Zangwyzen . . . en Musiek gebragt, voor de Zang, Clavecimbael, enz. Door L. Frischmuth. II. Deel.) (Zangwijzen . . . Door verscheiden voornaame Meesters . . . III. Deel.) 3 pts. *By Johannes Corens Junior: Amsterdam*, [1760.] 8°.
C. 594.
See Tartini (G.) II. Concerti . . . accommodati per il Cembalo da L. Frischmuth. [1755?] *obl.* fol. **d. 161. a. (1.)**

FRISEUR. Le Friseur Françoise. [Song.] *See* Yates (W.) [*The Novelty.*]

FRISIUS (Joannes) Breuis Musicæ Isagoge, . . . Accesserunt priori editioni omnia Horatij carminum genera . . . quatuor vocibus ad æquales, in studiosorum adolescentum gratiam composita [by Henricus Textor]. 4 pts. *Apud Frosch[auer]: Tiguri*, 1555. *obl.* 4°. **Gren. 9408.**
[Another copy.] **K. 1. e. 16.**
The Tenor part only.

FRISON (A.) L'autre jour l'enfant de Cythère. *Chanson, etc. Gravé par Mlle Durey d'Harnoncourt. Imprimé par Tournelle: [Paris,]* 1765. *s. sh.* 8°.
298. d. 28.
Mercure de France, August, 1765.

FRITH (Edward) The Contented Cottager, a Favorite New Song, the Words by a Lady, *etc.* *Riley and Willis: London*, [1800?] fol. **G. 366. (4.)**

FRITSCH (Balthasar) Primitiæ Musicales, Paduanas et Galiardas quas vocant, complures egregias . . . complectentes, *etc.* Tenor. *Typis Wolfgangi Richteri, sumptibus Nicolai Steinii: Francoforti*, 1606. 4°. **b. 12.**

FRITZ (Barthold) Anweisung, wie man Claviere, Clavecins, und Orgeln, nach einer mechanischen Art, in allen zwölf Tönen gleich rein stimmen könne, *etc.* Zweyte vermehrte...Auflage.
J. G. I. Breitkopf: Leipzig, 1757. 4°.
7808. bb. 36. (1.)

FRITZ (Gaspard) Six Solos for a Violin with a Bass for the Violoncello and Harpsicord...Opera Seconda. *London*, [1755?] fol. **g. 266.**

Sei Sonate a Quatro Stromenti, a Violino Primo, Secondo, Alto Viola, Cembalo o Violoncello...Opera Prima. [Separate Parts.] *Printed for the Author: London*, 1742. fol. **g. 266. a.**

Sei Sonate a Due Violini e Basso . . . Produzione Quarta . . . Gravé par M^me^ Leclair. [*Paris*, 1760?] fol. **h. 2852. b. (1.)**

Sei Sonate a due Violini. [Separate Parts.] *Printed for I. Walsh: London*, [1760?] fol. **g. 266. b.**

See Pagin (A. N.). Six Solos . . . for a Violin...by...Fritz, *etc.* [1750?] fol. **g. 422. g. (3.)**

FRITZSCH (Martinus) Gesangbuch: Christlicher Psalmen, vnd Kirchen Lieder, D. Martini Lutheri, vnd anderer frommen Christen. Alle sampt mit den...rechten Melodeyen, wie solche in der...Schloszkirchen zu Dressden gesungen werden. Desgleichen etliche mit Vier stimmen...abgesetzet...in zwey Theil verfasset, *etc.* (Der Ander Theil: Die Gebreuchlichsten ...Gesenge, D. Mart. Luth. vnd anderer frommen Christen. Itzo auffs newe...Componieret, vnd den Choral...in Discant geführet, durch R. Michael, *etc.*) 2 pts.
Gedruckt durch G. Bergē: Dressden, 1594 (1593). 4°. **3435. g. 20. (2.)**

FRITZZLER ( ) General Suwarrow's Grand March & Quick Step as performed by his Band. Received from Colonel Thery of the Austrian Army . . . Arranged for the Piano-Forte by C. Barbieri. *Urbani & Liston: Edinburgh*, [1798?] fol. **g. 133. (4.)**

FRIZERI (Alessandro Maria Antonio) Les Deux Miliciens, ou l'Orpheline Villageoise, Comédie en un Acte . . . meslée d'Ariettes; par M. d'Azemar... avec la Musique [of one Song]. 1772.
See Recueil. Recueil général des Opéra Bouffons, *etc.* 1777. Tom. 7. **11735. b. 2.**

Quatre Duos pour deux Violons Concertants ... Oeuvre Septième. [Separate Parts.] *Chez l'Auteur: Paris*, [1795?] fol. **h. 85.**

FRIZERI (Alessandro Maria Antonio) Sei Quartetti da Camera a Due Violini, Viola e Violoncello....Opera I....Gravée par M^lle^ Vendome et le S^r^ Moira. *Au Bureau d'Abonnement Musicale: Paris*, [1780?] fol. **g. 417. e. (3.)**

Les Souliers Mors-dorés, ou la Cordonnière Allemande, Comédie Lyrique en deux Actes, *etc.* [Book by — de Ferrières, with the voice-parts of one song and the concluding Vaudeville by A. M. A. Frizeri.] 1776. *See* Recueil. Recueil général des Opéra Bouffons, *etc.* Tom. 9. 1777. 8°.
11735. b. 2.

FRIZON ( ) Du charmant Berger que j'adore. *Air en Rondeau.* Les Paroles sont de M^de^ Deshoulieres, *etc.* [*Paris*,] 1764. *s. sh.* 8°. **298. d. 15.**
Mercure de France, Jan., 1764.

Rien n'égale dans la Nature. *Chanson, etc. Gravé par M^e^ Charpentié. Imprimé par Tournelle.* [*Paris*,] 1762. *s. sh.* 8°.
298. d. 5.
Mercure de France, Oct., 1762.

FRIZZONI (Giovanni Giovanni-Battista) Canzuns Spirituælas davart Cristo Gesu il Bun Pastur, *etc.* [Edited by G. Frizzoni, the tunes selected and revised by M. Perini, P. de Perini, D. a Planta and J. C. J. Duri.] *G. N. Gadina: Cellerina*, 1765. 8°. **3437. h. 20.**

Testimoniaunza dall' Amur Stupenda da Gesu Cristo vers Pchiaduors Umauns Per gnir cantæda in verss missa da G. G. B. Frizzoni. *G. Bisatzi: Cellerina*, 1789. 8°.
4410. ccc. 14.

FRIZZUN (Jan) *See* Frizzoni.

FROBERGER (Johann Jacob) Diverse Ingegnosissime . . . Partite, di Toccate, Canzone, Ricercate, Alemande, Correnti, Sarabande, e Gique, di Cimbali, Organi e Instromenti, *etc.*—Unterschiedliche Kunstreiche...Partyen von Toccaten, *etc.*
Zu finden bey L. Bourgeat: [*Mayence*,] 1693. *obl.* fol. **C. 51.**

Divese Curiose è Rare Partite Musicali... Prima Continuatione. Per Uso è Recreatione de gli Amatori, di Cimbali, Organi, Instromenti e Spinetti. *A Coste de Ludovico Bourgeat: a Moguntia*, 1696. *obl.* fol. **c. 51. a.**

FROM. From all the fair Loquacious kind. *The Silent Fair.* [Song.] [*London*, 1740?] *s. sh.* fol. **G. 307. (240.)**

From all the fair loquacious kind. *A Song, set to Music.* [*London*, 1754.] 8°.
250. c. 1.
The Gentleman's Magazine, Vol. XXIV., p. 523.

From all the fair loquacious kind. *The Silent Fair.* [Song.] [*London*, 1767.] 8°.
P.P. 5441.
Royal Magazine, Vol. XVI., p. 101.

FROM. From barren Caledonian lands. *A Loyal Song.* Sung by Mr. Beard. [*London*, 1745.] 8°. **157. l. 7.**
The London Magazine, 1745, *p.* 616.

From barren Caledonian Land. *A Loyal Song.* Sung by Mr. Beard at the Theatre Royal in Covent Garden. [*London*, 1745.] *s. sh.* fol. **G. 316. d. (133.)**

From Clime to Clime. A Cantata. [*London*, 1760?] fol. **H. 1994. a. (144.)**

[Another edition.] From Clime to Clime. *Cantata.* [*London*? 1765?] fol. **G. 316. d. (138.)**

From Clime to Clime my Heart does rove. [Song.] *See* HODSON (W.)

From College I came. [Song.] Sung by Mr. Vernon at Vauxhall. *Sk[illern : London*, 1777?] *s. sh.* fol. **G. 307. (243.)**

From Conjugal Ties, no wonder he flies. *Matrimony.* A new Song. [*London*, 1780?] *s. sh.* fol. **G. 307. (232.)**

From Counsels of Six, where Treason prevails. *A New Littany*, design'd for this Lent, and to be Sung in all Conventicles, in and about London, for the Instruction of the Whiggs. By T. D. Gent. Set familiarly to an Excellent Old Tune. call'd Cavalilly Man. *Printed for J. Hindmarsh : London*, 1684. *s. sh.* fol. **1872. a. 1. (128*.)**

From court and from country. *The Margate Ballad.* [Song.] [*London*, 1760.] 8°. **P.P. 5438. z.**
The Universal Magazine, Vol. XXVII., *p.* 324.

From Delia oft I strove in vain. *The Enraptured Swain.* [Song.] *L[ongman] L[ukey and] B[roderip : London*, 1778?] *s. sh.* fol. **G. 307. (245.)**

From Earth to Heaven. [Part Song.] *See* ARNOLD (S.)

From Envy and Ambition free. [Song.] *See* COURTEVILLE (R.)

From fifteen years fair Cloe wishd. *Fair Cloe's Wish.* A Song [by — Bolton.] [*London*, 1715?] *s. sh.* fol. **G. 307. (183.)**

[Another copy.] **G. 305. (27.)**

From fifteen years fair Cloe wishd. Song. *See* BOLTON ( )

From France a Memorial lately was sent. *The French Memorial.* [Song.] [*London*, 1750?] fol. **G. 307. (219.)**

From glaring Shew. Song. *See* WEBBE (S.) *the Elder.*

FROM. From good Liquor ne'er shrink. [Song.] *See* LEVERIDGE (R.)

From grave Lessons & restraint. Song. *See* WELDON (J.)

From me, from thee he turns his Eyes. Song. *See* CALYPSO AND TELEMACHUS.

From Morning 'till Night and where ever I go. *The Critical Question Answer'd.* [Song.] *L[ongman] L[ukey and Co. : London*, 1775?] *s. sh.* fol. **G. 310. (154.)**

From Night till Morn I take my Glass, a favorite Duett, *etc.* *Adapted & Printed by J. Dale :* [*London*, 1790?] fol. **H. 1994. d. (17.)**

[Another setting.] From Night till Morn I take my Glass. Duet. *See* SHIELD (W.)

From Oberon in Fairy Land. Glee. *See* STEVENS (R. J. S.)

From Paphos' Isle. *Cupid's Recruiting Sergeant.* Sung by Mr. Vernon at Vauxhall. [Music by J. Potter.] *R. Falkener : London*, [1775?] fol. **H. 1994. a. 137.**

From place to place forlorn I go. [Song.] *See* CONSCIOUS LOVERS.

From Rosy Bowers. [Cantata.] *See* PURCELL (H.) [*Don Quixote. Part III.*]

From scourging rebellion. Song. *See* HAENDEL (G. F.)

From Shades of Night. Song. *See* STORACE (S.) [*Mahmoud.*]

From sweet bewitching tricks of Love. *The Blind eat many a Fly.* [Song.] [*London*, 1740?] *s. sh.* fol. **G. 307. (204.)**

From the County of Cork. *Dennis O'Doodey's Description of Pizarro.* A Celebrated Irish Song . . . written by J. Edwin, *etc.* *Bland & Willes : London*, [1800?] fol. **H. 2826. c. (17.)**

From the face of the Sun. *The Briton.* [Song.] The Words by G. A. Stevens. *P. H[odgson : London*, 1780?] *s. sh.* fol. **G. 316. (66.)**

From the fall of the Dew. Song. *See* WILLSON (J.)

From the Hill of Parnassus. *Laugh at the Times.* [Song.] The Words by Mr. Oakman. *R[ichard] B[ride : London*, 1763.] *s. sh.* fol. **G. 307. (251.)**

From the Man whom I love. Song. *See* OSWALD (J.) [*The Reprisal.*]

FROM. From y^e^ projects so vain. [Song.] *Sung by Mr. Andrews . . .* at Sadlers Wells. [*London*, 1745?] *s. sh.* fol. **G. 307. (241.)**

From thee Eliza. Song. *See* URBANI (P.)

From thy Roseate Bow'rs, Aurora. [Song.] *See* AMATEUR.

From thy Roseate Bow'rs, Aurora. Rondeau. *See* MAJOR (J.)

From thy Waves stormy Lannow I fly. [Glee for 3 voices, by J. W. Callcott.] [*London*, 1795?] fol. **H. 2818. (12.)**

From War's Alarms. A Song in Honor of Lord Hood. Written at Exeter, on his Visit to that City, August 16th, 1783. [*London*? 1783.] *s. sh.* fol. **G. 307. (231.)**

From wave to wave with horror tost. *An Ode Address'd to a Lady.* [Song.] [*London*? 1745?] *s. sh.* fol. **G. 316. h. (31.)**

From Whitehall to y^e^ Temple. *The Temple Rambler*, [Song,] Set for the German Flute. [*London*, 1750?] *s. sh.* fol. **G. 316. d. (127.)**

FROSCHIUS (JOANNES) Rerum Musicarum Opusculum Rarum ac insigne, *etc. Apud Petrum Schoeffer & Mathiam Apiarium : Argentorati*, 1535. fol. **K. 7. f. 4.**

FROSSARD ( ) Usez mieux, O beautés fières. *Chanson, etc.* [*Paris*,] 1745. *s. sh.* 4°. **297. c. 2.**
Mercure de France, June, 1745.

FROUDE ( ) The Lass of Broomhall Green. [Song.] [*London*, 1760?] *s. sh.* fol. **G. 305. (96.)**

[Another copy.] **G. 312. (63.)**

FRUIT. Le Fruit déffendu. [Song.] *See* ZÉLIS. Zélis il n'est plus tems de feindre, *etc.* [1785?] 8°. **B. 362. (180.)**

FRUITS. Les fruits, doux presents de l'automne. Vaudeville. *See* ÉPREUVE DES FÉES.

FUCHS (GEORG FRIEDRICH) Trois Airs connus et variés pour Deux Flûtes, *etc. Chez H. Naderman : Paris*, [1800?] fol. **h. 2140. (10.)**

FUEGER (CASPAR) Christliche Verss vnd Gesenge, Lateinisch vnd Deudsch, von dem Groswichtigem, hochnötigem Werck, der auffgerichten Concordien, in dieser Lande Kirchen vnd Schulen. Auff Fünff Stimmen componirt, *etc.* 5 pts. *Gedruckt durch Gimel Bergen : Dressden*, 1580. 4°. **B. 84.**

FUEGER (GOTTLIEB CHRISTIAN) Charakteristische Clavierstücke. *Auf Kosten des Verfassers : Tübingen*, [1751?] *obl.* fol. **e. 5. m. (5.)**

FUENLLANA (MIGUEL DE) Libro de Musica Para Vihuela, intitulado Orphenica lyra. Eñl ql se cõtienen muchas y diuersas obras, *etc. Fue imprsso en Sevilla, en casa de Martin de Montesdoca*, 1554. fol. **K. 8. e. 3.**
185 *fol. The pagination is continuous, but each of the six Books of which the works consists has a separate title-page. This collection contains compositions by Josquin, Morales, Fuenllana, Guerrero, Lupus, Lirithier, Gascon, Gombert, Andres de Silva, Adrian Villar* [*Willaert*], *Iaquet, Verdelot, Laurus, Archadelt, Iuan Vazquez, Flecha and Ravaneda.*

FUERSTENGRUFT. Die Fürstengruft. [Cantata.] *See* BRANDL (J.)

FÜGER (CASPAR) *See* FUEGER.

FUHRMANN (GEORG LEOPOLD) Testudo Gallo-Germanicca : hoc est : Novæ . . . Recreationes Musicæ, ad Testudinis Usum et Tabulaturam . . . accommodatæ : Ex præstantissimis hujus ævi & artis Magistris . . . collectæ . . . studio, cura & sumptu Georgii Leopoldi Fuhrmanni, *etc.* [*Nürnberg*,] 1615. fol. **K. 8. h. 18.**
The following composers are named in this collection : D. Laurencinus, Romanus ; Diomedes, Venetus ; Ioh. Perichonius, Parisensis ; Carolus Bocquet ; Mercurius, Aurelianensis ; Ioh. Doulandt, Anglus ; Robertus Doulandt ; Georgius Wesper ; Sig. Jacob ; Sig. Polonos ; Antonius del Pergamasco ; M. Gallileus, Italus ; M. Aloyson, Anglus ; Ioh. Leo Hasler, Noribergensis ; Valentinus Strobelius, Turineus ; Elias Mertelius, Argentinensis ; Tobias Kün ; Georgius Schew.

FUHRMANN (MARTIN HEINRICH) Musicalischer Trichter, dadurch ein geschickter Informator seinen Informandis die edle Singe-Kunst nach heutiger Manier bald und leicht einbringen kan . . . Mit einer Vorrede, von der heutigen Music Vollkommenheit . . . Herausgegeben durch ein Mitglied der Singenden und Klingenden Gesellschaft [M. H. Fuhrmann]. *In Verlegung des Autoris : Franckfurt an der Spree*, 1706. *obl.* 4°. **786. c. 39.**
See also : F. M. H., G. F. C.

FULL. The Full Flowing Bowl. [Song.] *See* TAYLOR (R.) *of Marylebone Gardens.*

Full many a Lad in Llewyel's Vale. Song. *See* STORACE (S.)

FULLETOT ( ) Le Hoquet. Chanson, *etc.* [*Paris*,] 1735. *s. sh.* 4°. **297. b. 11.**
Mercure de France, Nov., 1735.

FUNCCIUS (David) De Proportione Musica Veterum et Nostra Disputationem Academicam . . . Facultatis Philosophicæ permissu pro loco in eadem obtinendo publico examini sistet M. Johannes Riemer . . . Respondente Davide Funccio, *etc.* *Literis Bauhoferianis : Jenæ*, 1673. 4°. **557*. d. 22.**

FURIOSO, *Academico Caliginoso* [i.e. — Foscarini.] Il Primo, Secõdo, e Terzo Libro della Chitarra Spagnola Nelli quali sic ontengono tutte le sonate...Con una nuoua inuentione di passacalli Spagnoli uariati Ciacone Follie, Zarabande Arie diuerse Toccate musicali, Balletti, Corrẽti Volte, Gagliarde, Alemande, con alcune sonate picicate al modo di leuto con le sue regole per imparare à sonarle facilissimamente. Autore l'Academico Caliginoso detto Il Furioso [i.e. Foscarini]. Nouamente composto, e datto in luce. [*Rome* ? 1610 ?] fol. **K. 8. e. 9.**

56 *leaves. Engraved throughout, except 3 leaves containing the Rules. With a portrait of the author. The binding has the Arms of Borghese, which are also in the engraved border of the title-page.*

FURTADO (A. Charles) A Familiar Sonatina for the Piano-Forte, *etc.* *Printed for the Author : London*, [1797 ?] *obl.* fol. **e. 104. (6.)**

Three Sonatas, for the Harpsichord or Piano-Forte, *etc.* *Printed for the Author : London*, [1797 ?] fol. **g. 148. (3.)**

See Mary Theresa Louisa [of Savoy Carignan] *Princess de Lamballe.* Romance . . . Avec un Rondeau de A. C. Furtado, *etc.* [1791.] *obl.* fol. **e. 104. (7.)**

FURTADO (John) Answer to an Anonymous Letter respecting J. Furtado's Thorough Bass. [*London*, 1798.] 4°. **558*. c. 35. (3.)**

An Essay on Fingering the Piano-Forte, &c. *Printed for W. J. and J. Richardson : London*, 1798. 4°. **558*. c. 35. (2.)**

An Essay on the Theory and Advancement of Thorough Bass. *Printed for W. J. & J. Richardson : London*, 1798. 8°. **557*. c. 19. (10.)**

FURTADO (John) New Elements of Thorough Bass clearly and concisely demonstrated on Scientific Principles. *Printed for W. J. & J. Richardson :* [*London*, 1798 ?] 8°. **1042. k. 23. (2.)**

It was a Winter's Evening. A favorite Song, *etc.* *Longman and Broderip :* [*London*, 1795 ?] fol. **G. 364. (21.)**

FUX (Johann Joseph) Gradus ad Parnassum, sive Manuductio ad Compositionem Musicæ Regularem, *etc.* *Typis Joannis Petri Van Ghelen : Viennæ Austriæ*, 1725. fol. **785. l. 26.**

[Another copy.] **59. e. 1.**

Gradus ad Parnassum oder Anführung zur Regelmässigen Musikalischen Composition . . . Aus dem Lateinischen ins Teutsche übersetzt, mit...Anmerckungen versehen und heraus gegeben von L. Mizlern . . . Mit sieben und funfzig Kupfertafeln, *etc.* *Im Mizlerischen Bücherverlag : Leipzig*, 1742. 4°. **556. b. 8.**

Practical Rules for Learning Composition, translated from a Work intitled Gradus ad Parnassum written originally in Latin, *etc.* *Welcker : London*, [1770 ?] fol. **785. m. 14. (1.)**

Salita al Parnasso, osia Guida alla Regolare Compositione della Musica . . . Trasportata dal Latino nell' Idioma Italiano dal Sacerdote A. Manfredi, *etc.* *Carmignani : Carpi*, 1761. fol. **785. m. 11.**

Traité de Composition Musicale...traduit en françois par le S^r^ P. Denis. Gravé par M^e^ Vendôme. 3 pts. *Aux adresses ordinaires : Paris*, [1773.] 8°. **7897. f. 2.**

FUYEZ. Fuyez mortels faux et parjures. *Les Infortunés Amours de Cominge.* Romance. [*Paris*,] 1752. *s. sh.* 4°. **298. c. 8.**

Mercure de France, May, 1752.

FYE. Fye Amarillis, cease to greive. [Song.] *See* Eccles (J.)

Fye, nay, pr'ythee John. *A Favourite Catch for three Voices.* [By H. Purcell.] *R. Falkener : London*, [1775 ?] *s. sh.* fol. **H. 1994. a. (18*.)**

G., A. I Sacri Salmi di David messi in rime volgari Italiane. Da G. Diodati... et Composti in Musica da A. G. *Appresso J. Albertz: Haërlemme*, 1664. 8°. **1220. b. 3.**

G., G., *Hon. Lady.* A Favorite New March & Quick Step. *Urbani & Lisbon: Edinburgh*, [1800?] fol. **h. 1568. b. (6.)**

G., G. G. Kurze Anweisung zu den ersten Anfangs-Gründen der Musik...abgefasset und verfertiget von G. G. G. *J. C. Martini: Langensalz*, 1752. *obl.* 4°. **B. 803.**

G., H. J. Bloems Stigtelyke Zeede-Verssen. Gepast op alle de Zang-Wyzen, begreepen in de Hondert en Vyftig Psalmen Davids, en andere Lof-Zangen... Geheel op Nooten gestelt...door H. G., *etc. Von den Autheur, gedruckt by d'Erfg. van P. Matthysz.: Amsterdam*, [1700?] 12°. **A. 137.**

G., S. The Lady's Dream, *etc.* [Song.] [*London*, 1730?] *s. sh.* fol. **G. 309. (42.)**

G., W. Jack & the Pope. [Song.] Set by W. G. [*London*, 1750?] *s. sh.* fol. **I. 530. (57.)**

G., W., *of Leicester.* Ah well a day. A favorite Song, the Music by W[illiam?] G[ardiner?] of Lester. *Longman and Broderip: London*, [1795?] fol. **G. 356. (5.)**

[Another copy.] **H. 2821. (2.)**

GABELLA (Giovanni Battista) Di Gio: Battista Gabella Il Secondo Libro de Madrigali a Cinque Voci, Nouamente Stampato. Alto. *Appresso Angelo Gardano*, 1588. *obl.* 4°. **A. 209.**

GABLER (Christoph August) Zwoelf Lieder zum Singen beym Klavier, *etc. Bey J. André: Offenbach am Mayn*, [1795?] fol. **G. 806. g. (11.)**

GABRIELI (Andrea) Bassus Andreæ Gabrielis...Ecclesiasticarum Cantionum Quatuor vocum, Omnibus Sanctorum Solemnitatibus deseruientium. Liber Primus. *Apud Angelum Gardanum: Venetijs*, 1576. *obl.* 4°. **A. 195. a.**

Greghesche et Iustiniane...a Tre Voci. Nouamente Composte & date iu luce. Libro Primo. Tenore. *Apresso li Figliuoli di Antonio Gardano: Venetia*, 1571. *obl.* 8°. **53. a. 24. (6.)**

Libro Primo de Madrigali a Tre voci... Nouamente . . . ristampati. Canto. (Tenore.) (Basso.) 3 pts. *Appresso Angelo Gardano: Venetia*, 1582. *obl.* 4°. **D. 168. d.**

GABRIELI (Andrea) Di Andrea Gabrieli ... Il Primo Libro de Madrigali a Sei Voci. Nouamente Ristampato, *etc.* Canto. *Appresso Angelo Gardano: Venetia*, 1587. 4°. **D. 168. b.**

Di Andrea Gabrielli ... Il Primo Libro de Madrigali à Tre Voci, Nouamente... corretti, e ristampati. Canto. (Tenore.) 2 pts. *Appresso Alessandro Rauerij: Venetia*, 1607. 4°. **D. 168. e.**

Di Andrea Gabrieli...Il Secondo Libro di Madrigali a Cinque Voci, Insieme doi à Sei & vno Dialogo à Otto. Novamente ...Ristampato. Canto. (Alto.) (Tenore.) (Quinto.) 4 pts. *Apresso li Figliuoli di Antonio Gardano: Venetia*, 1572. *obl.* 4°. **A. 195.**

Di Andrea Gabrieli...Il Secondo Libro di Madrigali a Cinque Voci, Con vno Dialogo à Otto, Nouamente Ristampato. Canto. (Alto.) (Tenore.) (Basso.) 4 pts. *Appresso Angelo Gardano: Venetia*, 1588. *obl.* 4°. **A. 195. c.**

Di Andrea Gabrieli...Il Secondo Libro de Madrigali a Sei voci, Nouamente composti & dati in Luce...Canto. (Alto.) (Tenore.) (Basso.) (Quinto.) 5 pts. *Appresso Angelo Gardano: Venetia*, 1580. 4°. **D. 168. f.**

[Another copy. Basso.] **D. 168.**

Di Andrea Gabrieli...Il Secondo Libro De Madrigali a Sei voci, Nouamente Ristampato. Canto. (Alto.) (Sesto.) 3 pts. *Appresso Angelo Gardano: Venetia*, 1586. 4°. **D. 168. a.**

Madrigali et Ricercari...A Quattro voci, Nouamente Stampati & dati in luce, *etc.* Canto. (Basso.) 2 pts. *Apresso Angelo Gardano: Venetia*, 1589. 4°. **D. 168. c.**

Primus Liber Missarum Sex vocum, *etc.* Altus. *Apud filios Antonij Gardani: Venetijs*, 1572. *obl.* 4°. **A. 195. d.**

Andree Gabrielis...Psalmi Dauidici, qui Pœnitentiales nuncupantur, tum omnis generis Instrumentorum, tum ad uocis modulationem accomodati. Sex Vocum. Quintus. *Apud Angelum Gardanum: Venetijs*, 1583. 4°. **D. 168. g.**

Andreæ Gabrielis Sacræ Cantiones—vulgo Motecta appellatæ—Quinque vocum, tum uiua Voce, tum omnis generis Instrumentis cantatu commodissimæ. Liber Primus. Altus. (Bassus.) 2 pts. *Apud Angelum Gardanum: Venetijs*, 1584. *obl.* 4°. **A. 195. b.**

GABRIELI (Andrea) *See* Dialoghi.
Dialoghi Musicali de diuersi Eccellentissimi Autori,...Con due Battaglie a Otto Voci per sonar de Istrumenti da Fiato, di Annibale Podoano [or rather, Padovano], & di A. Gabrieli, *etc.* 1592. 4°. **E. 14.**

See Gardano (Angelo) Musica di Tredici Autori...Nella quale si contengono... Madrigali...delli infrascritti Autori...A. Gabrieli, *etc.* 1589. 4°. **K. 3. g. 11.**

GABRIELI (Andrea) and (Giovanni) Concerti...Continenti Musica di Chiesa, Madrigali, & altro, per voci, & Stromenti Musicali; à 6. 7. 8. 10. 12. & 16. Nouamente...dati in luce. Libro Primo et Secondo. Quinto. *Appresso Angelo Gardano: Venetia*, 1587. 4°. **E. 17.**

GABRIELI (Giovanni) Sacræ Symphoniæ ...Senis, 7, 8, 10, 12, 14, 15, & 16, tam vocibus, quam Instrumentis. Editio Noua, *etc.* Quintus. *Apud Angelum Gardanum: Venetiis*, 1597. 4°.
E. 1400.

Symphoniae Sacrae . . . Liber Secundus. Senis, 7, 8, 10, 11, 12, 13, 14, 15, 16, 17, & 19. Tam vocibus, quam instrumentis. Editio Noua, *etc.* Nonus. *Ære Bartholomei Magni* (*Stampa del Gardano*): *Venetiis*, 1615. 4°. **C. 64.**

See Gabrieli (A.) and (G.) Concerti... Continenti Musica di Chiesa, *etc.* 1587. 4°. **E. 17.**

See Gruber (G.) Reliquiæ Sacrorum Concentuum G. Gabrielis, *etc.* 1615. 4°.
C. 72.

See Lauro Verde. Il Lauro Verde. Madrigali...Aggiontoui di più doi Madrigali à otto voci, l' vno di A. Striggio, & di Gio. Gabrieli, *etc.* 1591. *obl.* 4°.
A. 277. c.

GABRIELLE ET PAULIN. La Saison se renouvelle. *Air de Gabrielle et Paulin* ou les Amours du Printems, [by — Leblanc,] avec Accomp^t de Guittare. *Chez Imbault: Paris*, [1788.] 8°.
B. 362. c. (61.)

Selon la coutume, au village. *Vaudeville de Gabrielle et Paulin, etc. Chez Imbault: Paris*, [1788.] 8°.
B. 362. c. (61*.)

GABRIELLI (Domenico) Balletti, Gighe, Correnti, Alemande, e Sarabande, à Violino, e Violone, con il secondo Violino à beneplacito...Opera Prima, *etc.* Violino Primo (Secondo). (Violone, ò Spinetta.) 3 pts. *Per Giacomo Monti: Bologna*, 1684. 4°. **d. 10.**

GAENGEL-WAGEN. Gängel-Wagen der Jugend und Stab des Alters...Sechsstimmige Epithalamion.
See Siebenhaar (M.)

GAERTNER VON SIDON. Der Gärtner von Sidon. [Le Jardinier de Sidon.] Ein Singspiel in zween Aufzügen aus dem Französischen übersetzt. [Music by F. A. Danican Philidor.]
See Operettas. Sammlung der komischen Operetten, *etc.* Band III. No. 6. 1772. 8°. **B. 729.**

GAERTNERMAEGDCHEN. Das Gärtnermägdchen. Oper.
See Wolf (E. W.)

GAFFER GRAY. Gaffer Gray. Scotch Song. *See* Ho. Ho, why dost thou shiver and shake. [1795?] fol.
G. 806. r. (18.)

[Another setting.] Gaffer Gray. Ballad.
See Percy (J.)

[Another setting.] Gaffer Gray. Ballad.
See Pitman (A.)

GAFFORUS (Franchinus) *See* Gaforus.

GAFFURUS (Franchinus) *See* Gaforus.

GAFORUS (Franchinus) Angelicum ac diuinum opus musice Franchini Gafurii laudensis Regii musici: ecclesieq; Mediolanensis phonasci: materna lingua scriptum. *Impressum per Gotardum de pōte: Mediolani*, 1508. fol.
K. 1. g. 8. (1.)

48 *leaves without pagination.* 38, 39, 40 *lines to the full page. Register: sigs. A in four, B–F in sixes, G–H in fours, I in six. The verso of A^I and the recto of I^VI are blank.*

Apologia Franchini Gafurii Musici aduersus Ioannem Spartarium & complices musicos Bononienses. MS. NOTES. *Impressum per magistrum Augustinum de Vicomercato: Taurini*, 1520. fol.
K. 1. g. 8. (2.)

10 *leaves without pagination.* 33, 34 *lines to the full page. Register: sig. A. The recto of the last leaf bears a woodcut of the arms of Jean Grolier; the verso is blank.*

Franchini Gafurii Laudensis Regii Musici publice profitentis: Delubriq; Mediolanensis Phonasci: de Harmonia Musicorum Instrumentorum Opus.
Impressum per Gotardum Pontanum: Mediolani, 1518. fol. **K. 1. g. 7.**

106 *leaves.* 33 *lines to the full page. Register: sigs. a in four, A–M in eights, N in six. The title-page and verso of ff. lxiv, lxxxviii, and N^6 contain woodcuts by (according to some verses on the verso of fol. N^5) Guillaume Lesignerre of Rouen. On the verso of a^1 are the arms of Jean Grolier.*

GAFORUS (Franchinus) *Begin* [fol. 1, *verso.*] Liber Primus Huius Operis. [Fol. 2, *verso.*] Clarissimi ac Prestantissimi Musici Franchini Gafori Laudensis Theoricum opus musice discipline. *Impressum per Magistrum Frāciscū de dino: Neapolis*, 1480. 4°. **K. 1. g. 1.**

115 *leaves, without title-page, pagination, register, or catchwords.* 26 *lines to the full page, sheets in eights. Leaf* 5 *is blank. This copy is imperfect, wanting leaves* 55–58. *On the recto of fol.* 18 *is a woodcut of the discovery of the consonances of Pythagoras.*

Musice utriusq$_3$ cantus practica excellentis Frāchini Gafori Laudensis libris quatuor modulatissima. MS. NOTES.

Impressa opera & impensa Angeli Britannici: Brixiæ, 1497. fol. **K. 1. g. 4.**

112 *leaves, without pagination.* 38 *lines to the full page. Register: sigs. a–b in eights, c in six, aa–kk in eights, ll in six. Preceded by four leaves without signature, the recto of the second of which, as well as the verso of cc$_5$ and of ee$_5$, is blank. Fol. ll$_6$ (a blank leaf) is wanting.*

Practica Musice Franchini Gafori Laudensis. *Impressa opera & Impensa Ioannis petri de Lomatio per Guillermum Signerre: Mediolani*, 1496. fol. **K. 1. g. 3.**

112 *leaves, without pagination.* 38 *lines to the full page. Register: sig.* r *in four, a, b, in eights, c in six, aa–kk in eights, ll in six, the recto of* r^2, *the verso of cc^5, ee^5, and ll^6 are blank.*

Practica Musicae utriusq$_3$ cantus excellentis franchini gaffori Laudensis. quatuor libris modulatissima. MS. NOTES

Impressum per Bernardinum Misintam. de Papia. Sumptu & Impensa. Angeli Britannici: Brixiæ, 1502. fol. **K. 1. g. 5.**

112 *leaves without pagination.* 40, 42, 44 *lines to the full page. Register: sigs. a–b in eight, c in six, B–K in eight, L in six, preceded by four leaves without signature, the verso of the first of which and the recto of the second, as well as the verso of C^V and of E^V are blank. The last leaf (a blank) is wanting.*

[Another copy.] **59. d. 20.**

Practica musicae vtriusc$_3$ cātus excellētis Frāchini gaffori laudēsis. Quattuor libris modulatissima: Sūmaq$_3$ diligētia novissime īpressa. *Impressa per Augustinum de Zannis de Portesio: Venetiis*, 1512. fol. **K. 1. g. 6.**

82 *leaves*, 44 *lines to the full page. Register: sigs. A–I in eights, K in ten. There is a woodcut on the title-page, signed L. The verso of A^1 and K^X are blank.*

GAFORUS (Franchinus) Theorica Musice Franchini Gafuri Laudensis. *Impressum per Magistrum Philippum Mantegatium Lictum Cassanum opera & impensa Magistri Ionnnis Petri de Comatio: mediolani*, 1492. fol. **K. 1. g. 2.**

68 *leaves without pagination.* 38 *lines to the full page. Register, a–k in eights, preceded by four leaves without signature, the recto of the third of which is blank, as is also the verso of fol. K^8. The title-page and the recto of fol. b^8 have woodcuts.*

See Spataro (G.) Errori de Franchino Gafurio...Da Maestro Ioañe Spatario... Subtilemente demonstrati. 1521. 4°. **K. 1. f. 14.**

GAFURIO (Franchino) *See* Gaforus.

GAFURIUS (Franchinus) *See* Gaforus.

GAGEURE DE VILLAGE. La Gageure de Village, Comédie en prose et en un Acte...Avec la Musique. *Chez Duchesne: Paris*, 1756. 8°. **163. e. 21.**

GAGLIANO (Giovanni Battista da) Psalmi Vespertini cum Litaniis Beatissima Virginis Quinis Vocibus Modulandi... Opus Tertium. Cantus. (Tenor.) (Bassus.) (Quintus.) (Bassus Generali.) 5 pts. *Apud Alexandrum Vincentium: Venetiis*, 1634. 4°. **D. 51.**

GAGLIANO (Marco da) La Dafne di Marco da Gagliano nell' Accademia de gl'Elevati l'Affannato, rappresentata in Mantova. [Words by O. Rinuccini.] *Appresso Cristofano Marescotti: Frienze*, 1608. fol. **K. 8. g. 12.**

Di Marco da Gagliano...Il Primo Libro de Madrigali a Cinque Voci. Nouamente stampato. Canto. (Tenore.) 2 pts. *Appresso Angelo Gardano: Venetia*, 1602. 4°. **C. 212.**

Il Quinto Libro de Madrigali a Cinque Voci...Nouamente Stampato. Canto. (Alto.) (Tenore.) (Basso.) (Quinto.) 5 pts. *Appresso Angelo Gardano & Fratelli: Venetia*, 1658. 4°. **C. 212. a.**

Sacrarum Cantionum Unis ad Sex Decantandarum Vocibus...Liber Secundus, *etc.* Bassus Generalis. *Sub Signo Gardani. Apud Bartholomeum Magnum: Venetiis*, 1622. fol. **G. 72.**

GAITÉ. Gaité militaire. [Song.] *See* Ladurner (I. A.)

GALANT. Le Galant Serrurier. [Song.] *See* Daus. Dans le quartier Saint Honoré, *etc.* [1765?] 8°. **B. 362.** j. **(22.)**

GALANT JARDINIER. Le Galant Jardinier; Comédie; représentée pour la première fois, le 10 Novembre 1704. [By F. C. Dancourt, with music by J. D. Gillier.] *Paris*, 1760.] 12°. **241. c. 9.**

Part of 'Les Œuvres de Théatre de M. D'Ancourt,' etc. tom. 9.

GALANTS. Galans je vais vous apprendre. *Le Jeu de Trictrac.* Romance. [*Paris*, 1780?] 8°. **B. 362. b. (133.)**

GALATEA. La Galatea. Dramma. *See* VITTORI (L.)

GALATHEE. Des Daphnis aus Cimbrien Galathee. [Songs.] *See* DAPHNIS, *aus Cimbrien, pseud.*

GALEAZZI (FRANCESCO) Elementi teorico-practici di Musica con un Saggio sopra l'Arte di suonare il Violino, *&c.*, 2 tom. *P. Cracas* (*M. Puccinelli*) : *Roma*, 1791, 96. 8°. **7898. b. 1.**

GALEOTTI (SALVATORE) Six Sonatas for two Violins, with a Thorough Bass for the Organ or Harpsichord. Five by Sig^r^ Salvatore Galeotti and one by Sig^r^ C. G. Lidardi. [Separate Parts.] *Printed for P. Welcker : London*, [1768?] fol. **g. 516. a.**

GALEOTTI (STEFANO) Twenty Italian Minuets for two Violins and a Bass. *Printed for H. Thorowgood : London*, [1770?] *obl.* 4°. **b. 57. b. (2.)**

Six Solos for a Violoncello with a Thorough Bass for the Harpsicord . . . Opera 33^a^. *Printed for W. Randall & I. Abell : London*, [1770?] fol. **g. 24. a. (6.)**

Nos. 1–4 *of this set are the same as Op.* 1, *Nos.* 2, 3, 5 *and* 6.

Two Sonatas for two Violins and a Bass. [Separate Parts.] *Printed for Thorowgood and Horne : London*, [1761?] fol. **g. 274. h. (1.)**

Six Sonatas for Two Violoncellos with a Through Bass for the Harpsicord, *etc.* [Separate Parts.] *Printed for I. Walsh : London*, [1765?] fol. **g. 242. (11.)**

Sei Sonate per Violoncello Solo e Basso . . . Opera Prima. *Chez Le Clerc : Paris*, [1765?] fol. **g. 516.**

Six Sonates à Deux Violons & Basse Continue. Opera II. [Separate Parts.] *Chez J. J. Hummel : Amsterdam*, [1770?] fol. **h. 2851. d. (7.)**

Six Sonatas for Two Violins with a Thorough Bass . . . Opera IV. [Separate Parts.] *Printed for . . . A. Hummell : London*, [1770?] fol. **g. 274. i. (2.)**

GALÉRIE. La Galérie de l'Académie Royale de Musique, contenant les Portraits, en Vers, des principaux sujets, qui la composent en la presente année 1754. Dédiée à Jean Jacques Rousseau . . . Par un zelé partisan de son système sur la Musique Françoise. [*Paris*?] 1754. 4°. **557*. d. 30. (4.)**

GALILEI (VINCENTIO) Dialogo . . . della Musica Antica et della Moderna. *Appresso Giorgio Marescotti : Fiorenza*, 1581. fol. **K. 7. f. 5.**

GALILEI (VINCENTIO) [Another copy.] **59. d. 23.**

Dialogo della Musica Antica e Moderna, di Vincentio Galilei . . . in sua Difesa contro Ioseffo Zarlino. *Per Filippo Giunti : Fiorenza*, 1602. fol. **558*. e. 7.**

Fronimo Dialogo . . . sopra l'Arte del bene intauolare, et rettamente sonare la Musica negli strumenti artificiali . . . Nouuamente ristampato, & dall' Autore istesso arrichito . . . di nouità di concetti, & d' essempi. *Appresso l'Herede di Girolamo Scotto : Vineggia*, 1584. fol. **K. 4. 1. 8.**

[Another copy.] **K. 4. i. 6.**

Discorso . . . intorno all' opere di messer Gioseffo Zarlino . . . et altri importanti particolari attenenti alla musica, *etc.* *Appresso Giorgio Marescolti : Fiorenza*, 1589. 8°. **7897. aa. 67.**

GALLANT. The Gallant British Admiral. [Song.] *See* COME. Come each true British subject. [1781.] fol. **G. 307. (68.)**

The Gallant Forty Second. Ballad. *See* MOOREHEAD (J.)

The Gallant Soldier. Song. *See* OFFLEY (H. F.)

The Gallant Tar. Song. *See* HOOK (J.)

GALLASSI (ANTONIO) Le Cri de la Douleur. Complainte addressée aux Français egarés par M. de Curt, *etc.* [Song.] [*London*,] 1792. fol. **H. 1670. (1.)**

GALLERANO (LEANDRO) Missæ quæ ut harmonicis reddantur numeris senas voces . . . Opus decimumtertium, *etc.* Sextus. *Apud Alexandrum Vincentium : Venetiis*, 1623. 4°. **C. 213.**

GALLEY. The Galley Slave. Song. *See* REEVE (W.) [*The Purse.*]

GALLEY (JOHN) Twelve Strathspeys and Two Hornpipes for the Violin or Piano Forte, with Figures for each Dance. *W. Wright : Newcastle upon Tyne*, [1800?] *obl.* 4°. **b. 55. a. (3.)**

GALLI ( ) *Signora* [Se son lontana.] When first I saw thee graceful move. *A new Song . . .* Sung at the publick Gardens. *Engraved by Sig^ra^ Philips :* [*London*, 1750?] *s. sh.* fol. **H. 1994. a. (12.)**

—— [Another edition.] When first I saw thee graceful move. *A New Song, etc.* [*London*, 1750?] *s. sh.* fol. **G. 313. (95.)**

—— *See* HASSE (J. A.) Twelve Duets or Canzonets . . . To which is added the favourite Song of Sig^ra^ Galli. [1750?] *obl.* fol. **E. 525.**

—— When first I saw thee graceful move. *A new Song, etc.* [*London*, 1755.] 8°. **250. c. 2.**

The Gentleman's Magazine, Vol. XXV., p. 515.

GALLI ( ) *Signora*

—— [Another edition.] When first I saw thee graceful move. *A New Song, etc.* *See* CHLOE. Chloe, or the Musical Magazine, *etc.* No. 27. [1760?] fol. **G. 433.**

—— When first I saw thee graceful move. *A New Song, etc.* [*London*, 1763.] 8°. **P.P. 5438. z.**

The Universal Magazine, Vol. XXXIII., p. 152.

—— [For editions published anonymously:] *See* WHEN.

GALLIARD (JOHANN ERNST) The Advice. [Song, words] By Mr. Concanen. [Begins: "The Lass that would know how to manage a Man."] [*London*, 1740?] *s. sh.* fol. **G. 316. f. (36.)**

[Another edition] The Advice. [Song words] By Mr. Concanen, *etc.* *Printed for J. Simpson:* [*London*, 1745?] *s. sh.* fol. **H. 1994. c. (30.)**

The Advice. *See* PRITHEE. Prithee foolish Boy give o'er. *The Advice.* [Song, music attributed to J. E. Galliard.] [1735?] *s. sh.* fol. **G. 305. (122.)**

[Apollo and Daphne.] Songs in the New Entertainment call'd Apollo & Daphne . . . Perform'd . . . at the Theatre Royall in Lincoln's Inn Fields. [Words by L. Theobald.] *Printed for I. Walsh . . . and Joseph Hare: London*, [1726.] fol. **Ad. MS. 31,588. fol. 130.**

—— [For songs published anonymously:] *See* APOLLO AND DAPHNE.

As the Mole's silent Stream. *A Song, etc.* [*London*, 1730?] *s. sh.* fol. **G. 306 (39.)**

[Another edition.] As the Mole's silent stream. *A Song, etc.* *London*, [1740?] *s. sh.* fol. **G. 316. d. (38.)**

[Calypso and Telemachus.] Songs in the Opera of Calypso & Telemachus . . . the Words by Mr. Hughes. *Printed for J. Walsh & J. Hare: London*, [1712.] fol. **G. 923. (1.)**

—— [For songs, &c., published anonymously:] *See* CALYPSO AND TELEMACHUS.

[Circe.] Fairest if thou can'st be kind. *A Song* sung by Mr. Pack in the Opera of Circe, *etc.* [*London*, 1720?] *s. sh.* fol. **H. 1601. (142.)**

—— Let nature henceforward neglect. *A Song.* Sung by Mrs. Thurmond and Mr. Pack in . . . Circe, *etc.* [*London*, 1720?] *s. sh.* fol. **G. 315. (163.)**

—— Oft on the troubled Oceans face. *A Song* in . . . Circe, *etc.* [*London*, 1720?] *s. sh.* fol. **H. 1601. (349.)**

—— [Another copy.] **G. 310. (175.)**

—— [Another copy.] **G. 315. (156.)**

Dr. Faustus or the Necromancer. [For songs, &c., published anonymously:] *See* DOCTOR FAUSTUS.

GALLIARD (JOHANN ERNST) Six English Cantatas after the Italian manner. [Words by Hughes, Congreve and Prior.] *Printed for J. Walsh & J. Hare: London*, [1725?] fol. **H. 117. b.**

[Another edition.] Six English Cantatas after the Italian manner. *Printed for J. Walsh: London.* [1735?] fol. **G. 223. (2.)**

Fairest if thou can'st be kind. *See* supra: [*Circe.*]

The Fond Shepherdess. [Song.] [*London* 1730?] *s. sh.* fol. **G. 303. (12.)**

[Another copy.] **G. 308. (53.)**

[Another edition.] The Fond Shepherdess. [*London*, 1740?] *s. sh.* fol. **G. 316. e. (21.)**

The Fond Shepherdess. A New Song, *etc.* [*London*, 1749.] 8°. **157. l. 11.**

The London Magazine, 1749, *p.* 476.

The Hymn of Adam and Eve, out of the Fifth Book of Milton's Paradise-Lost, *etc.* [Cantata for two voices.] [*London*,] 1728. *obl.* 4°. **B. 440. (1.)**

The Morning Hymn taken from the Fifth Book of Milton's Paradise Lost. The Overture, Accompanyments & Chorusses added by B. Cooke, *etc.* [Full Score.] *Welcker: London*, [1773.] fol. **I. 359. (2.)**

Page 1 *is signed by Cooke.*

Jolly Mortals, fill your Glasses. *A Song, etc.* [Words by E. Ward.] [*London*, 1730?] *s. sh.* fol. **G. 136. e. (43.)**

[Another edition.] Jolly Mortals, fill your Glasses, *etc.* [*London*, 1735?] *s. sh.* fol. **G. 309. (4.)**

Jupiter and Europa. [For editions and excerpts published anonymously:] *See* JUPITER AND EUROPA.

Kind God of Sleep. *A Song, etc.* [*London*, 1735?] *s. sh.* fol. **G. 309. (172.)**

[Another edition.] Kind God of Sleep. *An Address to the God of Sleep, etc.* [By J. E. Galliard.] [1740?] *s. sh.* fol. *See* KIND. **H. 1994. (39.)**

The Lady's Triumph. [For songs, &c., published anonymously:] *See* LADY'S TRIUMPH.

Let nature henceforward neglect. *See* supra; [*Circe.*]

Oft on the Troubled Oceans face. *See* supra: [*Circe.*]

[The Rape of Proserpine.] The Songs in the New Entertainment call'd The Rape of Proserpine, *etc.* [Words by L. Theobald.] *Mickepher Rawlins:* [*London*, 1725.] fol. **Ad. MS. 31,588. fol. 91.**

A set of proofs, with corrections in Galliard's handwriting and an extra song ('O Raree Show') not found in other copies.

GALLIARD (Johann Ernst) [The Rape of Proserpine. Another copy.]
Ad. MS. 31,588. fol. 111.
In this copy the basses are figured in the composer's handwriting.

—— [Another copy.] **H. 117.**

—— [For songs, &c., published anonymously:] *See* Rape of Proserpine.

[The Royal Chace.] With early Horn. A Fav'rite Song . . . Sung by Mr. Beard, *etc.* [Words by E. Phillips.] [*London*, 1737?] *s. sh.* fol. **G. 313. (137.)**

—— The Early Horn, with the Recitative and Symphonies, *etc.* [*London*, 1765?] fol. **G. 312. (202.)**

—— [For songs, &c., published anonymously:] *See* Royal Chace.

VI Sonatas for a Flute & a Through Bass, *etc.* [Op. I.] *Engrav'd by T. Cross: [London*, 1710?] *obl.* fol. **e. 700.**

Sonata a Flauto solo e Basso Continuo . . . Opera prima. *E. Roger: Amsterdam*, [1710?] fol. **g. 280. b. (3.)**

[Another edition.] Sonata a Flauto solo e Basso Continuo . . . Opera prima. *E. Roger: Amsterdam*, [1710?] fol. **g. 422. (2.)**

Six Sonatas for the Bassoon or Violoncello with a Thorough Bass for the Harpsicord. *Printed for I. Walsh: London*, [1732.] fol. **f. 515.**

With early Horn.
See supra: [*The Royal Chace.*]

See Caporale (A.) XII Solos for the Violoncello . . . VI compos'd by Mr. Galliard, *etc.* 1746. *obl.* fol. **e. 277. (1.)**

See Harlequin's Museum. The Overture, Songs, Dances, &c. in . . . Harlequin's Museum . . . Compiled . . . from the Works of . . . Galliard, *etc.* [1792.] *obl.* fol. **E. 108. d.**

See Harmonia Anglicana. Harmonia Anglicana . . . A Collection of . . . Songs . . . by . . . Galliard. [1765?] fol. **G. 103. b.**

See Tosi (P. F.) Observations on the Florid Song . . . Translated . . . by Mr. Galliard, *etc.* 1742. 12°. **1042. d. 16.**

GALLICULUS (Joannes) Isagoge . . . de Composicione Cantus. *See* Rhau (G.) Enchiridion Utriusq; Musicę Practicę, *etc.* Pt. II. 1520. 8°. **K. 8. c. 2.**

Libellus de Compositione Cantus. *Apud Georgium Rhau: Vitebergae*, 1538. 8°. **K. 8. c. 8.**
This edition may have formed a third part to the edition of Rhau's Enchiridion published in the same year, as was the case with the editions of 1520 *and* 1546.

GALLICULUS (Joannes) Libellus de compositione cantus, *etc.*
Apud Haeredes Georgij Rhau: Vitebergae, 1553. 8°. **K. 8. c. 7*. (2.)**

Libellus de compositione Cantus.
See Rhau (G.) Enchiridion, *etc.* Pt. III. 1546. 8°. **K. 8. c. 7.**

GALLICUS (Jachetus) [*i.e.* Jachet Collebaudi.] *See* Jachet, *of Mantua.*

GALLINI (Giovanni Andrea Battista) Critical Observations on the Art of Dancing; To which is added, a Collection of Cotillons or French Dances. *Printed for the Author: London*, [1772?] 8°. **7905. cc. 15.**

GALLIOTTI (Stefano) *See* Galeotti.

GALLO (Giovanni Pietro) Io. Petri Galli . . . Motectorum Quinque & Octo Vocum. Liber Primus. Bassus. *Apud Nicolaum Mutium: Romæ*, 1600. 4°. **C. 9.**

GALLON. The Gallon a Day. [Song.] *See* In. In Charles the Second's merry Days. [1775?] *s. sh.* fol. **G. 309. (152.)**

GALLUPPI (Baldassare) *See* Galuppi.

GALLUS (Jacobus) *See* Haendl (J.) called *Gallus.*

GALLUS (Joannes) *See* Jhan, *Maitre.*

GALLUS (Johann) *See* Mederitsch (J.) called *Gallus.*

GALUPPI (Baldassare) [Antigono.] The Favourite Songs in the Opera call'd Antigono. 2 Bks. *Printed for I. Walsh: London*, [1746.] fol. **G. 191. (1.)**

The Favourite Songs in the Opera call'd La Calamita de' Cuori. [By B. Galuppi.] 1763. fol. *See* Calamita de' Cuori. **G. 760. d. (5.)**

[Enrico.] The Favourite Songs in the Opera call'd Enrico, *etc.* [Words by F. Vaneschi. Book I.] *Printed for I. Walsh: London*, [1743.] fol. **G. 190. (2.)**

—— [Another edition.] The Favourite Songs in the Opera call'd Enrico. 2 Bks. *Printed for I. Walsh: London*, [1750?] fol. **H. 348. c. (8.)**

[Il Filosofo di Campagna.] The Favourite Songs in the Opera call'd Il Filosofo di Campagna. [Libretto by C. Goldoni.] 2 Bks. *Printed for I. Walsh: London*, [1761.] fol. **H. 348. c. (7.)**

—— [La Pastorella al prato.]
See Arne (T. A.) [*Doubtful and Spurious Works.*] The Seasons. Compos'd by Dr. Arne [or rather by B. Galuppi.] [1775?] *s. sh.* fol. **G. 313. (239.)**

—— La Pastorella al prato. [For editions of this song published as 'How blest the Maid']: *See* Love in a Village.

GALUPPI (Baldassare) How blest the Maid. *See* supra: [*Il Filosofo di Campagna. La Pastorella al prato.*]

Lesson [in D] for the Harpsichord. *J. Longman & Co.: [London,* 1770?] *obl.* fol. **e. 101. a. (3.)**

Lesson [in G, for Harpsichord]. *Printed for C. and S. Thompson: London,* [1765?] fol. **g. 271. a. (1.)**

Il Mondo alla Roversa, ossia le Donne che comandano; Dramma giocoso per musica...accommodato per il Clavicembalo dal' originale Venetiano. [Words by C. Goldini.] *Presso G. G. I. Breitkoff: Lipsia,* 1758. *obl.* fol. **F. 767.**

[Il Mondo della Luna.] The Favourite Songs in the Opera call'd Il Mondo nella Luna. [Words by C. Goldoni.] *Printed for I. Walsh: London,* [1760.] fol. **G. 760. g. (1.)**

Il Mondo della Luna. [Songs.] *See* Delizie. Le Delizie dell' Opere, *etc.* Vol. 14. [1776.] fol. **G. 159.**

La Pastorella al prato. *See* supra: [*Il Filosofo di Campagna.*]

[Penelope.] The Favourite Songs in the Opera call'd Penelope. [Words by P. Rolli.] *Printed for I. Walsh: London,* [1741.] fol. **G. 191. (2.)**

[Ricimero.] The Favourite Songs in the Opera call'd Ricimero. [Short score.] *Printed for I. Walsh: London,* [1755.] fol. **H. 2815. j. (3.)**

[Another edition. The Favourite Songs in...Ricimero.] *See* Delizie. Le Delizie dell' Opere, *etc.* Vol. 7. [1776.] fol. **G. 159.**

[Scipione in Cartagine.] The Favourite Songs in the Opera call'd Scipione in Cartagine. 2 Bks. *Printed for I. Walsh: London,* [1742.] fol. **G. 190. (1.)**

[Another copy. Book 2.] **H. 348. c. (9.)**

[Sirbace.] The Favourite Songs in the Opera call'd Sirbaces. *Printed for I. Walsh: London,* [1743.] fol. **G. 190. (3.)**

Sonate per Cembalo, *etc.* [Op. 1.] *Printed for I. Walsh: London,* [1765?] *obl.* fol. **e. 430. (1.)**

Sonate per Cembalo . . . Opera 2da. *Printed for I. Walsh: London.* [1765?] *obl.* fol. **e. 430. (2.)**

[Il Trionfo della Continenza.] The Favourite Songs in the Opera call'd Il Trionfo della Continenza. *Printed for I. Walsh: London,* [1746.] fol. **G. 191. (3.)**

GALUPPI (Baldassare) *See* Ghillini di Asuni ( ) a Valuable Collection of... Songs... from ... Opera's... by ... Galluppi, *etc.* [1776.] fol. **g. 421. a. (1.)**

See Hasse (J. A.) Farinelli's Celebrated Songs, &c. (Galuppi...& Pescetti's Chamber Aires...collected out of all their late Operas.) [1736–1755?] fol. **g. 444.**

See Lionel and Clarissa. Oh dry those Tears...Song...by Galluppi. [1780?] fol. **G. 383. j. (19.)**

See Love in a Village. Love in a Village, A Comic Opera...the Music by Handel,...Galuppi, *etc.* [1763.] *obl.* fol. **D. 269.**

See Overtures. Six Overtures in 8 Parts ...by...Galuppi, *etc.* [1765?] fol. **g. 212. a.**

See Overtures. Six Favourite Overtures in Six Parts...by...Galuppi, *etc.* [1770?] fol. **g. 474. a. (8.)**

See Perez (D.) [*Didone Abbandonata.*] The Favourite Songs in the Opera call'd La Didone Abbandonata. By [B. Galuppi and] Sigr Perez. [1761.] fol. **H. 325.**

GALWAY (Robert Monckton) *Viscount. See* Arundell (R. M.) *Viscount Galway.*

GAMBARINI (Elisabetta de) Lessons for the Harpsichord, intermix'd with Italian and English songs. Opera 2da. *Printed for the Author: London,* [1748.] *obl.* fol. **e. 9.**
With a mezzotint portrait of the composer by N. Hone.

XII English & Italian Songs, for a German Flute & Thorough Bass... Opera III. *Printed for the Authoress: [London,* 1750?] fol. **H. 1398**

GAMBLE (John) Ayres and Dialogues.—To be Sung to the Therobo-Lute or Base-Viol.—[Words by T. Stanley.] *William Godbid: London,* 1656. fol. **K. 2. g. 4.**
With a portrait engraved by T. Cross.

GAMBLER. The Gambler. [Song.] *See* You. You'll wonder, sage Doctor. [1780?] *s. sh.* fol. **G. 314. (110.)**

GAME. The Game of Skittles. [Song.] *See* Wennington (W.)

GAMESTER. The Gamester. Song. *See* Since. Since Gaming's in Fashion, *etc.* [1770?] *s. sh.* fol. **G. 807. b. (60.)**

The Gamester's Song. *See* Oswald (J.)

GAMUT. The Gamut for the Violoncello. *Henry Waylet: [London,* 1750?] *s. sh.* fol. **G. 315. (125.)**

GANDINO (Salvador) Messa e Salmi A 3. 4. voci...Opera Prima. Nouamente stampata, *etc.* Organo.
Stampa del Gardano. Apresso Francesco Magni: Venetia, 1653. 4°. **D. 235.**

GANTHONY (Joseph) The Absent Lover. A New Song, the words and musick by J. Ganthony, Junior.
[*London,*] 1760. 8°. **158. b. 5.**
The London Magazine, 1760, p. 153.

The Absent Lover. [Song.] The Words and Musick by J. Ganthony, Junr.
[*London*, 1760.] *s. sh.* fol. **G. 314. (55.)**

The Bachanalian. [Song.] Sung by Mr. J. Burton. The Words & Music by Mr. Ganthony. [*London*, 1775?] fol. **G. 308. (147.)**

A celebrated Hunting Cantata, the Banks of the Tweed, a favorite Cantata, the Bacchanalian, & Chloe's Advice, with Instrumental Parts to each, as Sung at Vaux-hall, Richmond, the Grotto Gardens, *etc.* *Longman, Lukey & Co.: London*, [1775?] fol. **G. 806. f. (33.)**

Damon and Cynthia. A Dialogue. Sung at Finches Grotto by Mr. Burton, & Mrs. Warwell, *etc.* [*London*, 1775?] *s. sh.* fol. **G. 310. (70.)**

The Modest Shepherd. [Song.]
[*London*, 1765.] 8°. **P.P. 5441.**
Royal Magazine, Vol. XIII., p. 212.

GARAT (Pierre Jean) Adieux d'un Soldat. Romance. Paroles de M. A. de Tilly...Avec Accomp[t] de Guittare.
Chez Imbault: Paris, [1790?] 8°. **B. 362. b. (190.)**

L'autre jour je crus entendre. *Romance.* Paroles de M. de Champcenet...Avec Accomp[t] de Guittare. *Chez Imbault: Paris*, [1790?] 8°. **B. 362. b. (175.)**

Eglé sur le peu que je vaux. *Romance.* Paroles de M. de Champcenet. Avec Accomp[t] de Guittare. *Chez Imbault: Paris*, [1790?] 8°. **B. 362. b. (187.)**

GARCIN (Laurent) *See* Traité. Traité du Mélo-Drame, *etc.* [By L. Garcin.] 1772. 8°. **1042. h. 8.**

GARDANE (Antonio) Excellentiss. Autorum Diuerse Modulationes que sub Titulo Fructus Vagantur per orbem, ab Antonio Gardane Nuper recognite. Liber Primus cum Quatuor Vocibus. Superius. (Altus.) (Tenor.) (Bassus.) 4 pts.
Apud Antonium Gardane: Venetijs, 1549. *obl.* 4°. **K. 4. c. 11.**
The composers named are: Jachet, N. Gombert, Leretier, Mestre Ihan, I. Du Pont, Alart, Lupi, Verdelot, Lasson, Archadelt, I. Du Billon, A. Gardane, Gose, Guarnier, Loyset Picton, D. Finot, Certon, and Claudin.

GARDANO (Angelo) Musica di Tredici Autori Illustri a Cinque Voci, per Angelo Gardano Raccolta & data in luce, & di nouo Ristampata. Nella quale si contengono i piu belli Madrigali; che hoggidi si cantino; delli infra scritti Autori. C. de Rore. G. Palestina. A. Striggio. A. Padoano. C. Merulo da Correg. A. Gabrieli. B. Spontone. C. Porta. B. Donato. O. di Lassus. G. L. Vuert. P. de Monte. G. M. Nanino. Canto. (Alto.) (Tenore.) (Basso.) (Quinto.) 5 pts. *Appresso Angelo Gardano: Venetia*, 1589. 4°. **K. 3. g. 11.**

GARDANO (Antonio) *See* Gardane.

GARDE. La Garde passe, il est minuit. Duo. *See* Deux Avares.

Garde ta raison. Parodie. *See* Prothée.

GARDEL (Maximilien Joseph Léopold Philippe) Minuet di la Cour and Gavot, *etc.* [P. F.] [*London*, 1785?] *s. sh.* fol. **g. 271. a. (2.)**

[Another edition.] Minuet di la Cour and Gavot, *&c.* [P. F.] *Sk[illern: London*, 1790?] *s. sh.* fol. **G. 795. (3.)**

[Another edition.] Minuet di la Cour and Gavot, *etc.* [P. F.] *G[eorge] S[mart: London*, 1785?] *s. sh.* fol. **h. 141. a. (5.)**

Minuet di la Cour and Gavot, *etc.* [P. F., Flute, & Guitar.] *Sk[illern: London*, 1790?] fol. **H. 2818. (11.)**

See Bishop (H.) Six New Minuets . . . to which is added a Minuet and Gavot by Mons[r] Gardel. [1790.] *obl.* 4°. **b. 53. b. (2.)**

GARDENER. The Gardener [Song, begins: 'A Gard'ner I be.']
See Dibdin (C.) [*The Sphinx.*]

The Gardener. [Song, begins: 'Ah how dismay'd.'] *See* Relfe (J.)

The Gardener's Daughter. [Song.] *See* Tawdry. The Tawdry Dames of London Town. [1750?] *s. sh.* fol. **G. 316. f. (32.)**

The Gardner's Delight. [Song.] *See* Young. Young John the Gard'ner, *etc.* [1735?] *s. sh.* fol. **G. 316. f. (149.)**

GARDEZ. Gardez le plus profond silence Vaudeville.
See Devienne (F.) [*Les Visitandines.*]

Gardés le plus profond silence. Vaudeville. *See* Visitandines. [*A moins que dans ce monastère.*]

GARDINER (P.) The Cheerful Spring, *etc.* [Song.] [*London*, 1774.] *s. sh.* 4°.
The London Magazine, May, 1774. **159. n. 6.**

Corydon and Phillis. A Pastoral. The Words by Mr. Cunningham. *Str[aight] & Sk[illern: London*, 1775?] *s. sh.* fol. **G. 308. (119.)**

GARDINER (P.) [Corydon and Phillis. Another edition.] The Shepherds in Clusters. [Song.] *Str[aight] & Sk[illern: London*, 1775 ?] *s. sh.* fol. **G. 312. (236.)**

Reason and Friendship. [Song.] *L[ongman] L[ukey] and B[roderip: London*, 1778 ?] *s. sh.* fol. **G. 308. (113.)**

The Shepherds in Clusters. *See* supra: [*Corydon and Phillis.*]

See DITTERSDORF (C. DITTERS VON) Admiral Lord Duncan's waltz, adapted... by P. Gardiner. [1800 ?] fol. **h. 184. c. (9.)**

GARDINER (WILLIAM) *See* G., W., *of Leicester.*

GARDOM (P.) Poor Tom Halliard. A Favorite Ballad. As sung by Madame Bianchi... Written by P. Pindar, *etc.* *I. Dale, for the Author: London* [1799 ?] fol. **G. 249. (61.)**

GARLAND. The Garland. Songs. *See* HOLCOMBE (H.)

The Garland. Song [begins: 'Oh let me weave']. *See* SMART (*Sir* G. T.)

The Garland. [Song, begins: 'The Pride of ev'ry Grove I chose.'] *See* WEIDEMAN (C. F.)

GARLANDS. The Garlands fade that Spring so lately wove. Glee. *See* AMATEUR.

GARNIER (JOSEPH) Six Duo Concertant pour deux Fluttes mêlés d'Airs Variés... 3e Livre. *Deroullede: Paris*, [1795 ?] fol. **g. 280. j. (5.)**

GARNOVICHI ( ) *See* GIORNOVICHI (G. M.)

GARNOVIK ( ) *See* GIORNOVICHI (G. M.)

GARRUS (FRANCISCUS) Francisci Garri, Natione Navarri, . . . opera aliquot . . . Missæ quatuor, octonis vocibus tres, & una duodenis. Defunctorum lectiones tres, octonis vocibus. Tria Alleluia, octonis etiam vocibus. Nunc primum in lucem edita. 6 pts. *Ex officina Petri Crasbeeck: Olisipone*, 1609. fol. **K. 7. g. 9.**

Probably wanting 6 part-books to complete the set. Only one part-book contains a title-page.

GARTH (JOHN) Thirty Collects, set to Music, *etc.* *Birchall, for the Author: London*, (1794.) *obl.* 4°. **B. 453.**

Six Sonata's for the Harpsichord, Piano Forte, and Organ; with Accompanyments for two Violins, and a Violoncello . . . Opera Seconda. *J. Blundell: London*, [1780 ?] fol. **g. 246.**

GARTH (JOHN) [Another edition.] Six Sonatas for the Harpsichord, *etc.* Opera Seconda. *J. Bland, for the Proprietor: London*, [1785 ?] fol. **h. 2801. a. (1.)**

Wanting the accompaniments.

Six Voluntarys for the Organ, Piano Forte or Harpsichord... Opera Terza. *Welcker: London*, [1780 ?] *obl.* fol. **d. 187.**

See MARCELLO (B.) [*Estro poetico-armonico.*] The First Fifty Psalms... adapted to the English Version, by J. Garth, *etc.* 1757. fol. **I. 10. b.**

GARULLUS (BERNADINUS) Bernardini Garulli ..Modulationum Quinque vocum, nunc recens in lucem prodeuntium Liber Primus. Cantus. (Altus.) (Tenor.) (Bassus.) (Quintus.) 5 pts. *Apud Hieronymum Scotum: Venetiis*, 1562. *obl.* 4°. **A. 197.**

GARZI (PIETRO FRANCESCO) Madrigali e Canzonette. A 2. 3. 4. 5. Voci... Opera Terza, *etc.* Canto Primo (Secondo). 2 pts. *Stampa del Gardano. Appresso B. Magni: Venetia*, 1629. 4°. **D. 167.**

GASMANN (FLORIAN LEOPOLD) Sei Quintetti, Dilatamenti Notturni o sia Serenate, per Violino Primo o Flauto, Violino Secondo, Due viole e Basso... Opera II. [Separate Parts.] *Au Bureau d'Abonnement de Musique: Paris*, [1775 ?] fol. **h. 2782. (3.)**

'*Raccolta del Harmonia. Collezzione Sessentesima decima ottava del Magazino Musicale.*'

GASPAR [VAN WEERBEKE] [Misse Gaspar. Aue regina celorum. O venus banth. E trop penser. Octaui toni. Se mieulx ne vient.] B[assus]. *Impressum...per Octauianū Petrutiu⁊, etc.: Venetijs*, 1506. *obl.* 4°. **K. 1. d. 6.**

[Missa Nastu pas.] *See* MASSES. Missarum diuerso⁊ auctoru⁊ Liber primus... Nastu pas [by] Gaspar, *etc.* 1508. *obl.* 4°. **K. 1. d. 8.**

GASPARINI (FRANCESCO) [Amleto.] Songs in the Opera of Hamlet, *etc.* [Music by F. Gasparini.] [1712]. fol. *See* AMLETO. **H. 114. (1.)**

[Antioco.] Songs in the Opera of Antiochus, *etc.* [Music by F. Gasparini.] [1711.] fol. *See* ANTIOCO. **H. 298.**

L'Armonico Pratico al Cimbalo. Regole, Osservazioni ed Avvertimenti per ben suonare il Basso, e accompagnare sopra il Cimbalo, Spinetta ed Organo, *etc.* *Appresso A. Bortoli: Venezia*, 1708. 4°. **7896. aaa. 15.**

L'Armonico Pratico al Cembalo... Quarta Impressione. *Appresso A. Bortoli: Venezia*, 1745. 4°. **7895. b. 4.**

GASPARINI (Francesco) L'Armonico Pratico al Cimbalo...Quinta Impressione. *Appresso A. Bortoli: Venezia*, 1764. 4°. **557*. c. 15. (3.)**

Cantate da Camera a Voce Sola. Opera Prima, *etc.* *Per i Gregorj: Lucca*, 1697. *obl.* 4°. **A. 397.**

VI. Trii per due Violini e Violoncello, *etc.* [With a Dedication by G. Soderini. Separate Parts.] *Printed for J. Johnson: London*, [1765?] fol. **g. 275.**

See Love's Triumph. Songs in the New Opera, call'd Love's Triumph, *etc.* [Music by C. F. Cesarini and F. Gasparini.] [1708.] fol. **H. 227.**

GASPARINI (Giovanni) *See* Overtures. A Collection of Several Excellent Overtures...to which is added that Incomperable Sonata for a Flute a Violin and a Bass (Compos'd by Mr. Gasperine), *etc.* [1710?] fol. **h. 17. (5.)**

GASPARINI (Quirino) L'Inno Stabat Mater, a Due Soprani, con Violini e Basso, *etc.* [Full Score.] [*Turin*? 1758?] fol. **H. 1042.**

GASSMANN (Florian Leopold) Six Quatuor à Deux Violons, Taille et Basse Obligés...Oeuvre Première. [Separate Parts.] *Chez J. J. Hummel: Amsterdam*, [1770?] fol. **h. 2830. (3.)**

GASTOLDI (Giovanni Giacomo) Balletti a Cinque Voci. Con li suoi Versi per cantare, sonare, & ballare, con vna Mascherata de cacciatori a Sei voci, & vn concerto de Pastori a Otto...Canto. *Appresso Pietro Phalesio: Anuersa*, 1601. *obl.* 4°. **B. 317. g.**

Balletti a Cinque Voci Con li suoi Versi per cantare, sonare & ballare, con vn Mascherata de Cacciatori à sei voci, & vn Concerto de Pastori à otto, *etc.* Tenore. (Basso.) [Quinto.] *Appresso Pietro Phalesio: Anuersa*, 1605. *obl.* 4°. **B. 317. d.**

The Quinto part is in MS., wanting the first and last madrigals, but containing three anonymous motets, and a motet, 'Quæ est ista,' by Annibale Stabile.

Balletti a Cinque Voci, *etc.* Quinto. *Appresso Paulo Kauffman: Norimberga*, 1606. 4°. **B. 317. f.**

Balletti a Cinque Voci, Con li suoi versi per cantare, *etc.* Alto. (Tenore.) (Basso.) 3 pts. *Appresso Pietro Ballard: Parigi*, 1614. *obl.* 4°. **B. 317. a.**

Balletti a Cinque Voci Con li suoi Versi per cantare, *etc.* Canto. (Alto.) (Tenore.) (Basso.) 4 pts. *Appresso Pietro Phalesio: Anuersa*, 1617. *obl.* 4°. **B. 317. c.**

GASTOLDI (Giovanni Giacomo) Balletti a Cinque Voci, Con li suoi Versi per cantare, *etc.* Canto. (Alto.) (Basso.) (Quinto.) 4 pts. *Appresso Giouanni Bogardo: Duaco*, 1627. *obl.* 4°. **B. 317. b.**

Fol. A of the Canto part is damaged.

Balletti a Cinque Voci Con li suoi Versi per cantare, *etc.* Tenore. *Appresso Everardo Cloppenburch: Amsterdam*, 1641. *obl.* 4°. **B. 317. e.**

The colophon bears the imprint: "Appresso Paolo Matthia, per Everardo Cloppenburch."

Italiaansche Balletten, Met 5 en 6 Stemmen...Op nieuws verrijkt met Verscheide Pastorellen, Cantzonetten, Mascaraden, &c. Op 3 en 4 Stemmen uit H. Vecchi. Alles in Duitsch vertaalt, met beide de Texten onder malkander. Noch zyn hier by gevoeght veelderhande Kanons, &c. Cantus. (Altus.) (Tenor.) (Bassus.) (Quinto.) 5 pts. *By Paulus Matthysz: Amsterdam*, 1657. *obl.* 4°. **B. 317.**

Completorium ad Usum S. Romanæ Ecclesiæ perfectum. Sacreq; illę Laudes, quibus diuinum terminatur Officium... Quaternis Vocibus. Tenor. *Apud Riciardum Amadinum: Venetiis*, 1589. 4°. **D. 85. b.**

Il Terzo Libro de Madrigali a Cinque Voci Con duoi a Sei, & uno a Otto... Nouamente composti, & dati in luce. Tenore. *Appresso Ricciardo Amadino: Venetia*, 1598. 4°. **D. 85. c.**

Di Gio. Giacomo Gastoldi...E d' altri Eccellentiss. Musici de Milano, Il Primo Libro della Musica a Due Voci. Canto. (Tenore.) 2 pts. *Appresso l' herede di Simon Tini, & Gio. Francesco Besozzo: Milano*, 1598. 4°. **D. 85.**

The composers named in this work are: O. Vecchi, S. Canton, R. Rogniono, G. D. Rognoni, G. P. Cima, and H. Baglione.

Johann Jacobi Gastoldi vnd anderer Autorn Tricinia, welche zuvor mit Italianischen Texten componiert, jetzo aber...mit Teutschen Weltlichen Texten in Truck gegeben durch Valentinum Hauszmann, *etc.* Cantus II. *Durch Paulum Kauffmann Nürmberg*, 1607. 4°. **D. 85. a.**

The composers named in this collection are: Gastoldi, L'Affettuoso, L'Invaghito, L. Marentio, H. Vecchi, and V. Hausmann.

GASTRITZ (Matthias) Nouæ Harmonicæ Cantiones ut piæ, ita etiam suaues et iucundæ, quinque uocibus concinnatæ, & nunc primum in lucem editæ, *etc.* Discantus. (Altus.) (Tenor.) (Bassus.) (Vagans.) 5 pts. *Impressum in Officina Typographica Ulrici Neuberi: Norinbergæ*, 1569. *obl.* 4°. **A. 208.**

GATES (John) Daughter sweet of Voice and Air. *An Ode to Echo, etc.* [Song.] [*London*, 1740?] *s. sh.* fol. **H. 1994. c. (31.)**

A Petition to Venus. [Song.] Set to Musick by Mr. Gates Junr. [*London*, 1750?] *s. sh.* fol. **H. 1994. (25.)**

GATHER. Gather sweet rosebuds. Glee. *See* Lawes (W.)

Gather your Rose-buds while you may. *A Song and Glee* for three Voices. [Words by R. Herrick, music by W. Lawes.] Taken from a Synopsis of Vocal Musick, Printed in...1680. *R[ichard] B[rid]e:* [*London*, 1780?] *s. sh.* fol. **G. 308. (32.)**

Gather your Rose Buds. Glee. *See* Hook (J.)

GATTA (Marco Della) Breve Ragguaglio delle Principale Regole del Canto Fermo Gregoriano. Parte Prima, divisa in nove Dialoghi con breve Appendice del Canto Fratto, *etc.* (Esempj e Cantilene di Canto Fermo Gregoriano con Appendice di Messe, ed Officiatura de' Morti. Parte Seconda, *etc.*) 2 vols. *Presso V. Orsini: Napoli*, 1793 (1794). 4°. **7897. h. 50.**

GATTI (Luigi) Nel lasciarti in questo istante. *Rondo, etc.* *Longman and Broderip: London*, [1785?] fol. **G. 810. (28.)**

GATTI (Theobaldo de) Scylla, Tragédie mise en musique, *etc.* *Chez Christophe Ballard: Paris*, 1711. *obl.* 4°. **C. 386.**

GATTO (Simone) Motectorum iiii. v. vi. vii. viii. x. & xii. Vocibus Simonis Gatti ... Tum Annibalis Perini ... insequens opus hoc Leuidense nouiter Collectorum, Autore Horatio Sardena, *etc.* Bassus. (Octavus.) 2 pts. *Apud Ricciardum Amadinum: Venetiis*, 1604. 4°. **C. 45.**

GATTUS (Simon) *See* Gatto.

GAUDENTIUS. Γαυδεντίου Φιλοσόφου Ἁρμονικὴ Εισαγωγή. Gaudentii, Philosophi, Harmonica Introductio. Marc. Meibomius Primus Latine vertit, ac Notis illustravit. *See* Meibomius (M.) Antiquæ Musicæ Auctores Septem, *etc.* Vol. I. 1652. 4°. **55. b. 18, 19.**

GAUDRY (Richard) And are all thy vows come to this. [Song.] *Set by Mr. Gaudry*, the Words by Miss E. C. Keene. [*London*, 1780?] *s. sh.* fol. **H. 1994. (26.)**

Hope. A favorite Sonnett, *etc.* *T. Williams: London*, [1795?] fol. **G. 808. g. (15.)**

June. A favourite Song...sung by Mr. Burket at Ranelagh. [*London?* 1785?] *s. sh.* fol. **H. 1601. a. (39.)**

GAUDRY (Richard) Ye Shepherds ye Nymphs and ye Swains. *Song . . .* the Words by Miss E. C. Keene. [*London*, 1780?] *s. sh.* fol. **H. 1994. (27.)**

GAUDY. The Gaudy tulip swells with pride. *The Gaudy Tulip.* [Song.] Sung by Miss Brent, at Vauxhall. [*London*, 1766.] 8°. **158. l. 11.**
The London Magazine, 1766, *p.* 48.

The gaudy Tulip swells with pride. *The Gaudy Tulip.* [Song.] Sung by Miss Brent at Vaux-Hall. [*London*, 1770?] *s. sh.* fol. **G. 312. (107.)**

GAUTIER ( ) *Organist of Saint Denis.* Plainte Amoureuse. Ariette. [*Paris,*] 1765. *s. sh.* 4°. **298. d. 26.**
Mercure de France, June, 1765.

GAVAUX (Pierre) *See* Gaveaux.

GAVEAUX (Pierre) L'Amour filial. Opéra en un Acte. Paroles de C. A. Demoustier...Gravé par la Citoyenne Le Roy, *etc.* [Full Score.] *Chez Huet: Paris*, [1792.] fol. **H. 534. c.**

—— Jeunes amants, cueillés des fleurs. *Air...*Accompagnement de Guittare par M. Le Moine. *Chez Imbault: Paris*, [1792.] 8°. **B. 362. a. (50.)**

—— Jeunes Amants. *See* George et Gros Jean. Leurs petits sont pour les oiseaux ...Air: Jeunes amans, cueillés des fleurs [by P. Gaveaux]. [1793?] 8°. **B. 362. a. (52.)**

—— [Mes chers enfans, unissez-vous.] *See* Georges et Gros-Jean. Plus de procès...Vaudeville...Air du Vaudeville de l' Amour filial [by P. Gaveaux]. [1793.] 8°. **B. 362. (2.)**

—— [For songs, &c., published anonymously:] *See* Amour Filial.

C'est en vain que les amoureux. *See* infra: [*Le Traité Nul.*]

Ces beaux galans, ces jeunes gens. *See* infra: [*Le Trompeur Trompé.*]

The Dish of Tea, or Ladies Answer to 'Pipe of Tobacco.' The Words by a Gentleman, *etc.* *J. Longman, Clementi & Co.: London*, [1800?] fol. **G. 808. c. (13.)**

[Ernesta.] Quoi! toujours à mes desirs. *Romance d'Ernesta.* Paroles de Mme d'Entraigues, *etc.* *Frères Gaveaux: Paris*, [1800?] fol. **G. 546. (46.)**

La Famille Indigente, Opéra en un Acte, Paroles de B. Planterre ... Oeuvre iie. [Full Score.] *Chez les Frères Gaveaux: Paris*, [1793.] fol. **G. 272. a.**

Jeunes amants, cueillés des fleurs. *See* supra: [*L'Amour filial.*]

GAVEAUX (Pierre) [Lise et Colin. Opera in two acts, written by E. Hus. Full Score.] [*Paris*, 1795.] fol. **G. 272. e.**

Imperfect, wanting the title-page.

Le Locataire. Opéra Comique en un acte. Paroles de Sewrin . . . Œuvre xviii^e. [Full Score.] *Frères Gaveaux : Paris*, [1800.] fol. **G. 272. d.**

[Ovinska.] Ouverture et entr'actes d'Ovinska . . . Arrangés pour le Forte-Piano avec accompagnement de Violon par N. Carbonel. *Frères Gaveaux : Paris*, [1800.] fol. **h. 1480. p. (5.)**

[La Partie Carée.] Que ces minois jolis. *Rondo de la Partie Quarrée* . . . Arrangé pour Piano ou Harpe, par N. Carbonel. *Chez les frères Gaveaux : Paris*, [1800?] fol. **G. 554. a. (47.)**

—— [For songs, &c., published anonymously:] *See* Partie Carée.

Le Petit Matelot, Opéra en un Acte. Paroles de Pigault le Brun . . . Gravé par la Citoyenne Le Roi. [Full Score.] *Chez les Frères Gaveaux : Paris*, [1796.] fol. **G. 272. b.**

Que ces minois jolis.
See supra : [*La Partie Carrée.*]

Quoi ! toujours à mes désirs.
See supra : [*Ernesta.*]

La Réveil du Peuple. [Song.] . . . Paroles du C. J. M. Souriguère. Arrangé par C. M. Plentale, *etc.* [*London*, 1795.] fol. **G. 295. (12.)**

—— [For editions published anonymously:] *See* Peuple. Peuple français, peuple de frères.

Sophie et Moncars, ou l'Intrigue Portugaise. Opéra en trois Actes . . . Paroles de J. H. Guy . . . Œuvre 12^e. Gravé par Mad^e Brunet. [Full Score.] *Chez les Frères Gaveaux : Paris*, [1797.] fol. **G. 272.**

Le Tombeau d'Eucharis. [Song.] Paroles de Mr. Riboutté, *etc.* *Chez les Frères Gaveaux : Paris*, [1800?] fol. **G. 548. (16.)**

Le Traité Nul, Opéra en un Acte, paroles de M. Marssollier . . . Gravé par M^me Brunet. [Full Score.] *Chez les Frères Gaveaux : Paris*, [1797.] fol. **H. 534.**

—— C'est en vain que les amoureux. *Rondeau* . . . Paroles de Marsolier . . . Arrangé pour Piano ou Harpe par N. Carbonel. *Chez les Frères Gaveaux : Paris*, [1797.] fol. **G. 554. a. (42.)**

Le Trompeur Trompé. Opéra comique, en un acte et en prose. Paroles de F. Bernard-Valville . . . Oeuvre xviii^e. [Full Score.] *Les Frères Gaveaux : Paris*, [1800.] fol. **G. 272. c.**

GAVEAUX (Pierre) Ces beaux galans, ces jeunes gens. *Couplets* . . . Paroles de B. Valville . . . Arrangé pour Piano ou Harpe par A. E. Trial, *etc.* *Chez les Frères Gaveaux : Paris*, [1800.] fol. **G. 554. a. (40.)**

GAVINIÉS (Pierre) On craint un engagement. *Romance, etc. Récoquillée : [Paris,]* 1770. *s. sh.* 8°. **297. e. 31.**
Mercure de France, April, 1770.

Qu'il est doux, qu'il est charmant. *Romance, etc.* [*Paris*, 1780?] 8°. **B. 362. b. (74.)**

[Another edition.] Qu'il est doux, qu'il est charmant. *Romance, etc.* [*Paris*, 1785?] 8°. **B. 262. i. (38.)**

Six Sonates à Deux Violons . . . Œuvre v^e. Gravé par M^elle Hyver. *Chez l'Auteur : Paris*, [1780?] fol. **h. 1625.**

GAWLER (William) A Miscellaneous Collection of fugitive Pieces . . . calculated . . . for Improvement on the Harpsichord or Piano-Forte. Op. 2. *J. Preston : London*, [1780?] *obl.* 4°. **b. 57. c. (2.)**

Dr. Watts's Divine Songs, for the Harpsichord or Piano Forte . . . Op. 17. *A. Bland and Weller : London*, [1800?] fol. **H. 2818. d. (3.)**

Glorious Naval Victory. [Song, begins: "Ye hearts of oak."] *Printed for C. Wheatstone : [London*, 1794.] fol. **G. 806. j. (36.)**

Harmonia Sacra. Or, a Collection of Psalm Tunes, with Interludes, and a Thorough Bass : . . . To which are added, An Introductory Voluntary, Anthems, and Hymns . . . The Words principally selected from Mr. Merricks Psalms, *etc.* *The Editor : London*, 1781. *obl.* 4°. **B. 440. (5.)**

This collection contains music attributed to H. Heron, Hague, Croft, W. Weal, Ravenscroft, Courtivile, W. Gawler, Alison, Blow, King James, T. Smart, Carey, J. Milton, C. Le Jeune, C. Lockhart and Gibbons.

The Hymns and Psalms used at the Asylum or House of Refuge for Female Orphans. *Printed for W. Gawler : London*, [1785.] 4°. **E. 585.**

The composers named in this work are : Barthelemon, W. Weal, Battishill, Croft, Blow, C. Le Jeune, Howard, T. Ravenscroft, Savage, J. W. Calcott, Arnold, Long, Riley, Valton, Dr. Hayes, Darwall, Aylward, Miss Savage and Addison.

The Hymns and Psalms used at the Asylum or House of Refuge for Female Orphans, selected by W. Gawler. *A. Bland & Weller : London*, [1790?] 8°. **E. 585. a. (1.)**

GAWTHORN (Nathaniel) Harmonia Perfecta: A Compleat Collection of Psalm Tunes, in Four Parts, ... Taken from the most Eminent Masters, chiefly from Mr. Ravenscroft. To which is added, a Dialogue upon Death: With several Psalm Tunes, Hymns, and Anthems, ... With an Introduction to Psalmody, *etc.*
W. Pearson: London, 1730. 8°. **C. 708.**
On p. 228 is a setting of Addison's Ps. XXIII. by H. Carey, and on p. 258 an Anthem by F. Hicks.

[Another copy.] **C. 708. a.**
Imperfect, wanting pp. 219–228. This copy has the misprint 'Harmoniæ,' instead of 'Harmonia.'

GAY. Gay Damon long study'd my heart to obtain. *A New Song, etc.* [By J. Battishill.] [*London*, 1756.] 8°. **P.P. 5438.**
Literary Magazine, Vol. I., p. 423.

Gay Damon long study'd. *A New Song* [by J. Battishill]. [*London*, 1756.] 8°. **250. c. 3.**
The Gentleman's Magazine, Vol. XXVI., p. 535.

Gay Damon long study'd my heart to obtain. *A New Song* [by J. Battishill]. [*London*, 1757.] 8°. **158. l. 2.**
The London Magazine, 1757, *p.* 91.

Gay Damon long study'd my Heart to obtain. *Damon and Cloe.* [Song, by J. Battishill.] [*London*, 1757.] *s. sh.* 8°. **P.P. 5439. ab.**
New Universal Magazine, Feb., 1757.

Gay Damon long study'd my Heart to obtain. Song. *See* Battishill (J.)

The Gay Dragoons on Welland's banks. *Stocking Hall, or the Gay Dragoons.* [Song.] [*London*, 1720?] *s. sh.* fol. **G. 312. (42.)**
A parody of 'Black-Eyed Susan.'

Gay, kind and airy sweet. [Song.] *See* Love's Triumph.

Gay Myra, Toast of all the Town. *The White Joak.* [Song.] Sung by Mrs. Roberts ... The Words of Mr. Davis. [*London*, 1725?] *s. sh.* fol. **G. 308. (12.)**

GAZOUILLEZ. Gasouillez petits oiseaux. [Song.] *See* Mazet.

GAZZANIGA (Giuseppe) Ti consola amato. [Song.] Sung by Sig^ra^ Benini in the Opera [by D. Cimarosa] of Giannive [*sic*] e Bernandone [*sic*], *etc.* [Full Score.] *Longman & Broderip: [London*, 1787.] fol. **H. 345. (30.)**

See Didone Abbandonata. Ombra cara, ombra tradita. [Song, by G. Gazzaniga?] Sung by Madam Mara, *etc.* [1787.] fol. **H. 345. (18.)**

GEAR. The Gear and the Bragrie o't. [Song.] *See* O. O Shame light on this World's Pelf, *etc.* [1767.] *s. sh.* 8°. **P.P. 5439. ab.**

GEARY (T. A.) Geordie Jenkin. An Admired ... Ballad as sung by Mr. Spray, *etc. McDonnell: Dublin*, [1795?] fol. **G. 364. (22.)**

The Glasses sparkle on the Board ... Song, written by W. D. Diggs.
W. & S. Wybrow: [London, 1800?] fol. **g. 543. v. (20.)**

[Another edition.] The Glasses sparkle on the Board. A Favourite Song, written by W. D. Diggs, etc. *Duncombe: [London*, 1800?] fol. **G. 383. h. (39.)**

Kiss me Lady. A Favorite Air with Violin Accomp^t^ arranged as a Rondo for the Piano Forte. *M^c^Donnell: Dublin*, [1798?] fol. **g. 140. (33.)**

Listen to the Voice of Love. A Favorite Glee for Four Voices [the melody by J. Hook] ... Harmonized by T. A. Geary. *M^c^Donnell: Dublin* [1795?] fol. **G. 353. (13.)**

Soft in the Zephyr's breezy wing. [Duet.] [*London*, 1800?] fol. **G. 383. h. (40.)**

Winsan Willy. An Admired Scots Ballad. *M^c^Donnell: Dublin*, [1795?] fol. **G. 364. (23.)**

GEBESSERTE EIGENSINNIGE. Die Gebesserte Eigensinnige. Oper.
See Martin y Solar (V.) [*La Capricciosa Corretta.*]

GEBHARDT (Paul) Six Quartetts pour deux Violons, Alto et Violoncelle. Oeuvre 1. Mis au jour par Guera, Musicien. [Separate Parts.] *Chez Guera: Lyon*, [1780?] fol. **g. 395.**

GEDOR. Gedor, oder das Erwachen zum bessern Leben. [Cantata.]
See Rolle (J. F.)

GEE. Gee ho Dobin. [Song.] *See* As. As I was driving my Waggon one Day, *etc.* [1780?] *s. sh.* fol. **G. 306. (148.)**

GEHARNSCHTE VENUS. Die Geharnschte Venus. Liebes-Lieder.
See Filidor, *der Dorfferer, pseud.*

GEHOT (Joseph) Six Easy Duettos for a Violin and Violoncello ... Opera III. [Separate Parts.] *Printed for W. Forster: London*, [1785?] fol. **g. 421. e. (3.)**

Six Duetts, for a Violin and Violoncello ...Op. 9. *Fentum: London*, [1790?] fol. **g. 514. (4.)**

Six Quartettos for two Violins, a Tenor and Bass...Opera 1^ma^. [Separate Parts.] *W. Napier, for the Author: London*, [1780?] fol. **g. 404. a.**
The title-page of the 1st Violin part is signed by the composer.

GEHOT (Joseph) A Treatise on the Theory and Practice of Music, in three parts, *etc. Printed for the Author: London*, [1784?] *obl.* fol. **E. 350. (1.)**

Six Trios for a Violin, Tenor and Violoncello...Op. II. [Separate Parts.] *Printed for W. Napier: London*, [1780?] fol. **g. 404.**

Six Trios for two Violins and Violoncello Obligato...Op. V. [Separate Parts.] *J. Blundell: London*, [1785?] fol. **g. 420. c. (4.)**

GEISLER (Benedictus) Fons de novo præ Gaudio saliens e Petra Stillante, Roris Nectarei Ubertatem demonstrans in XVIII. Offertoria diffusus . . . Opus IV. 10 pts. *Apud Joannem Jacobum Schnell: Bambergæ*, 1743. fol. **G. 73.**

GEISTER INSEL. Die Geister Insel. Ein Singspiel. *See* Reichardt (J. F.)

Die Geister-Insel. Singspiel. *See* Zumsteeg (J. R.)

GEISTLICHE CONCERTEN. Fasciculus Primus Geistlicher . . . Concerten, mit 1. vnd 2. Stimmen, sampt dem Basso Continuo pro Organis, aus den vornembsten und besten Componisten, von etlichen der edlen Music Liebhabern fleissig comportirt in der...Stadt Northausen,...Jetzo aber andern Philomusis zu gefallen . . . zum Druck verfertiget. Bassus Continuus. (Fasciculus Secundus . . . Vox Secuda (Tertia) (Bassus Continuus).) 4 pts. *Gedruckt bey Nicolao Dunckern: Gossiar*, 1637–8. 4°. **C. 4.**

The Fasciculus Primus only is dated 1638. *This collection contains compositions by I. Poschius, J. Dilliger, G. M. Viadana, J. Krause, A. Pabst, L. Viadana, M. Franck, J. D. Ufferius, T. Michael, J. Girbert, H. Baryphonus, M.P., A. Oehme, H. Grimm, U. Loth, S. Scheidt, J. F. Anerio, A. Agazzari, J. H. Schein, N. Mezzegorri, B. Fontana, A. Cifra, H. Schütz, D. Selich, J. F. Capelli, J. Finetti, H. Heineccius, B. Petrus, F. Weber, M. Prætorius, J. Wagner, A. Ohm, C. Monteverde, J. E. Rautenstein, T. Michael, N. Erich and C. Trost.*

GELIN ( ) Du Dieu de la treille. *Air à Boire.* [*Paris*,] 1757. *s. sh.* 8°. **297. d. 5.**

Mercure de France, Feb., 1757.

GELINEK (Joseph) Six Variations pour le Clavecin ou Piano-Forte sur le Trio, Seit uns zum zweitenmal willkomen, tiré de l'Opéra, Die Zauberflöte, de Mr Mozart ...No. 2. *Chez Artaria Comp.: Vienne*, [1795?] *obl.* fol. **f. 133. b. (1.)**

GELINEK (Joseph) Six Variations pour le Clavecin ou Piano-Forte sur l'Air, Ein Mädchen oder Weibchen, tiré de l'Opéra, Die Zauberflöte, de Mr Mozart...No. 4. *Chez Artaria Comp.: Vienne*, [1795?] *obl.* fol. **f. 133. b. (2.)**

VI. Variazioni sul Duetto, Nel Cor piu non mi sento, nell Opera—La Molinara [by G. Paisiello], per Clavicembalo o Piano-Forte. No. 7. *Presso Artaria Comp.: Vienna*, [1795?] *obl.* fol. **f. 133. b. (3.)**

VIII. Variations pour le Clavecin ou Piano-Forte sur le Trio, Copia si tenera, de l'Opéra, Palmira [by A. Salieri] . . . No. 8. *Chez Artaria et Comp.: Vienne*, [1800?] *obl.* fol. **f. 133. b. (4.)**

12 Variations pour le Clavecin ou pianoforte sur le Trio, Pria che l'impegno, tiré de l'Opéra L'Amor Marinaro [by J. Weigl] ...No. 13. *Chez Artaria et Comp.: Vienne*, [1800?] *obl.* fol. **f. 133. b. (5.)**

GÉMEAUX. Les Gémeaux, Parodie [by — Gondot] de Castor et Pollux [by Bernard and Rameau]; en trois Actes, Ariettes et Vaudevilles, *etc.* [With the voice-parts of seven songs.] *Chez la Veuve Duchesne: Paris*, 1777. 8°. **11738. f. 31. (3.)**

GEMINIANI (Francesco) The Art of Accompaniment, or a new...method to learn to perform the Thorough Bass on the Harpsichord, *etc.* Opera 11th. 2 pts. *J. Johnson, for the Author: London*, [1753?] fol. **g. 240. a. (1.)**

The Art of Playing on the Violin, containing all the Rules necessary to attain a Perfection on that Instrument, with great variety of Compositions...Opera IX. *London*, 1751. fol. **i. 10.**

The Art of Playing the Guitar or Cittra, containing several Compositions with a Bass for the Violoncello or Harpsichord, *etc. R. Bremner, for the Author: Edinburgh*, 1760. fol. **h. 48. a.**

Concerti Grossi con Due Violini, Violoncello, e Viola di Concertino obligati, e due altri Violini e Basso di Concerto grosso ad arbitrio . . . Opera Seconda. [Separate Parts.] *I. Walsh, for the Author: London*, [1732.] fol. **g. 38. b. (1.)**

Six Concertos . . . Opera Seconda. The Second Edition, corrected and enlarged, with some new Movements, by the Author; and now first Published in Score. *J. Johnson, for the Author: London*, [1760?] fol. **g. 240. b. (1.)**

Geminiani's Celebrated Six Concertos, as Perform'd by Mr. Cramer...Adapted for the Harpsichord, Organ, or Piano-Forte. Op. 2. *Printed for G. Goulding: London*, [1797?] fol. **g. 38. a. (1.)**

GEMINIANI (Francesco) [Concerti Grossi. Op. 2. No. 1.] Know Madam I never was born. *A Favourite Minuet...* The Words by M^r Leveridge, set for y^e German Flute. [Song.] [*London*, 1735?] *s. sh.* fol. **G. 316. e. (58.)**

Concerti Grossi con Due Violini Viola e Violoncello di Concertino obligati, e Due altri Violini e Basso di Concerto Grosso ...Opera Terza. [Separate Parts.] *Printed for I. Walsh: London*, [1735?] fol. **g. 38. b. (2.)**

Six Concertos...Opera Terza. The Second Edition, revised, corrected, and enlarged by the Author; and now first Published in Score. *J. Johnson, for the Author: London*, [1760?] fol. **g. 240. b. (2.)**

Geminiani's Celebrated Six Concertos, as Perform'd by M^r Cramer...Adapted for the Harpsichord, Organ, or Piano-Forte. Op. 3. *Printed for G. Goulding: London*, [1797?] fol. **g. 38. a. (2.)**

Concerti Grossi composti a 3, 4, 5, 6, 7, 8 Parti Reali, per essere eseguiti da due Violini, Viola e Violoncello di Concertino, e due altri Violini, Viola e Basso di Ripieno, à quali vi sono annessi due Flauti Traversieri e Bassone...Op^a VII. [Separate Parts.] *Stampati a spese dell' Autore: Londra*, 1748. fol. **g. 38. b. (3.)**
Wanting the Viola Ripieno, Flutes and Bassoon parts.

[La Foresta Incantata.] The Inchanted Forrest. An Instrumental Composition expressive of the same Ideas as the Poem of Tasso of that Title. [Orchestral Parts.] *J. Johnson: London*, [1755?] fol. **g. 240. c.**

Gently touch the warbling Lyre. A New Song to a Favourite Air...by Sig^r Geminiani. The Words by Mr. A. Bradley. [*London*, 1725?] *s. sh.* fol. **H. 1601. (183.)**

[Another edition.] Gently touch the warbling Lyre, *etc.* [*London*, 1725?] *s. sh.* fol. **G. 316. d. (151.)**

[Another edition.] Gently touch the warbling Lyre, *etc.* [*London*, 1730?] *s. sh.* fol. **G. 305. (53.)**

[Another copy.] **G. 308. (6.)**

[Another copy.] **G. 315. (80.)**

—— The Warbling Lyre. A favourite Air by Sig^r Geminiani, with Variations for the Harpsichord, or Piano Forte, *etc.* *Printed for T. Skillern: London*, [1795?] fol. **g. 271. a. (3.)**

—— *See* Gently. Gently stir and blow the Fire. *The Warbling Lyre.* Burlesqu'd by Sir W. Y. [Music by F. Geminiani.] [1780?] *s. sh.* fol. **H. 1994. b. (25.)**

GEMINIANI (Francesco) Guida Armonica, o Dizionario Armonico, being a Sure Guide to Harmony and Modulation ...Opera X. *J. Johnson, for the Author: London*, [1742.] fol. **g. 240.**

The Harmonical Miscellany. 2 Nos. *J. Johnson, for the Author: London*, 1758. fol. **g. 1780. (2.)**

New and Compleat Instructions for the Violin...To which is added a favourite Collection of Airs, Marches, Minuets, *etc.* *Longman and Broderip: London*, [1790?] *obl.* 4°. **b. 105.**

Know Madam I never was born.
See supra: [*Concerti Grossi.* Op. 2. No. 1.]

Pieces de Clavecin, tirées des différens Ouvrages de Mr. F. Germiniani adaptées par luy même à cet Instrument. *J. Johnson, for the Author: Londres*, 1743. fol. **h. 48. 1.**

The Second Collection of Pieces for the Harpsichord. Taken from different Works of F. Geminiani, and adapted by Himself to that Instrument. *Mrs. Johnson, for the Author: London*, 1762. fol. **h. 48. (2.)**

The Poor Little Blind Beggar Boy. [Song. Words by J. C. Cross.] *Printed for G. Goulding: London*, [1785.] fol. **G. 808. e. (14.)**

Rules for playing in a true Taste on the Violin, German Flute, Violoncello and Harpsicord, particularly the Thorough Bass. Exemplify'd in a variety of Compositions on the Subjects of English, Scotch and Irish Tunes...Opera VIII. [*London*, 1745?] fol. **i. 10. b. (1.)**

[Sonata for Violin and Bass.] *See* Haendel (G. F.) [*Three Solos for Flute and Bass. H. G. XLVII. Nos.* 16–18.] Six Solos... Compos'd by Mr. Handel, Sig^r Geminiani, *etc.* No. 5. [1730?] fol. **h. 2140. d. (3.)**

Sonate a Violino, Violone, e Cembalo, dedicate al... Barone di Kilmansegge, *etc.* [Op. 1.] [*London*, 1716.] *obl.* fol. **d. 74.**
Engraved by T. Cross.

[Another edition.] Sonate a Violino, Violone, e Cembalo, dedicate al... Barone di Kilmansegge, *etc.* [Op. 1.] *Printed for...Richard Meares: London*, [1716.] *obl.* fol. **d. 74. a.**
Engraved by T. Cross. The title-page is signed by the composer.

XII Solo's for a Violin with a Thorough Bass for the Harpsicord or Bass Violin. [Op. 1.] *Printed for I. Walsh & I. Hare: London*, [1720?] fol. **h. 48. b.**

Le Prime Sonate a Violino e Basso di F. Geminiani, nuovamente ristampate, e... corrette, aggiuntovi... le grazie agli adagj, ed i numeri per la trasposizione della mano, *etc.* [Op. 1.] *Londra*, 1739. fol. **i. 10. a. (1.)**
With a frontispiece designed by F. Bouchardon and engraved by P. Aveline.

GEMINIANI (Francesco) [Sonate. Op. 1. Nos. 1–6.] Six Sonatas for Two Violins & a Violoncello or Harpsichord with a Ripieno Bass to be used when the Violins are doubled, *etc.* [Separate Parts.] *J. Johnson, for the Author : London,* [1750?] fol. **g. 38. (1.)**

—— [Op. 1. Nos. 7–12.] Sonatas of three Parts for two Violins, a Violoncello and Thorough Bass made out of Geminiani's Solos... by F. Barsanti. [Separate Parts.] *Printed for I. Walsh : London,* [1735?] fol. **g. 274. (7.)**

—— [Op. 1. Nos. 7–12.] Sonatas of three Parts. For Two Violins with a Thorough Bass for the Harpsicord or Violoncello, made from the Solos of F. Geminiani. [Separate Parts.] *Printed for I. Walsh : London,* [1740?] fol. **g. 409. c. (3.)**

—— [Op. 1. Nos. 6–12.] VI Sonatas for two Violins & a Violoncello, or Harpsichord ; with a Repieno Bass, to be Used when the Violins are doubled. Composed by F. Geminiani, from the VI last Solos of his Op^{a} 1^{a} with a few Additional Movements. [Separate Parts.] *J. Johnson, for the Author : London,* [1750?] fol. **g. 38. (2.)**

The title-page is signed by the composer.

XII Sonate a Violino e Basso ... Opera Quarta. *Stampate a Spese di G. F. Witvogel ... Chez J. Covens : Amsterdam,* [1735?] fol. **g. 240. d.**

Sonate a Violino e Basso... Opera IV. *London,* 1739. fol. **i. 10. a. (2.)**

[Sonate. Op. IV.] Concerti Grossi a due Violini, due Viole e Violoncello obligati con due altri Violini, e Basso di Ripieno ... composti delle Sonate ... dell' Opera IV. [Separate Parts.] *A spese dell' Autore : Londra,* [1742.] fol. **i. 10. c.**

—— [Op. IV. No. 5. Allegro.] Welcome all who sigh with truth. The Celebrated Air and Chorus of Nuns ... Introduced ... in The Island of S^{t} Marquerite. *Preston & Son : London,* [1789.] *s. sh.* fol. **G. 808. c. (11.)**

Le VI Sonate di Violoncello e Basso Continuo composte de F. Geminiani Opera V. sono dallo stesso trasposte per il Violino con Cambiamenti proprij e necessarij allo Stromento. *Londra,* 1747. fol. **g. 422. d. (1.)**

The Sympathizing Heart, *etc.* [Song.] [*London,* 1739.] 8°. **240. c. 9.**
The Gentleman's Magazine, Vol. IX., p. 212.

The Tender Lover. [Song.] The words by Prior, *etc.* [*London,* 1750?] *s. sh.* fol. **G. 316. (67.)**

GEMINIANI (Francesco) [Another edition.] The Tender Lover, *etc.* [*London,* 1755?] *s. sh.* fol. **H. 1994. c. (32.)**

The Tragical History of the Life and Death of Billy Pringle's Pig. [Song.] Sung... in the Mayor of Garrat. *The Little* a*: London,* [1780?] *s. sh.* fol. **G. 308. (130.)**

A Treatise of Good Taste in the Art of Musick, *etc. London,* 1749. fol. **i. 10. b. (2.)**

The Entire New and Compleat Tutor for the Violin ...To which is added a favourite Collection of Airs, Marches, Minuets, Song Tunes, &c. *Printed for J. Preston : London,* [1800?] *obl.* 4°. **b. 160. a. (8.)**

Welcome all who sigh with truth.
See supra: [*Sonate. Op.* IV. *No.* 5. *Allegro.*]

See Corelli (A.) [*Sonatas. Op.* 3. *Nos.* 1, 3, 4, 9, 10 *and* 11.] Concerti Grossi... Composti delli Sei Sonate del Opera Terza d'A. Corelli per F. Geminiani. [1735.] fol. **h. 205. a. (1.)**

See Corelli (A.) [*Sonatas. Op.* 5.] Concerti Grossi ... da F. Geminiani. Composti delli Sei Soli ... dell' Opera Quinta d' A. Corelli. [1732?] fol. **g. 45. c. (2.)**

See Haendel (G. F.) Handel's Celebrated Water Musick ... To which is added, Two Favourite Minuets, with Variations for the Harpsicord, by Geminiani. [1740.] fol. **g. 74. k.**

See Harris (J.) Six Quartettos ... To which are added, Six Variations to the Lass of Peaty's Mill,—preceded by the Symphony & Accompaniment of Geminiani—, *etc.* 1774. fol. **g. 417. i. (2.)**

See Love in a Village. Love in a Village. A Comic Opera...The Music by Handel ...Geminiani, *etc.* [1763?] *obl.* fol. **D. 269.**

See Mancini (F.) XII Solos for a Violin ... Revis'd and Corrected by Mr. Geminiani. [1730?] fol. **i. 11.**

See Select Harmony. Select Harmony. Third Collection. Six Concertos in Seven Parts ... compos'd by Sig^{r} Geminiani, *etc.* [1734.] fol. **g. 26.**

See Tutor. The Compleat Tutor for the Violin ... with some useful Directions, Lessons, Graces, &c. by Geminiani, *etc.* [1770?] 8°. **d. 47. b.**

GEMIRAI. Gemirai-je toujours sous le poids. *Air Tendre.* [*Paris,*] 1729. *s. sh.* 4°. **298. a. 6.**
Mercure de France, Aug., 1729.

GEMME. Le Gemme, Madrigali a Cinque de Diuersi eccellentissimi Musici della Città di Bologna. Quinto. [With a dedication by F. Lucini.] *Appresso Francesco, & gl' heredi di S. Tini: Milano*, 1590. 4°. **C. 215.**

The composers named are: B. Spontoni, D. Micheli, L. Vecchi, G. C. Gabucci, H. Rodaldi, A. Rota, P. Cavalieri, P. Consoni, A. Ena, F. Barbieri, G. Cartari, G. Trombetti, A. Spontoni and D. Scarabelli.

GEMMINGEN (Eberhard Friedrich von) *Baron.* Trois Sonates à quatre mains pour le Clavecin ou Piano Forte. Oeuvre 1. *Chez I. André: Offenbach sur le Mein*, [1786.] fol. **g. 545. k. (8.)**

GENEALOGY. The Genealogy of the British Kings. [Song.]
See Attwood (T.)

GENERAL. A General Toast. [Song.]
See Herf. Here's to the Maiden of bashfull fifteen. [1780?] fol. **I. 530. (71.)**

GENERAL ELECTION. The General Election. Entertainment. *See* Dibdin (C.)

GENERAL ELLIOTT. General Elliott. Song. *See* Cope (W. P. R.)

GENERAL MOREAU. General Moreau's March. [P. F. and Flute.] *Kauntze & Hyatt: [London*, 1798?] fol. **g. 70. b. (5.)**

GENEROUS. The Generous Confession. [Song.] *See* Howard (S.)

Generous Love. [Song.] *See* Carey (H.) [*The Honest Yorkshireman.*]

The Generous Lover. [Song.]
See Hudson (R.)

The Generous Maid. [Song.] *See* D., T.

The Generous Protestation. [Song.]
See Fair. Fair Sylvia, cease to blame my youth. [1745.] 8°. **157. l. 7.**

The Generous Soul. Song. *See* Let. Let Epicures boast of their delicate Feasts. [1780?] fol. **G. 310. (41.)**

The Generous Swain. [Song.]
See Yeomans ( )

GENEROUS FREE-MASON. The Generous Free-Mason: or, the Coustant Lady. With the Humours of Squire Noodle, and his Man Doodle. A tragi-comi-farcical Ballad Opera in three Acts. With the Musick prefix'd to each Song. [Written] By the Author of the Lover's Opera [W. R. Chetwood]. *Printed for R. Roberts: London*, 1731. 8°. **82. e. 36. (4.)**

This work contains tunes by H. Carey, Charke and J. Sheeles.

[Another copy.] **992. k. 8. (2.)**

GENIE. The Genie of the Mountains of Balagate. Ode. *See* Lady.

GENII. The comic Tunes in the Genii, [Pantomime]... Set for the Violin, German Flute or Hautboy with a Thorough Bass for y^e^ Harpsichord. *Printed for J. Oswald: London*, [1752.] *obl.* 4°. **a. 155. (1.)**

GENIUS. The Genius of Britain. *Britain's Glory, or, the Year* 1759. [Song, by — Baker.] [*London*, 1760.] 8°. **P.P. 5438. z.**

The Universal Magazine, Vol. XXVII., p. 40.

Genius of England. Song. *See* Purcell (H.) [*Don Quixote. Part II.*]

The Genius of England's Invocation Britannia. [Song.]
See Leigh (*Sir* S. E.)

GENIUS OF NONSENSE. The Genius of Nonsense. Extravaganza.
See Arnold (S.)

GENTEEL. Genteel Damon. [Song.]
See Genteel. Genteel is my Damon, *etc.* [1765?] *s. sh.* fol. **H. 1994. a. (11.)**

Genteel is my Damon. *Genteel Damon.* A New Song. [*London*, 1765.] 8°. **P.P. 5441.**

Royal Magazine, Vol. XII., p. 213.

Genteel is my Damon. *Genteel Damon.* [Song.] [*London*, 1765?] *s. sh.* fol. **G. 308. (31.)**

[Another edition.] Genteel is my Damon. *Genteel Damon.* [Song.] [*London*, 1770?] *s. sh.* fol. **H. 1994. a. (11.)**

GENTILLE. La Gentille Annette. Air.
See Nouvel Œdipe.

Une gentille Bergère dans le bois. *Ariette*, avec Accompagne^mt^ de Guithare. [*Paris*, 1779.] 8°. **B. 362. a. (126.)**

[Another copy.] **B. 362. g. (75.)**

Gentille bergerette. *Romance à M^elle^ de S^te^ M...*[words] par M^r^ de Thimard, *etc.* [Adapted to 'O ma tendre musette.'] [*Paris*, 1780?] 8°. **B. 362. (146.)**

[Another copy.] **B. 362. e. (36.)**

Gentille Parfumeuse. [Song.] *La Gentille Parfumeuse.* [Song.] Avec Accomp^t^ de Guitare. Air: O ma Tendre Musette. [*Paris*, 1780?] 8°. **B. 362. (149.)**

GENTILLES. Gentilles fillettes. Air.
See Aufozzi (P.) [*L' Incognita perseguitata.*]

GENTLE. Gentle Air, Thou Breath of Lovers. Song. *See* Baildon (J.)

Gentle Air, thou Breath of Lovers. Canzonet. *See* Hook (J.)

Gentle Airs. [Song.]
See Haendel (G. F.) [*Athalia.*

GENTLE. Gentle Airs sweet Joys impart. [Song.] *See* HARINGTON (H.)

Gentle Celia. [Song.] *See* As. As Cupid wanderd thro' the Grove. [1770 ?] *s. sh.* fol. **G. 306. (87*.)**

Gentle Cupid, ever roving. *The Lover's Prayer.* [Song.] [*London*, 1750 ?] fol. **G. 308. (21.)**

Gentle Damon. Rondeau. *See* BARTHELEMON (F. H.)

Gentle Damon. [Recit. and Air.] *See* COMUS.

Gentle Damon, cease complaining. Ballad. *See* BLEWITT (J.)

The gentle Dew distill'd from heav'n. A favorite Duett for two Voices, with an Accompaniment for the Piano Forte or Harp. *Longman and Broderip: London*, [1790 ?] fol. **H. 2831. h. (11.)**

A Gentle Dove while Aura stray'd. *Beauty and Innocence.* A New Song. [*London*, 1765.] 8° **P.P. 5438. z.**

The Universal Magazine, Vol. XXXVI., p. 265.

Gentle Ladies good in nature. *Ladies and Beggars.* A favorite Glee. As Perform'd at Vauxhall. *Printed for P. Hodgson: London*, [1775 ?] fol. **G. 316. j. (4.)**

Gentle Love this hour befriend me. *A Song*, the Words by a Gentleman [A. Hill]. [*London*, 1720 ?] *s. sh.* fol. **H. 1601. (178.)**

[Another edition.] Gentle Love this hour befriend me, *etc.* [*London*, 1725 ?] *s. sh.* fol. **11621. i. 1. (84.)**

[Another setting.] Gentle Love this hour befriend me. Song. *See* SAINT G., *Count.*

Gentle Love, to paint my Lover. *The Wounded Maid.* [Song.] [*London*, 1740 ?] *s. sh.* fol. **G. 308. (22.)**

Gentle Muse now lend thy Aid. *May.* [Song.] *J. Welcker: [London*, 1780 ?] *s. sh.* fol. **G. 308. (30.)**

Gentle Parthenissa. [Song.] *See* SULLIVAN ( )

Gentle River. Ballad. *See* GIORDANI (G.) or (T.)

The Gentle Shepherdess. [Song.] *See* WELSH (T.)

Gentle Shepherds, you that know. Elegy. *See* PURCELL (H.)

Gentle Sighs, a while releive us. [Song.] *See* HAYM (N. F.) [*Pyrrhus and Demetrius.*]

The gentle Swain with graceful Pride. Song. *See* HUDSON (R.)

The gentle youth who won my heart. *All his Soul was Love.* A favourite Ballad, written by an Officer. *Printed for T. Straight: London*, [1780 ?] fol. **G. 312. (212.)**

GENTLE. Gentle Zephyr, as you fly. [Song.] *See* STONE (J.)

Gentle Zephyrs. [Song.] *See* SURR (G.)

GENTLE SHEPHERD. The Overture, Songs & Duetts in the Pastoral Opera of the Gentle Shepherd, *etc.* [Music by T. Linley, the words arranged from A. Ramsay's Pastoral by R. Tickell.] *Printed for S. A. & P. Thompson: London*, [1781.] *obl.* fol. **E. 82.**

The Gentle Shepherd. Comedy. *See* RAMSAY (A.)

GENTLEMAN. The Bird's Nest, [Song.] The Words and Music by a Gentleman. *L[ongman] L[ukey & Co.: London*, 1775 ?] *s. sh.* fol. **G. 310 (231.)**

The Bird's Nest. *See* ONE. One Ev'ning young Lucy walk'd forth to the Wood, *etc.* [Words and Music by a Gentleman.] [1773.] 8°. **P.P. 5438. z.**

The Bottle & Bird, a favorite Song written & composed by a Gentleman. *E. Riley: London*, [1800 ?] fol. **H. 2818. a. (49.)**

Six Divertimentis or Lessons for the Guittar with a Thorough Bass for the Harpsicord or Violoncello. Compos'd by a Gentleman for his own private Entertainment, *etc.* *Printed for M. Rauche: London*, [1765 ?] fol. **h. 259. i. (2.)**

The Gentlemans Resolution for a Pleasant Country Life. Song. *See* COME. Come let us leave the Town, *etc.* [1700 ?] *s. sh.* fol. **Case 39. k. 6. (39.)**

Give me the Artless Winning Youth. *Maria's Song* in the Travellers. [Comedy, by N. B. Harrison.] Set to Music by a Gentleman. [*London*, 1788.] *s. sh.* 8°. **643. e. 18. (6.)**

In vain Corinna I pursue. *A New Song*, set by a Gentleman. [*London*, 1750 ?] *s. sh.* fol. **G. 309. (14.)**

It is not Beauty I require. [Song.] *The Words by F. Forrest.* Set by a Gentleman. [*London*, 1750 ?] *s. sh.* fol. **G. 309. (15.)**

Mon cher Ami. The Answer to Ma chère Amie. A favorite Song, written and composed by a Gentleman. [Full Score.] *Printed for S. A. & P. Thompson: London*, [1790 ?] fol. **G. 805. m. (20.)**

Music charms the ravish'd soul, a favourite Duett for two Voices. The Music by a Gentleman. *Preston & Son: London*, [1790 ?] fol. **H. 1994. d. (18.)**

A Penny for your Thoughts. [Song.] To Lavinia. Set by a Gentleman. *L[ongman,] L[ukey] and B[roderip: London*, 1778 ?] *s. sh.* fol. **G. 314. (106.)**

GENTLEMAN. The Rose. [Song.] Set by a Gentleman. For the German Flute. [Words by E. Waller.] [*London*, 1740?] *s. sh.* fol. **G. 305. (233.)**

[Another copy.] **G. 310. (5.)**

[Another edition.] The Rose, *etc.* [*London*, 1745?] *s. sh.* fol. **G. 316. e. (68.)**

The Rule of Three. [Song.] The Words and Music by a Gentleman. *London* [1730?] *s. sh.* fol. **G. 314. (103.)**

A Set of London Cries for three Voices, consisting of a Bloody Murder, a Dying Speech, the King's Speech, &c. By a Gentleman. *Welcker: London*, [1775?] *obl.* fol. **E. 207. c. (4.)**

Six Solos for the Violin, with a Bass for a Violoncello or Harpsichord. Composed by a Gentleman. Inscribed to the Honourable Francis Charteris, *etc.* [1760?] fol. **g. 423.**

New Strathspey Reels for the Piano Forte Violin & Violoncello. Composed by a Gentleman and given...to be published by Nathaniel Gow. *N. Stewart & Co.: Edinburgh*, [1796?] fol. **g. 229. (1.)**

Six New Tunes. Composed by a Gentleman . . . to which is Added Speed the Plough, a Favourite English Country Dance. *Gow & Shepherd: Edin^r*, [1800?] fol. **g. 442. f. (3.)**

Wolly of the Woodland Side, a favorite Scotch Song, written by G. S. Carey, the Music by a Gentleman. *Preston & Son: London*, [1800?] fol. **H. 2826. c. (18.)**

GENTLEMEN. Gentlemen and Ladies. Musical Medley. *See* WIVES IN PLENTY.

GENTLY. Gently stir and blow the Fire. *The Warbling Lyre.* Burlesqu'd by Sir W. Y. [Music by F. Geminiani.] *Straight:* [*London*, 1780?] *s. sh.* fol. **H. 1994. b. (25.)**

Gently touch the warbling Lyre. Song. *See* GEMINIANI (F.)

GEORDIE JENKIN. Geordie Jenkin. Ballad. *See* GEARY (T. A.)

GEORGE. George and England save. [Song.] *See* DALE (Joseph)

George; the Poor Mad Boy. Song. *See* POOR. Poor Robin hops round your kitchen, *etc.* [1795?] fol. **G. 805. m. (28.)**

GEORGE (JAMES) Six Concerto's in seven Parts, four for Violins, one for a German Flute, one for a Violoncello, a Tenor, & Thorough Bass for the Organ or Harpsichord. [Separate Parts.] *Engrav'd and Printed by the Author: Bath*, [1750?] fol. **g. 28.**

GEORGES ET GROS-JEAN. Georges et Gros-Jean, ou l'Enfant trouvé, Fait historique, en un Acte et en Vaudevilles, avec le Vaudeville noté à la fin, par le Citoyen Léger, *etc.* *Chez le Libraire du Théâtre du Vaudeville: Paris*, 1793. 8°. **11738. h. 12. (6.)**

Il est si doux de pouvoir dire. *Ariette de Georges et Gros-Jean.* Avec Accomp^t de Guitarre, sur l'Air "Fidel Époux"...du Vaudeville de l'Officier de Fortune [by A. B. Bruni]. *Chez Imbault: Paris*, [1793.] 8°. **B. 362. c. (50.)**

Il falait voir pendant la route. *Ariette de Georges et Gros Jean.* Air. Ah que je sens d'impatience [by N. Dalayrac]. *Chez Imbault: Paris*, [1795?] 8°. **B. 362. (97.)**

Leurs petits sont pour les oiseaux. *Air de Georges et Gros Jean.* Air: Jeunes amans, cueillés des fleurs [by P. Gaveaux]. [*Paris*, 1793?] 8°. **B. 362. a. (52.)**

Plus de procès, plus de débats. *Vaudeville de Georges et Gros Jean.* Air du Vaudeville de l'amour filial [by P. Gaveaux]. *Chez Imbault: Paris*, [1793?] 8°. **B. 362. (2.)**

Si jamais j'deviens cher père. *Ariette de Georges et Gros Jean.* Air de la Fanfare de Saint Cloud. *Chez Imbault: Paris*, [1793.] 8°. **B. 362. a. (53.)**

Vous savez tous que l'gros Thomas. *Ronde de Georges et Gros Jean.* Avec Accomp de Guitarre. Air la Boulangère à, &c. *Chez Imbault: Paris*, [1793.] 8°. **B. 362. a. (194.)**

GEORGET ET GEORGETTE. Georget et Georgette, Opéra-Comique en un Acte, *etc.* [The music by C. G. Alexandre.] 1761. *See* THÉÂTRE. Nouveau Théâtre de la Foire, &c. Tom. 5. 1763. 8°. **11735. d. 2.**

Georget et Georgette. Opéra Comique. *See* ALEXANDRE (C. G.)

GERARD (JAMES) Six Sonatas or Duets for Two German Flutes or Two Violins. *Printed for J. Johnson: London*, [1765?] fol. **g. 502. (3.)**

GERARD (JOHN) On Friendship, *etc.* [Song.] [*London*, 1765?] fol. **H. 1994. a. (120.)**

[Another edition.] On Friendship, *etc.* [Song.] [*London*, 1765?] fol. **H. 1994. c. (33.)**

Twelve Songs, &c. *Longman & Broderip, for the Author: London*, [1783?] fol. **H. 2816.**

GERBER (ERNST LUDWIG) Historisch-Biographisches Lexicon der Tonkünstler ...Zusammengetragen von E. L. Gerber. 2 Bde. *J. G. I. Breitkopf: Leipzig*, 1790. 8°. **1042. g. 13.**

GERBERT (Martin) *Baron von Hornau.* De Cantu et Musica Sacra a prima ecclesiæ ætate usque ad præsens tempus. 2 Tom. *Typis San-Blasianis*, 1774. 4°. **59. a. 20, 21.**

Scriptores Ecclesiastici de Musica sacra potissimum, ex variis Italiæ, Galliæ & Germaniæ codicibus manuscriptis collecti et ... luce donati a Martino Gerberto, *etc.* 3 Tom. *Typis San-Blasianis*, 1784. 4°. **557*. e. 16.**

GERLE (Hans) Musica Teusch, auf die Instrument der grossen vnud kleinen Geygen, auch Lautten, welcher massen die mit grundt vnd art jrer Composicion auss dem gesang in die Tabulatur zu ordnen vnd zu setzen ist, sampt verborgener applicacion vnd kunst...vormals im Truck nye vnd ytzo durch Hans Gerle ...aussgangen. *Gedruckt...durch Jeronimum Formschneyder: Nurenbergk*, 1532. *obl.* 4°. **K. 1. b. 11.**

63 *leaves, without pagination.*

[Tabulatur auff die Laudten etlicher Preambel, Teutscher, Welscher vnd Francösischer stück, von Liedlein, Muteten, vnd schönen Psalmen mit drey vnd vier stymmen durch Hañs Gerle...ordentlich gesetzt, *etc.*] *Gedrückt durch Jeronymum Formschneider: Nürenberg*, 1533. *obl.* 4°. **K. 1. b. 12.**

Imperfect, wanting the title-page, and (according to the collation of the only other known copy) fol. A^{iv}, paged IIII. 94 leaves, paged II–XCIII, XXXI occurring twice.

GERMAN BALLADS. A Collection of German Ballads and Songs with their original Music, done into English by the Translator of the German Erato, *etc.* *H. Frölich: Berlin*, 1799. 4°. **F. 425. a. (2.)**

The composers named are: Reichardt, Gerstenberg, Süssmeier, Hummel, Russ and Himmel.

GERMAN ERATO. The German Erato, or a Collection of Favourite Songs, translated into English, with their original Music. *G. C. Nauk: Berlin*, 1797. 4°. **F. 425.**

The composers named are: Schulz, Reichardt, Mozart, Dittersdorf and Haydn.

The German Erato . . . The Second Edition. *G. C. Nauk: Berlin*, 1798. 4°. **F. 425. a. (1.)**

The additional names of composers in this edition are: Spatzeier and Hurka.

GERMAN SONGSTER. The German Songster, or a Collection of Favourite Airs, with their original Music, done into English, by the Translator of the German Erato. *G. C. Nauk: Berlin*, 1798. 4°. **F. 425. a. (3.)**

The composers named are: Schulz. Nägeli, Mozart, Reichardt, Cospoth, Ehrenberg and Starkel.

GERMAN WALTZES. Four New German Waltzes for the Piano Forte. *Printed for the Author: London*, [1800?] fol. **g. 229. (13.)**

GERMEUIL. Germeuil de retour à Nina. [Song.] *See* Oiseaux. Oiseaux par le plus doux accent, *etc.* [1790?] 8°. **B. 362. h. (30.)**

GERO (Jehan) Il Primo Libro de Madrigali Italiani et Canzoni Francese a Due Voci . . . Nouamente ristampato et . . . corretto, *etc.* Cantus. (Tenor.) 2 pts. *Venetiis*, 1545. *obl.* 4°. **K. 3. b. 10.**

Di Ihan Gero Il Primo Libro de Madrigali Italiani, et Canzon Francese a Due Voci, nouamente ristampato, *etc.* Canto. *Appresso G. Scotto: Vinegia*, 1562. *obl.* 4°. **A. 210.**

Di Jehan Gero . . . Libro secondo delli Madrigali a quatro Voce, a notte negre, da lui nouamente composti et...stampati: Et da gli suoi proprij exemplari estratti. Opera Noua Artificiosa et dileteuole, *etc.* Tenor. (Bassus.) 2 pts. *Apud Hieronymum Scottum: Venetiis*, 1549. *obl.* 4°. **A. 210. c.**

Motetti a Cinque Voci, Libro primo ... Nouamente posti in luce da li suoi proprii originali corretti, *etc.* Bassus. *Apud Hieronymum Scotum: Venetiis*, 1555. *obl.* 4°. **A. 210. b.**

Motetti a cinque voci, Libro Secondo... Nouamente posti in luce dali suoi proprii originali corretti et stampati. Bassus. *Apud Hieronymum Scotum: Veneliis*, 1555. *obl.* 4°. **A. 210. a.**

GERRARD (John) *See* Gerard.

GERSIN ( ) O Toi, dont l'Univers publie. *Hymne à l'Être Suprême.* Paroles du Cit. Laurence, *etc.* *See* Hymns. [*French.*] Hymnes destinés à être chantés par le Corps de Musique des Aveugles-Travailleurs, *etc.* No. 2. [1794.] 8°. **F. 1059. (21.)**

GERSTENBERG (Johann Daniel) Zwölf Lieder und ein Rundgesang zür Beförderung des geselligen und einsamen Vergnügens fürs Klavier...Erste (Zweite) Sammlung. *In Kommission in der Sommerischen...Buchhandlung: Leipzig*, 1787-8. *obl.* 4°. **C. 65.**

GERVAIS (Laurent) L'Aurore. Cantatille mise en Musique par Mr Gervais de R[ouen]. Gravé par le Sr Hüe. *Chez la Veuve Boivin, etc.: Paris*, [1745?] *obl.* fol. **C. 124. (17.)**

Pour vous vanter mes feux naissans. *Airs, etc.* [*Paris*, 1745. *s. sh.* 4°. **297. c. 3.**

Mercure de France, Sept., 1745.

GERVASIO (Giovanni Battista) Airs for the Mandoline, Guittar, Violin or Ger. Flute, interspersed with Songs ... Opera III. *Welcker: London*, [1775?] *obl.* 4°. **A. 1100. (2.)**

GERVASONI (Carlo) La Scuola della Musica, in tre parti divisa, *etc.* (Esempj della Scuola della Musica, *etc.*) 2 vols. *Dai Torchi di Niccolò Orcesi: Parma*, 1800. 8°. **7896. d. 22.**

GESANG. Gesang bei Charlotte Corday's Urne. [Song.] *See* Thraene. Thräne der Wehmuth gleite, *etc.* [1793.] *obl.* fol. **E. 600. x. (12.)**

GESELLENREISE. Gesellenreise. [Song.] *See* Mozart (W. A.)

GESIUS (Bartholomæus) Geistliche Deutsche Lieder D. Mart. Lutheri: vnd Anderer frommen Christen . . . mit vier vnd fünff Stimmen nach gewönlicher Choral melodien richtig . . . gesetzet, *etc.* *In Verlegung Johan Hartmans: Frankfurt an der Oder*, 1601. 4°. **K. 2. c. 9. (1.)**

Gratulatio Musica in lauream doctoralem ... Jacobi Schickfusii ... quinq; Vocibus decantata, *etc.* [*Bregæ*, 1612.] 4°. **11408. ee. 14. (1.)**

GESPRAECH. Gespräch von der Musik, zwischen einem Organisten und Adjuvanten...Von einem, der von Jugend auf Christlich Vnterrichtet, und Oeffentlich die Wahrheit an den Tag gegeben [i.e. J. C. Voigt]. In IV. Unterredungen. [With a preface by L. Mizler.] *J. D. Jungnicol: Erfurth*, 1742. 4°. **7897. g. 30.**

The capital initials of the Pseudonym give the composer's name: J[ohann] C[arl] V[oigt] O[rganist in] W[aldenburg].

GESUALDO (Carlo) *Prince of Venosa.* Partitura delli Sei Libri de' Madrigali a Cinque Voci...fatica di Simone Molinaro, *etc.* *Appresso G. Pavoni: Genova*, 1613. fol. **K. 7. g. 3.**

See Madrigals. Madrigali a Cinque Voci. Libro Primo (— Quarto), *etc.* [By Carlo Gesualdo, Prince of Venosa.] (1603–)1607. 4°. **D. 232.**

See Madrigals. Madrigali a Cinque Voci. [By Carlo Gesualdo, Prince of Venosa. Book II.] 1604. 4°. **D. 232. a.**

GESUALDO (Hettore) *See* Madrigals. Madrigali a Cinque Voci, *etc.* [By Carlo Gesualdo, Prince of Venosa. Books III. and IV. with dedications, by H. Gesualdo.] (1603–)1607. **D. 232.**

GEUCK (Valentin) Novum et Insigne Opus continens Textus Metricos Sacros: Festorum, Dominicarum, et Feriarum, ex Mandato ... Principis ... D. Mauritii, Landgravii Hassiæ, &c., à Valentino Geuckio...Octo Sex & 5. vocibus inceptum. Denique a morte illius immatura... Suæ Cels. Opera,...perfectum & absolutum ...Liber Primus. Motetarum Festalium, Octo Vocum. Discantus. (Altus.) (Tenor.) (Bassus.) (Quinta (Sexta) (Sept:) (Octava) Vox.) (Liber Secundus. Continens Motetas Dominicales, Sex Vocum...Discantus. (Altus.) (Tenor.) (Bassus.) (Quinta (Sexta) Vox.)). (Liber Tertius. Continens Motetas Dierum Feriarum Quinque Vocum ...Discantus. (Altus.) (Tenor.) (Tenor II.) (Bassus.)). [Edited by G. Otto.] 19 pts. *Ex officina typographica Mauritiana opera Wilhelmi Wesselii: Cassellis*, 1603–4. 4°. **B. 86.**

Lib. I. is dated 1604, *Lib. II. & III.* 1603. *The Editor's preface occurs in the Bassus part of Lib. I.*

[Another copy. Liber Primus (Secundus) (Tertius). Discantus. (Altus.) (Tenor.) (Bassus.) (Quinta (Sexta) (Septima) Vox.)] 18 pts. **B. 86. a.**

The Discantus part of Liber I. is imperfect, wanting all after fol. D 4.

GHAIST. The Ghaist of Robin Gray. [Song.] *See* 'Twas. 'Twas in the Dead of Night. [1785?] *s. sh.* fol. **H. 1601. a. (71.)**

GHEESTELYCKEN LEEUWERCKER. Den Gheestelycken Leeuwercker. [Hymns.] *See* Bolognino (G.)

GHERARDI (Biagio) Compiete Concertate à 3. 4. 5. & 6 voci & alcuni Salmi con Instromenti...Opera Seconda. Canto Primo. (Canto Secondo.) (Alto.) (Tenore.) (Basso.) 5 pts. *Stampa del Gardano: Venetia*, 1650. 4°. **D. 102.**

GHERARDI (Giovanni Battista) Fourteen Cotillons or French Dances, the figures new compos'd by Monsieur Gherardi...To which Mr. Gherardi has subjoin'd y^e^ Music of four Allemands y^e^ most in Vogue in Paris, Set for the Harpsichord, Violin or German Flute. (A Second Book of Cotillons, *etc.*) (A third Book of French Country Dances or Cotillons, *etc.*) 3 pts. *Welcker: London*, [1767–1770.] *obl.* 4°. **a. 9. h. (1.)**

GHIBEL (Heliseo) Di Heliseo Ghibel Il Primo Libro di Madrigali a tre Voci a Note Negre. Nouamente Ristampati &

redutti alla sua Integrita prestina, Con la gionta di alcuni altri Tercetti bellissimi [by H. Scotto], *etc.* Cantus. (Tenor.) (Bassus.) 3 pts. *Apud Hieronymum Scotum: Venetiis*, 1551. *obl.* 4°.
K. 4. c. 12

Motectorum Helysei Gibelli cum Quinque Vocibus Liber Primus. [Cantus.] [Altus.] Tenor. (Bassus.) (Quintus.) 5 pts. *Apud Hieronymum Scottum: Venetiis*, 1548. *obl.* 4°. **K. 3. b. 11.**
The title-pages of the Cantus and Altus parts are wanting, but have been supplied in MS. Fol. Aii of the Altus is wanting.

GHILLINI DI ASUNI ( ) A Select Collection for One Two and Three Guitars of Six Favorite English ... French...Italian Songs and Six Easy Lessons or Solos...compiled and composed by Sig[r] Ghillini di Assuni. Op. 19. *Longman and Broderip: London*, [1785?] *obl.* fol. **E. 270. (1.)**
The only composer named in this collection is Paisiello.

A Valuable Collection of the most Favourite Songs, selected from the latest Italian Opera's composed by ... Bach, Hasse, Rauzzini, Gluck, Giordani, Sacchini & Galluppi, adapted for two German Flutes or Violins, by Sig[r] Ghillini di Asumi, *etc.* *J. Welcker: London*, [1776]. fol.
g. 421. a. (1.)

A Collection of Duets Songs and Airs for the Guittar...To which is Added Several favourite English, French & Italian Songs by the best Masters. *Welcker: London*, [1770?] fol. **h. 259. i. (4.)**

Twelve Divertimenti Selected from the Favorite Italian Operas of the most Eminent Composers adapted for two German-Flutes, Hautboys or Violins... Op. XVIII. *Printed for the Author: London*, [1785?] fol.
g. 280. j. (6.)

Six Duets for two German Flutes, Hautboys or Violins. *Welcker: London*, [1775?] fol. **g. 421. n. (1.)**

Six easy Duetts for two German Flutes to which are annexed several of the most favorite Airs with Variations...Op. XVII. *J. Preston: London*, [1785?] fol.
g. 421. n. (2.)

The Lady's Amusement, being an intire new Collection of Favourite French & Italian Songs, Airs, Minuets & Marches, none ever before Publish'd, Compos'd and Adapted for the Guittar by Sig[r] Ghillini Di Asuni. *P. Welcker: London*, [1765?] fol. **h. 259. i. (3.)**
The only composer named is Tractta. On p. 2 is a French Song, the melody of which is the same as that of Handel's "Harmonious Blacksmith."

GHILLINI DI ASUNI ( ) Twenty Four Favorite Minuets for the German Flute Violin or Harpsichord. *J. Preston: London*, [1776.] *obl.* 4°.
b. 53. a. (2.)

Twenty four of the most Elegant, and Favorite English Songs adapted for One, Two, and Three Guitars with an Accompaniment...Op. 20. *Longman and Broderip: London*, [1787?] *obl.* fol. **E. 271. (3.)**
The composers named in this collection are: Shield, Arnold, Ghillini di Asuni and Giordani.

GHIRLANDA. Ghirlanda di Madrigali. *See* MADRIGALS.

GHIRLANDETTA. Ghirlandetta Amorosa. *See* COSTANTINI (F.)

GHIZZOLO (GIOVANNI) Integra Omnium Solemnitatum Psalmodia Vespertina, octonis vocibus concinenda ... Addita etiam infima pars pro Organo, &c. Primus Chorus. Altus. (Secondus Chorus. Cantus.) 2 pts. *Apud hær. Simonis Tini, & Philippum Lomatium: Mediolani*, 1609. 4°.
D. 47. a.

Madrigali et Arie per Sonare et Cantare nel Chitarone, Liuto, o Clauicembalo, a una, et due Voci...Col Gioco della Cieca, et una Mascherata de Pescatori. Libro Primo. *Appresso A. Raueri: Venetia*, 1609. fol. **K. 7. g. 7.**

Il Secondo Libro de Madrigali et Arie a una et due Voci. Per Sonare & Cantare nel Chitarone, Liuto, ò Clauicembalo... Con duoi Dialoghi, & vn Canto di Sirene con la risposta di Nettuno. Opera Sesta. *Per l'Herede di Simon Tini, & Filippo Lomazzo: Milano*, 1610. fol.
K. 7. g. 7. (2.)

Madrigali a Cinque Voci...Libro Primo. Alto. *Appresso A. Rauerij: Venetia*, 1608. 4°. **D. 47.**

GHOSTS. Ghosts of e'vry Occupation. [Song.] *See* DOCTOR FAUSTUS.

GHRO (JOHANN) Dreissig Neue ausserlesene Padovane vnd Galliard, mit fünff Stimmen . . . auff allen Musicalischen Instrumenten . . . zugebrauchen. Sampt einem zu end angehengtem Quotlibet, genannt: Bettlermantel. Von mancherley guten Flecklin zusammen gestickt vnd geflickt...mit 4. Stimmen verfertigt, *etc.* Tenor. (Basis.) (Quinta Vox.) 3 pts. *Gedruckt durch Abraham Wagenman, in Verlegung David Kauffmans: Nürnberg*, 1612. 4°. **c. 42.**

GHYSEN (HENDRIK) *See* PSALMS. [*Dutch.*] Den Hoonig-Raat der Psalm-Dichten ofte Davids Psalmen ... gestelt op Sangmaate...door H. Ghyssen, *etc.* 1708. 12°. **1411. b. 5. (2.)**

GIÀ. Gia vicin è quel dì. [Song.]
See MARTIN Y SOLAR (V.) [*La Scuola de' Maritati.*]

GIACCIO (ORAZIO) Canzone Sacre in Musica...ad Una, à Due, & à Tre Voci. Opera Sesta. (Canto.) (Alto.) (Basso.) (Partimento.) 4 pts. *Per il Beltrano: Napoli*, 1645. 4°. **C. 299.**

GIACOBBI (GERONIMO) Hieronymi Iacobii . . . Motecta Multiplici vocum numero concinenda. Liber Primus, nunc primum in lucem editus. Cantus. (Altus.) (Tenor.) (Bassus.) (Quintus.) (Sextus.) 6 pts. *Apud Angelum Gardanum: Venetiis*, 1601. 4°. **C. 310.**

Vespri per Tutto l'Anno, a Quattro Voci: con l'Organo, e senza, *etc.* Alto. *Appresso Bartholomeo Magni. Stampa del Gardano: Venetia*, 1615. 4°. **C. 310. a.**

Pp. 9, 10 *are mutilated.*

GIACOMINI (BERNARDO) Di Bernardo Giacomini...Il Primo Libro di Madrigali a Cinque Voci, Nouamente da lui composti & per Antonio Gardano posti in Luce, *etc.* Quinto. *Appresso di Antonio Gardano: Venetia*, 1563. *obl.* 4°. **A. 81.**

GIAMBERTI (GIUSEPPE) Antiphonae et Motecta Festibus omnibus propria, et communia iuxta formam Breuiarij Romani,... Binis, Ternis, Quaternisque Vocibus concinenda, *etc.* Tenor. *Apud Io. B. Roblettum: Romæ*, 1650. 4°. **D. 245.**

GIANELLA (LUIGI) Six Quatuors pour Flute, Violon ou pour Deux Violons, Alto et Basse...Oeuvre 1^er^. [Separate Parts.] *Chez Bertoia: Venise*, [1795?] fol. **g. 961.**

GIANELLI (FRANCESCO) Di Francesco Gianelli il Primo Libro de Madrigali a Tre Voci, *etc.* Canto. (Basso.) 2 pts. *Appresso Angelo Gardano: Venetia*, 1592. *obl.* 4°. **A. 202.**

GIANETTINI (ANTONIO) Salmi a Quattro Voci a capella da cantarsi ne' Vespri dell' anno, con un Coro separato di cinque Stromenti, *etc.* Alto. (Tenore.) (Basso.) (Primo (Secondo) Violino.) (Alto (Tenore) Viola.) (Violoncello, o Contrabasso.) (Organo.) 9 pts. *Appresso A. Bortoli: Venezia*, 1717. 4°. **D. 94.**

GIANGUIR. Gianguir. [A Pasticcio.] *See* DELIZIE. Le Delizie dell' Opere, *etc.* Vol. VI. [1776.] fol. **G. 159.**

GIANOTTI (PIETRO) Le Guide du Compositeur, contenant des règles sûres pour trouver d'abord, par les consonnances, ensuite par les dissonnances, la basse fondamentale de tous les chants possibles, *etc.* *Chez Durand: Paris*, 1759. 8°. **1042. k. 16.**

GIANOTTI (PIETRO) Sonate a Due Violini senza Basso...Opera XI. (Violino Secondo.) *Chez l'Auteur: Paris*, [1750?] fol. **g. 681.**

GIANSETTI (GIOVANNI BATTISTA) Motetti a Due, Tre, Quattro, Cinque e Sei Voci...Opera Prima. Canto I. (Canto II.) (Alto.) (Tenore.) (Basso.) (Organo.) 6 pts. *Per G. A. Mutij: Roma*, 1670. 4°. **D. 76.**

GIARDINI (FELICE) Giardini's Miscell: Works. 12 N^os^. [*London*, 1790?] fol. **g. 295. f.**

Without title-page. The title is on the binding. Each number has separate pagination. Engraved by Caulfield.

—— [N° 1.] Sonata for the Harpsichord or Piano Forte with Accompanyments for a Violin and Tenor or Violoncello. [Separate Parts.] [*London*, 1790?] fol. **g. 161. c. (2.)**

—— [N° 2.] Mon cher troupeau. [Song,] *etc.* [*London*, 1790?] fol. **H. 1670. (12.)**

—— [N° 2.] Mon cher troupeau. *A favourite Ariette, etc.* [*London*, 1800.] *s. sh.* 8°. **P.P. 5141.**

The Lady's Magazine, Nov., 1800.

—— [N° 7.] Un Enfant plein de charmes. *Romance, etc.* [*London*, 1790?] fol. **H. 1670. (13.)**

—— [N° 8.] Sonata [in F] for the Harpsichord or Piano Forte with an Accompanyment for a Violin. [*London*, 1790?] fol. **h. 1480. j. (4.)**

—— [N° 8. Another copy.] **g. 147. (2.)**

—— [N° 12.] Sonate [in G] pour le Clavecin avec l'accompagnement du Violon, *etc.* [*London*, 1790?] fol. H. **1480. j. (5.)**

—— [N° 12. Another copy.] **g. 147. (3.)**

Ah se de mali miei—As chears the Sun the Flow'r.—A favourite Air, *etc.* *Printed for J. Phillips:* [*London*, 1760?] fol. **G. 306. (221.)**

Sei Arie . . . Dedicate a . . . Ellisabetta Duchę sa di Marlborough, *etc.* [Full Score.] *R. Bremner: London*, [1760?] *obl.* fol. **E. 600. j. (1.)**

Sei Arie ... Dedicate all' ill^ma^ Sig^ra^ la Signora Francesca Pelham. (*Londra*, 1762.) fol. **G. 295. i. (1.)**

[Astarto.] The Overture to Astarto, *etc.* [Separate Parts.] *Printed for W. Napier: London*, [1777.] fol. **g. 474. h. (3.)**

—— The Overture to Astarto, for the Harpsichord or Piano Forte, *etc.* *Printed for W. Napier: London*, [1777.] fol. **g. 271. a. (4.)**

Bei Labri che Amore. [Song.]
See infra: [*Ninetta.*]

GIARDINI (Felice) A Concerto in 7 parts...Opera xv. N° 1(–6). [Separate Parts.] 6 N^os^. *Welcker: London*, [1770?] fol. **g. 295. c.**

The Devonshire Minuet. Danced by Sig^r^ Vestris, *etc.* [P. F.] *Printed for S. A. & P. Thompson: London*, [1790?] fol. **h. 141. a. (5*.)**

Sei Duetti...Dedicati a...la...Marchesana di Rockingamme. [*London*, 1762.] *obl.* 4°. **A. 440. b.**

[Another edition.] Sei Duetti...Dedicati a...la...Marchesana di Rockingamme. *Welcker: London*, [1770?] *obl.* 4°. **A. 440. a.**

Sei Duetti a due Violini...Opera seconda. [Separate Parts.] *R. Bremner: London*, [1765?] fol. **g. 295. a.**

Sei Duetti per due Violini...Opera xiii. [Separate Parts.] *London*, 1767. fol. **h. 206. e.**

Sei Duetti per Violino e Violoncello. Opera xiv. [Separate Parts.] *Welcker: London*, [1770.] fol. **h. 206. h.**

[Enea e Lavinia.] The Favorite Songs in the Opera Enea e Lavinia...for the Voice and Harpsicord, *etc.* *R. Bremner: London*, [1764.] fol. **G. 760. b. (3.)**

For me my fair a wreath has wove. *Madrigal;* imitated from the Spanish by Mr. Garrick, *etc.* [*London*, 1775.] 8°. **P.P. 5438. z.**

The Universal Magazine, Vol. LVI., p. 370.

For me my Fair a Wreath has wove. *The Madrigal* which is in the last page of Mr. Twiss's account of the Spanish & Portuguese literature, imitated by Mr. Garrick, *&c.* *Sk[illern: London*, 1780?] *s. sh.* fol. **G. 296. (14.)**

[Another edition.] For me my Fair a wreath has wove. *The Madrigal, etc.* [*London*, 1780?] *s. sh.* fol. **H. 1994. c. (34.)**

The favourite Madrigal 'For me my fair a Wreath has wove,' the Words [translated from the Spanish] by Mr. Garrick, *etc.* *Printed for S. A. & P. Thompson: London*, [1784?] fol. **H. 131. (18.)**

—— *See* Go. Go spotless Paper to my Love. *Sonnet, etc.* [Adapted to F. Giardini's song: 'For me my fair.'] [1780?] *s. sh.* fol. **G. 308. (35.)**

—— *See* Peace. Peace gentle Maid, *etc.* [Adapted to F. Giardini's song 'For me my fair.'] [1793?] fol. **G. 249. (26.)**

Un Enfant plein de charmes. *See* supra: [*Miscellaneous Works. No.* 7.]

In dimostrazione d' affetto Felice Giardini D.D.D. a Giovanni Manzoli Questi Musicali Divertimenti, *etc.* [A Duet and 6 Three-part Songs.] *Londra*, 1765. *obl.* 4°. **A. 440.**

GIARDINI (Felice) La Libertà, Canzonetta del Metastasio...Con arie diverse ad ogni Strofe, *etc.* [*London*, 1758.] *obl.* 4°. **B. 399.**

Love in a Village. [For songs, &c., by Giardini in this Pasticcio:] *See* Love in a Village.

Mon cher troupeau. *See* supra: [*Miscellaneous Works. No.* 2.]

The Mother's Complaint, a Romance. *Printed for S. A. & P. Thompson: London*, [1784?] fol. **H. 131. (19.)**

[Ninetta.] Bei Labri che Amore.. [Song.] Sung... in the Comic Opera of Ninetta [by D. Cimarosa], *etc.* [Full Score.] *R. Birchall, for the Author: London*, [1790.] fol. **G. 196. (7.)**

—— La Ninette povercina, [Song,] sung in...the Comic Opera of Ninette [by D. Cimarosa], *etc.* [Full Score.] *R. Birchall, for the Author: London*, [1790.] fol. **G. 196. (8.)**

—— Sono Dama e son Signora. Cavatina ...sung in the Opera of Ninetta [by D. Cimarosa], *etc.* [Full Score.] *R. Birchall, for the Author: London*, [1790.] fol. **G. 196. (6.)**

The title-page is signed by the composer.

La Ninette povercina. *See* supra: [*Ninetta.*]

The Old Woman. A Humourous Song. *Printed for S. A. & P. Thompson: London*, [1784?] fol. **H. 131. (20.)**

Six Select Pieces, for the Piano Forte, arranged from the works of F. Giardini, with Six Preludes by T. Haigh. *Preston & Son: London*, [1800?] fol. **g. 272. h. (4.)**

Six Quartettos, three for the Harpsichord, Violin, Tenor & Violoncello, and three for the Harpsichord, two Violins & Violoncello...Opera 21. [Separate Parts.] *J. Blundel: London*, [1780?] fol. **g. 295. d. (1.)**

Six Quartettos, for Two Violins, a Tenor & Violoncello Obligato...Opera 22. [Separate Parts.] *J. Blundell: London*, [1780?] fol. **g. 295. d. (2.)**

Six Quartettos...Op. 23. [Separate Parts.] *Printed for W. Napier: London*, [1780.] fol. **g. 295. b.**

Six Quartettos: Three for Violin, Oboe or Flute, Tenor & Violoncello; & Three for Two Violins, Tenor & Violoncello...Opera xxv. [Separate Parts.] *Printed for S. A. & P. Thompson: London*, [1790?] fol. **g. 213. (1.)**

[Another copy.] **g. 411. (4.)**

Six Quartetts for Two Violins Tenor & Violoncello . . . Op. 29. [Separate Parts.] *Longman and Broderip, for the Author: London*, [1790?] fol. **g. 213. (2.)**

GIARDINI (Felice) Sei Quintetti per Cembalo, due Violini, Violoncello e Basso . . . Opera xi. [Separate Parts.] *Welcker: London*, [1770?] fol. **h. 206. g.**

Salmo V. Verba mea auribus percipe Domine. Canto Greco Messo in Salmo. *T. Skillern, for the Author: London*, [1785?] fol. **G. 353. (14.)**

VI Solia Violino e Basso . . . Opera Settema. *Printed for S. & A. Thompson: London*, [1778?] fol. **h. 206. b.**

[Another copy.] **g. 295. (1.)**

[6 Solos for Violin and Bass. Op. 8?] *London*, [1775?] fol. **g. 295. (2.)** *Wanting the title-page and last leaf.*

Six Solos for the Violin and a Bass... Opera 16. *R. Bremner: London*, [1775?] fol. **h. 206. c.**

Six Solos, for the Violin and a Bass . . . Opera xix. *J. Welcker: London*, [1776?] fol. **g. 420. b. (2.)**

XII. Sonate a Violino e Basso...dedicate a sua Altezza...il Principe Ereditario di Brunsuiche Luneborgo. 2 Books. *Welcker: London*, [1770?] fol. **h. 1662.**

Sei Sonate a Violino solo e Basso...Opera Prima. *J. Cox, for the Author: London*, [1751?] fol. **g. 422. d. (2.)**

[Another edition.] Sei Sonate a Violino solo e Basso...Opera Prima. *Printed for R. Bremner: London*, [1765?] fol. **h. 206.**

Sei Sonate di Cembalo con Violino o Flauto Traverso...Opera Terza. *Printed for J. Cox: London*, [1775?] fol. **h. 206. f.**

XII. Sonates à Violon seul avec la Basse. vi Œuvre. *Londre*, [1755?] fol. **h. 206. a.**

Two Sonatas for the Piano Forte or Harpsichord with an Accompaniment for a Violin...Op. 31. *T. Skillern, for the Author: London*, [1890?] fol. **h. 1480. j. (3.)**

Sono Dama e son Signora. *See* supra: [*Ninetta.*]

Six Trios for a Violin Tenor and Violoncello...Opera xvii. [Separate Parts.] *Welcker: London*, [1775?] fol. **g. 416. (5.)**

[Another edition.] Six Trios...Opera xvii. [Separate Parts.] *Longman and Broderip: London*, [1785?] fol. **g. 410. (2.)**

A Second Sett of Six Trios for a Violin Tenor & Violoncello...Op. xx. [Separate Parts.] *J. Blundell: London*, [1779.] fol. **g. 420. c. (5.)**

[Another edition.] A Second Sett of Six Trios...Op. xx. [Separate Parts.] *Printed for R. Bremner: London*, [1780?] fol. **g. 417. (1.)**

GIARDINI (Felice) Six Trios for a Violin, Tenor, and Violoncello . . . Opera xxvi. [Separate Parts.] *Printed for S. A. & P. Thompson: London*, [1790?] fol. **g. 420. d. (3.)**

[Another copy.] **g. 222. (10.)**

Six Trios for Two Violins and a Bass . . . Op. 28. [Separate Parts.] *Printed for R. Birchall: London*, [1790?] fol. **g. 295. e.**

Six Trios for Two Violins & Piano Forte or Violoncello . . . Opera 30. [Separate Parts.] *Printed for the Author: London*, [1790?] fol. **g. 222. (11.)**

Viva tutte le vezzose. *See* Haigh (T.) Three Sonatas...in which are Introduced as Rondo's 'Viva tutte le vezzose' [by F. Giardini], *etc.* [1797?] fol.

Voi Amante or Rondeau, *etc.* [Song.] [*London*, 1760?] *s. sh.* fol. **G. 316. j. (9.)**

Voi Amante, *etc.* *See* Voi. Voi amante che vedete, *etc.* [By F. Giardini.] [1760?] *s. sh.* fol. **G. 307. (168.)**

See Apollonian Harmony. Apollonian Harmony: a Collection of...Glees...by ...Giardini, *etc.* [1790?] 8°. **E. 255.**

See Arnold (S.) The Castle of Andalusia. A Comic Opera...the Selected Airs by... ...Giardini, *etc.* [1782.] *obl.* fol. **E. 111. c. (2.)**

See Bach (J. C.) Six Quartettos...by... Bach, Abel & Giardini. [1777.] fol. **g. 435. (2.)**

See Catches. A Collection of Catches by ...Dr. Arne,...Sig^r^ Giardini, *etc.* [1764?] *obl.* 4°. **A. 756. a. (1.)**

See Catches. A Second Collection of Catches by ... Dr. Arne ... Sig^r^ Giardini, *etc.* [1766?] *obl.* 4°. **A. 756. a. (2.)**

See Summer's Tale. The Summer's Tale. A Musical Comedy...the Music by Abel...Giardini, *etc.* [1765.] *obl.* fol. **D. 273. (1.)**

GIARDINI (Felice) and **SAN MARTINI** (Giovanni Battista) Four Overtures & one Quattro ... Compos'd by Sig^r^ F. Degiardino and one Concerto with two Violins & two Hautboys Obligato, . . . by Sig^r^ G. B. S^t^ Martini, *etc.* [Separate Parts.] *Printed for J. Cox: London*, [1751?] fol. **g. 264.**

GIARDINO (Felice de) *See* Giardini.

GIBAULT ( ) Un Dieu vient de naître. Noel, Cantique, *etc.* [*Paris*,] 1743. *s. sh.* 4°. **298. b. 23.** *Mercure de France, Dec.*, 1743.

GIBBONS (Christopher) *See* Dering (R.) Cantica Sacra...both Latine and English ... by R. Dering, Dr. C. Gibbons, *etc.* 1674. fol. **K. 3. m. 6.**

GIBBONS (Orlando) Fantasies of Three Parts...Cut in Copper, the like not heretofore extant. 3 pts. *At the Bell in St. Pauls Church-yard: London*, [1610?] 4°. **K. 2. d. 3.**

The First Set of Madrigals and Mottets of 5 Parts: apt for Viols and Voyces. Cantus. (Altus.) (Tenor.) (Bassus.) (Quintus.) 5 pts. *Thomas Snodham, the Assigne of W. Barley: London*, 1612. 4°. **K. 3. h. 12.**

—— The Silver Swan. *See* Silver. The Silver Swan. Catch, *etc.* [Adapted from O. Gibbons' Madrigal.] [1770?] fol. **H. 1994. a. (136*.)**

See Hymns. [*English.*] The Hymnes and Songs of the Church . . . Translated . . . by G[eorge] W[ither. With music by O. Gibbons]. 1623. 8°. **C. 51. a. 14. (2.)**

See Parthenia. Parthenia... Composed by...William Byrd, Dr. John Bull, & Orlando Gibbons, *etc.* [1611?] fol. **K. 1. i. 6.**

See Psalms. [*English.*] An Abridgment of the ... Psalms, ... with...Tunes...by ...Dr. Gibbons, *etc.* [1777.] 8°. **A. 511. d.**

GIBBS (Joseph) Eight Solos for a Violin with a Thorough Bass for the Harpsichord or Bass Violin, *etc.* *P. Thompson, for the Author: London*, [1755.] fol. **i. 9.**

GIBELIUS (Otto) Propositiones Mathematico-Musicæ, das ist: Etliche fürnehme . . . Musicalische Auffgaben, auss der Mathesi demonstriret, und nach Beschaffenheit in beygetügten Kupfferstücken künstlich repræsentiret, *etc.* *Bey J. E. Heydorn. Gedruckt bey Sel. Heddewigs Wittiben: Minden ander Weser*, 1666. 4°. **7897. bb. 1. (1.)**

GIBELLUS (Helyseus) *See* Ghibel.

GIBERT (Paul César) La Fortune au Village, Parodie de l'Acte d'Églé [by Laujon and Lagarde]; par Madame Favart & M. B....avec les Ariettes & Airs notés, *etc.* *Chez Duchesne: Paris*, 1761. 8°. **11737. b. 7.**

Mélange Musical. Premier Recueil contenant un Duo, un Trio, une Scène, des Airs, des Ariettes, des Romances et des Chansons, avec differentes sortes d'Accompagnemens, tant de Harpe, ou Clavecin en solo, qu'à Grand et Petit Orchestre ... Gravé par Le Roy. *Chez l'Auteur: Paris*, [1770?] fol. **G. 638.**

GIDLEY (C.) Sidmouth Races. A New Country Dance. *Bigg and Cox: [London*, 1775?] *s. sh.* 4°. **P.P. 5141.**

The Lady's Magazine, Sept., 1775.

GIFT. The Gift of the Gods. [Song.] *See* Arne (M.)

GIGLI (Giulio) Sdegnosi Ardori. Musica di Diuersi Auttori, sopra vn istesso Soggetto di Parole, a Cinque Voci, raccolti insieme da Giulio Gigli da Immola. Quinta Vox. *Adamus Berg: Monachii*, 1585. *obl.* 4°. **A. 1350.**

This collection contains madrigals by F. di Monte, C. Porta, M. A. Ingegnieri, M. Varotto, F. Rovigo, L. Bertani, G. Regnart, G. Cavaccio, G. Florio, G. Costa, P. Masnelli, B. Mosto, P. Ragno, V. Rai, G. Riccio, L. Lechner, F. Sale, F. Ricci, O. Lasso, G. Fossa, A. Morari, G. Ascanii, F. Cornazzani, A. Mussotto, F. Lasso, R. Lasso, P. Pagani and G. Gigli da Imola.

GILDEROY. The New Gilderoy. Ballad. *See* Giordani (G.) or (T.)

GILDING (Edmund) Spring, *etc.* [Song.] [*London*, 1748.] 8°. **P.P. 5438. z.**

The Universal Magazine, Vol. II., p. 183.

Spring. *See* Then. Then calm-ray'd Spring, *etc.* [By E. Gilding.] [1750?] *s. sh.* fol. **G. 312. (23.)**

Wou'd you think it my Girl. [Song.] *From Miss Ham[ilto]n to Miss Dt—k, etc.* [Words ascribed to T. Francklin.] [*London*, 1748.] *s. sh.* fol. **G. 313. (229.)**

GILES COLLINS. Giles Collins he came to his own Father's Gate. *Giles Collins*, [Song,] *etc.* *Sk[illern: London*, 1780?] *s. sh.* fol. **G. 308. (28.)**

GILLES, GARÇON PEINTRE. Gilles, Garçon Peintre, z'Amoureux-t-et Rival. Parade et Parodie du Peintre Amoureux de son Modèlle. Gravé par M^dlle^ Vendôme. [Music by J. B. de Laborde, words by Anseaume. Full Score.] *Chez M^r^ L'Abbé: Paris*, [1758.] fol. **G. 147. a.**

Gilles, Garçon Peintre, z'Amoureux-t-et Rival. Parade [by Anseaume]...avec la Musique [by J. B. de Laborde]. *Chez N. B. Duchesne: Paris*, 1758. 8°. **11738. l. 27. (3.)**

[Another copy.] *See* Théâtre. Nouveau Théâtre de la Foire, *&c.* Tom. 4. 1763. 8°. **11735. d. 2.**

GILLIER (Jean Claude) [Les Amants Magnifiques.] Divertissement Nouveau pour la Pièce des Amans Magnifiques. [Additions by F. C. Dancourt to Molière's Comedy-Ballet.] 1704. *See* Airs. Airs de la Comédie Françoise. [No. 9.] [1696–]1705. *obl.* 8°. **B. 319.**

—— Nouveau Prologue, et nouveaux divertissemens pour la comédie des Amans Magnifiques, *etc.* [By F. C. Dancourt, with music by J. C. Gillier.] [1764.] 12°. *See* Amants Magnifiques. **241. c. 8.**

GILLIER (Jean Claude) L'Amour Charlatan, comédie [by F. C. Dancourt, with music by J. C. Gillier]. [1760.] 12°.
See Amour Charlatan. **241. c. 10.**

Au bon papa d'une fillette.
See infra: [*La Foire de Besons.*]

Au jardin de Versaille.
See infra: [*L'Impromptu du Pont-Neuf.*]

Le Charivari, comédie, *etc.* [By F. C. Dancourt, with music by J. C. Gillier.] [1760.] 12°. *See* Charivari. **241. c. 6.**

[Circé.] Les Divertissements Nouveaux de la Pièce de Circé. [Addition by F. C. Dancourt to T. Corneille's Tragedy.] 1705. *See* Airs. Airs de la Comédie Françoise. [No. 4.] [1696–]1705. *obl.* 8°. **B. 319.**

—— Prologue et Divertissemens nouveaux pour Circé, tragédie en machines, *etc.* [By F. C. Dancourt, with music by J. C. Gillier.] [1760.] 12°. *See* Circé. **241. c. 9.**

Chloe is divinely fair. *See* infra: [*The Ladies' Visiting Day.*]

Colin-Maillard, comédie, *etc.* [By F. C. Dancourt, with songs by J. C. Gillier.] [1760.] 12°. *See* Colin-Maillard. **241. c. 8.**

A Collection of New Songs: with a Thorow-Bass to each Song, for the Harpsichord, Theorbo, Lute or Spinett.
T. Heptinstall, for H. Playford: London, 1698. fol. **G. 110.**

Les Curieux de Compiègne, comédie, *etc.* [By F. C. Dancourt, with music by J. C. Gillier.] [1760.] 12°.
See Curieux de Compiègne. **241. c. 6.**

[Les Deux Suivantes.] Quand de ses feux un jeune cœur. *Vaudeville, etc.* [*Paris,*] 1730. *s. sh.* 4°. **298. a. 12.**
Mercure de France, Aug., 1730.

[Le Diable Boiteux.] Airs du II^e^ chapitre du Diable Boiteux. [By F. C. Dancourt.] 1705. *See* Airs. Airs de la Comedie Françoise. [No. 1.] [1696–]1705. *obl.* 8°. **B. 319.**

Le Diable Boiteux, comédie, *etc.* [By F. C. Dancourt, with music by J. C. Gillier.] [1760.] 12°.
See Diable Boiteux. **241. c. 9.**

Divertissement de Sceaux, Comédie-Ballet, *etc.* [By F. C. Dancourt.] (La Musique est du sieur Gilliers.) [1760.] 12°.
See Divertissement de Sceaux. **241. c. 9.**

Les Eaux de Bourbon, comédie de M^r^ Dancourt. (Divertissement de la petite pièce des Eaux de Bourbon.) [Music by J. C. Gillier.] 2 pts. 1697. 12°.
See Eaux de Bourbon. **839. c. 4.**

Les Eaux de Bourbon, Comédie, *etc.* [By F. C. Dancourt, with music by J. C. Gillier.] [1760.] 12°.
See Eaux de Bourbon. **241. c. 5.**

GILLIER (Jean Claude) [L'Europe et la Paix.] Paris va revoir dans ses murs. *Vaudeville, etc.* [*Paris,*] 1736. *s. sh.* 4°. **297. b. 16.**
Mercure de France, Nov., 1736.

The Excuse, or Preamble. [Song.] [*London*, 1710?] *s. sh.* fol. **H. 1601. (232.)**

[Another edition.] The Excuse, or Preamble. [*London*, 1710?] *s. sh.* fol. **G. 309. (61.)**

La Fête de Village, comédie, *etc.* [By F. C. Dancourt, with music by J. C. Gillier.] [1760.] 12°.
See Fête de Village. **241. c. 7.**

For mighty Love's unerring Dart.
See infra: [*The Ladies' Visiting Day.*]

La Foire de Besons, comédie, *etc.* [By F. C. Dancourt, with music by J. C. Gillier.] [1760.] 12°. *See* Foire de Besons. **241. c. 4.**

—— Au bon papa d'une fillette. *Vaudeville, etc.* [*Paris,*] 1735. *s. sh.* 4°. **297. b. 10.**
Mercure de France, Oct., 1735.

La Foire S. Germain. Comédie, *etc.* [By F. C. Dancourt, with music by J. C. Gillier.] [1760.] 12°.
See Foire S. Germain. **241. c. 4.**

[Les Folies Amoureuses.] Divertissement de la Comédie des Folies Amoureuse[s]. [By J. F. Regnard.] 1704.
See Airs. Airs de la Comédie Françoise. [No. 3.] [1696–]1705. *obl.* 8°. **B. 319.**

[Le Galant Jardinier.] Les Airs de la petite Pièce du Galant Jardinier. [By F. C. Dancourt.] 1705.
See Airs. Airs de la Comédie Françoise. [No. 5.] [1696-]1705. *obl.* 8°. **B. 319.**

Le Galant Jardinier; comédie, *etc.* [By F. C. Dancourt, with music by J. C. Gillier.] [1760.] 12°.
See Galant Jardinier. **241. c. 9.**

Jeune Iris, vos tendres charmes. *Air, etc.* [*Paris,*] 1735. *s. sh.* 4°. **297. b. 11.**
Mercure de France, Dec., 1735.

L'Impromptu de Livry, Comédie-Ballet, *etc.* [By F. C. Dancourt, with music by J. C. Gillier.] [1760.] 12°.
See Impromptu de Livry. **241. c. 9.**

[L'Impromptu du Pont-Neuf.] Au jardin de Versaille. *Vaudeville, etc.* [Words by Panard.] [*Paris,*] 1729. *s. sh.* 4°. **298. a. 7.**
Mercure de France, Sept., 1729.

—— Plein d'une ardeur extrême. *Vaudeville, etc.* [Words by Panard.] [*Paris,*] 1729. *s. sh.* 4°. **298. a. 7.**
Mercure de France, Sept., 1729.

GILLIER (Jean Claude) [L'Inconnu.] Divertissements nouveaux de la Comédie de l'Inconnu. [Additions by F. C. Dancourt to T. Corneille's Comedy.] [1703.]
See Airs. Airs de la Comédie Francoise. [No. 10.] [1696–]1705. *obl.* 8°. **B. 319.**

Nouveau Prologue, et nouveaux Divertissemens pour la comédie de l'Inconnu, *etc.* [By F. C. Dancourt, with music by J. C. Gillier.] [1760.] 12°.
See Inconnu. **241. c. 8.**

[The Ladies' Visiting Day.] Chloe is divinely fair. *A Song* in the Comedy call'd the Ladies Visiting Day...Sung by Mrs. Hains, and engrav'd by T. Cross. [Words by C. Burnaby.] [*London*, 1701.] *s. sh.* fol. **K. 7. i. 2. (90.)**

—— For mighty Love's unerring dart. *A Song* in the Comedy call'd the Ladies Visiting Day.. Sung by Mrs. Hodgson, and ...engrav'd by T. Cross. [Words by C. Burnaby.] [*London*, 1701.] *s. sh.* fol. **K. 7. i. 2. (88.)**

Ma foy! si Diamantine.
See infra: [*La Princesse de la Chine.*]

Le Mari Retrouvé, comédie, *etc.* [By F. C. Dancourt, with music by J. C. Gillier.] [1760.] 12°.
See Mari Retrouvé. **241. c. 6.**

Mars et l'Amour en tous lieux.
See infra: [*La Répetition Interrompue.*]

[Le Médecin de Village.] Divertissement de la petite Pièce du Médecin de Village. [1700?] *See* Airs. Airs de la Comédie Françoise. [No. 6.] [1696–]1705. 1704–5. *obl.* 8°. **B. 319.**

Le Moulin de Javelle, Comédie de Mr. Dancourt. (Airs de la Comédie, *etc.*) [By J. C. Gillier.] 2 pts. 1696. 12°.
See Moulin de Javelle. **839. c. 4.**

Le Moulin de Javelle. Comédie, *etc.* [By F. C. Dancourt, with music by J. C. Gillier.] [1760.] 8°.
See Moulin de Javelle. **241. c. 5.**

Mr. Gilliers Musick made for the Queens Theatre. First Treble. (Second Treble.) (Tenor.) (Bass.) 4 pts. [*London*, 1705?] fol. **g. 15. (2.)**

One day when Damon with his Cealia walk'd. *A Song*...exactly engrav'd by T. Cross. [*London*, 1701?] fol. **K. 7. i. 2. (89.)**

L'Opérateur Barry, comédie, *etc.* [By F. C. Dancourt, with songs by J. C. Gillier.] [1760.] 12°. *See* Opérateur Barry. **241. c. 8.**

Paris va revoir dans ses murs.
See supra: [*L'Europe et la Paix.*]

Plein d'une ardeur extrême.
See supra: [*L'Impromptu du Pont-Neuf.*]

[La Princesse de la Chine.] Ma foy! si Diamantine. *Couplet de l'Opéra Comique.* [*Paris*,] 1729. *s. sh.* 4°. **298. a. 5.**
Mercure de France, June, 1729.

GILLIER (Jean Claude) [La Psiché de Village.] Les Aggrémens de la Psiché de Vil[l]age. [By — Guérin.] 1705.
See Airs. Airs de la Comédie Françoise. [No. 8.] [1696–]1705. *obl.* 8°. **B. 319.**

Quand de ses feux un jeune cœur.
See supra: [*Les Deux Suivantes.*]

Recueil d'Airs François, Serieux & à Boire. A Une, Deux, & Trois Parties. Composé en Angleterre... en MDCCXXIII.
Chés Thomas Edlin: Londres, 1723. fol. **G. 110. a.**

[La Répetition Interrompue.] Mars et l'Amour en tous lieux. *Vaudeville, etc.* [Words by M. Panard.] [*Paris*,] 1735. *s. sh.* 4°. **297. b. 10.**
Mercure de France, August, 1735.

La Retour des Officiers, comédie, *etc.* [By F. C. Dancourt, with Music by J. C. Gillier.] [1760.] 12°.
See Retour des Officiers. **241. c. 6.**

Sancho Pança, Gouverneur, comédie, *etc.* [By F. C. Dancourt, with music by J. C. Gillier.] [1760.] 12°.
See Sancho Pança. **241. c. 11.**

[The Stratagem.] Mr Gilliers Musick in the Play call'd the Stratagem. First Treble. (Second Treble.) (Tenor.) (Bass.) 4 pts. [*London*, 1707?] fol. **g. 15 (7.)**
This is probably the music to Farquahar's 'Beaux' Stratagem.'

[Les Trois Cousines.] Airs de la Comédie des Trois Cousines. [Music by J. C. Gillier.] [1696–]1705. *obl.* 8°.
See Trois Cousines. **B. 319.**

Les Trois Cousines, Comédie, *etc.* [Written by F. C. Dancourt, with the music of the Divertissements by J. C. Gillier.] [1760.] 12°. *See* Trois Cousines. **241. c. 8.**

Les Vacances, comédie, *etc.* [By F. C. Dancourt, with music by J. C. Gillier.] [1760.] 12°. *See* Vacances. **241. c. 5.**

Les Vendanges de Suresne, comédie, *etc.* [By F. C. Dancourt, music by J. C. Gillier.] [1760.] 12°.
See Vendanges de Suresne. **241. c. 4.**

Le Vert-Galant, comédie, *etc.* [By F. C. Dancourt, with music by J. C. Gillier.] [1760.] 12° *See* Vert-Galant. **241. c. 7.**

Viens, mon aimable Bergère. *Pastourelle dans le goust de Musette, etc.* [Words by] V. D. [*Paris*,] 1733. *s. sh.* 4°. **298. a. 28.**
Mercure de France, May, 1733.

GILLIER ( ) *the Younger.* Six Setts of Lessons for the Harpsichord. Opera Seconda. *Printed for J. Johnson: London*, [1760?] *obl.* fol. **e. 5. g. (3.)**

GILLIER ( ) *the Younger.* Eight Sonatas for two Violins, a Violoncello, &c. and one Concerto for the Harpsichord. [Separate Parts.] *Printed for J. Johnson, London,* [1755?] fol. **g. 963.**

Wanting the Harpsichord Concerto.

GILLOT. Gillot, Janin, deux biberons. Air. *See* RIGAUT ( )

GILMOUR (ROBERT) The Psalm-Singer's Assistant. Being a Collection of . . . Psalm and Hymn Tunes, mostly in four Parts. Selected from the best Authors...with a compendious Introduction...and a collection of Hymns... To which is prefixed a Dictionary of Words and Phrases...used in Music. The Second Edition, with Improvements. *J. Neilson: Paisley,* 1793. 8°. **A. 1026.**

GIN. Gin ere I'se in Love. Song. *See* ATFIELD (J.)

Gen living worth cou'd win my heart. *The waefu' Heart.* [Song,] as Sung by Master Knyvett at the Vocal Concerts... 1794. [Words by Miss Blamire.] *Longman and Broderip: London,* [1794.] fol. **G. 356. (8.)**

[Another copy.] **H. 2821. (25.)**

[Another edition.] Gin living worth cou'd win my heart. *The Waefu' Heart.* A Favourite Song, *etc. A. Bland & Weller: London,* [1800?] fol. **G. 793. (21.)**

Gin thou wer't my ene Thing. *A Scotch Song.* [*London,* 1710.] *s. sh.* fol. **H. 1601. (173.)**

[Another copy.] **G. 316. h. (34.)**

[Another edition.] Gin thou wert my ene thing. *A Scotch Song.* [*London,* 1720?] fol. **G. 308. (9.)**

[Another edition.] Gin thou wert mine ene thing. *A Scotch Song, etc.* [*London?* 1730?] *s. sh.* fol. **G. 316. d. (158.)**

GINTZLER (SIMON) Intabolatura de Lauto..., de Recercari Motetti Madrigali et Canzon Francese. Nouamente posta in luce. Libro Primo.

Apresso di Antonio Gardane: Venetia, 1547. *obl.* 4°. **K. 4. d. 1.**

The composers named in this collection are: Simon Gintzler, Josquin, Verdelot, Ludo. Senfl, Iachet Berchem, Mo[u]ton, Adriano [*Willaert*], *Archadelt, Lupus, Sandrin and Villiers.*

GIOAS. Gioas. Oratorio. *See* BACH (J. C.)

GIOIE. Le Gioie. Madrigali a Cinque Voci di diuersi eccel[mi] Musici della Compagnia di Roma, Nouamente posti in luce. Libro Primo. Quinto. [With a dedication signed by F. Anerio.]

Appresso Ricciardo Amadino: Venetia, 1589. 4°. **C. 217.**

The composers of this collection are: G. M. Nanino, G. P. Pelestina [*Palestrina*], *F. Anerio, L. Marenzio, A. Stabile, O. Griffi, R. Giovanelli, G. de Macque, A. Crivelli, P. Quagliati, A. Zoilo, G. Troiano, G. A. Dragone, P. Belasio, C. Malvezzi, B. Roi, G. B. Lucatelli and F. Soriano.*

GIORDANI (DOMENICO ANTONIO) Armonia Sagra a Due Voci, quale contiene tutti gli Offertorj, principiando dalla Domenica della SS. Trinità, sino all' ultimo dopo la Pentecoste, *etc.* 2 pts.

Nella Stamperia del Chracas: Roma, 1724. 4°. **D. 103.**

Wanting the upper voice part.

GIORDANI (GIUSEPPE) or (TOMMASO) A favorite Canzonet of Alcanzor and Zayda. A Moorish Tale...[Song, the words translated from the Spanish by T. Percy] . . . with an Accompaniment for a Piano-Forte or Harp. *Birchall and Beardmore: London,* [1781.] fol. **H. 131. (25.)**

Balow, my Babe, a Favorite Scotch Ballad ...Adapted for the Piano Forte, German Flute & Violin. [Full Score.]

Longman and Broderip: London, [1782?] fol. **G. 297. (21.)**

Betty. A Favorite Song, *etc. R. Birchall: London,* [1783.] fol. **H. 131. (24.)**

[Another copy.] **G. 297. (17.)**

Bryan and Pereene. A West India Ballad ...For the Piano Forte, German Flute, and Violin. *R. Birchall, for the Editor: London,* [1791?] fol. **H. 2832. h. (16.)**

Caro mio ben. A Celebrated Song, sung by Sig[r] Pacchierotti, *etc.* [Full Score.] *J. Preston: London,* [1785?] fol. **G. 811. (13.)**

Six Concertos pour le Clavecin ou le Forte Piano avec Accompagnement de deux Violons et Basse...Gravés par M[me] Lobry. [Separate Parts.] *Chez Mr. Henry: Paris,* [1770?] fol. **g. 253. a.**

[The Critic.] The Favorite Airs...in the Critic. Sung...by Miss Field, Miss Abrahams and Sig[r] Delpini...adapted for the Voice, Harpsichord, Violin, German Flute & Guittar. *Longman and Broderip: London,* [1781?] fol. **G. 297. (15.)**

Dear Image of the maid I love. [Song.] Sung by Mrs. Billington.

Longman and Broderip: London, [1790?] *s. sh.* fol. **h. 2999. (6.)**

Each love-wedded fair one. *Miss Farren's New Song,* in the " Way to keep him." *J. Lee: Dublin,* [1780?] *s. sh.* fol. **H. 1601. b. (14.)**

Gentle river, a favourite Ballad; for the Piano-Forte, German-Flute, Guitar & Violin. [Words from the Spanish, translated by D[r] Percy.] *Printed...by the Editor: London,* [1785?] fol. **G. 308. (138.)**

GIORDANI (Giuseppe) or (Tommaso) The New Gilderoy, a Favorite Scotch Ballad, for the Piano-Forte, Violin, Ger[n] Flute or Guitar. [Full Score.]
Longman and Broderip : London, [1782?] fol. **G. 308. (20.)**

The Gipsy's Song. Sung by Sig[ra] Sestini.
Longman and Broderip : London, [1785?] *s. sh.* fol. **h. 2999. (7.)**

The Graces, [Song,] sung by Mr. Leoni at the Theatre Royal in Dublin, *etc.*
Longman and Broderip : London, [1785?] fol. **G. 296. (3[a].)**

The Haunch of Venison. A Favorite Rondeau, *etc.* [Song.]
Printed for J. Longman & F. Broderip : London, 1779. fol. **H. 1797. a. (2.)**

If I my heart surrender.—Mi sento nel mio seno.—*The favourite additional Rondo*, sung by Sig[ra] Sestini, in the Castle of Andalusia . . . The Original Italian Words as sung by Sig[ra] Prudone at the Opera House...annexed thereto.
J. Preston : London, [1783?] fol. **H. 131. (23.)**

Lady Jane Gray's Lamentation to Lord Guilford Dudley, a favourite Scotch Song as Sung at Vauxhall, *etc.* [Full Score.]
Longman and Broderip : London, [1785?] fol. **G. 800. m. (24.)**

[La Marchesa Giardiniera.] The favorite Songs as Sung by Sig[ra] Sestini in the Comic Opera [by P. Anfossi] La Marchesa Giardiniera, *etc.* [Full Score.]
Welcker, for the Author : London, [1783.] fol. **H. 126.**

Mi sento nel mio sen.
See supra : If I my heart surrender.

Oh stay, ah turn, my only dear. *Rondo*, introduced...by Mrs. Billington, in the Lady of the Manor, *etc.* *Preston : London*, [1788.] fol. **G. 805. m. (22.)**

The Power of Innocence, a Favourite Ballad, *etc.* *J. Preston : London*, [1785?] fol. **H. 1650. (5.)**

Pretty Maid your Fortune's here. Sung by Mr. Kelly in the Favourite Opera "No Song no Supper." *H. Mountain : Dublin*, [1795?] *s. sh.* fol. **H. 1601. b. (9.)**

Queen Mary's Lamentation. [Song.] Sung by Sig. Tenducci at the Pantheon & Mr. Abel's Concert &c. the Instrumental Parts by Sig[r] Giordani. [Full Score.]
J. Preston : [London, 1785?] fol. **G. 296. 28.**

[Another copy.] **H. 2824. (15.)**

[Another edition.] Queen Mary's Lamentation, *etc.* *See* I. I sigh and lament me in vain, *etc.* [By Giordani.]
[1780?] *s. sh.* fol. **H. 1601. a. (73.)**

GIORDANI (Giuseppe) or (Tommaso) Sento che in seno.—Tell me charming creature.—*Sestini's Favorite Rondo* in Il Barone di Terre Forte [by N. Piccini]. Composed by Sig[r] Giordani. Adapted for the Harpsichord, Piano Forte, or Harp.
Printed for S. Babb : London, [1781?] fol. **G. 296. (24.)**

Shun ye Fair, each gay Deceiver...Song ...with an Accompaniment for the Piano Forte. *See* Love in a Village. A New Edition of Love in a Village...To which is added, the...Bravura Song introduced by Mrs. Billington, *etc.* [1795?] fol. **H. 108.**

Slave bear the Sparkling Goblet round, [Song,] for the Piano-Forte, German-Flute, Violin & Guittar. [Full Score.]
Longman & Broderip : London, [1782?] fol. **G. 311. (113.)**

Take, oh take those lips away. A Favorite Glee for four voices. The Words by the Immortal Shakespear. *Birchall and Beardmore : London*, [1781.] fol. **G. 353. (15.)**

[Another copy.] **G. 312. (96.)**

Take, oh take those lips away. A Favorite Glee adapted for 1 Voice and Harpsichord Accompaniment. The Words from Shakespear, *etc.* *Birchall and Beardmore : London*, [1781.] fol. **G. 311. (163.)**

[Another copy.] **H. 131. (26.)**

Teach me Chloe. A favorite Song, *etc.* [Full Score.] *R. Birchall : London*, [1783.] fol. **H. 131. (27.)**

Tell me charming creature.
See supra : Sento che in seno.

[La Vera Costanza.] The Favorite Songs sung by Sig[ra] Pozzi and Sig[r] Jermoli in the Comic-Opera [by P. Anfossi] La Vera Costanza, *etc.* [Full Score.]
Longman and Broderip, for the Author : [London, 1778.] fol. **G. 806. i. (3.)**

Willow, Willow, Willow. A favorite Ballad, *etc.* *R. Birchall : London*, [1783.] fol. **H. 131. (21.)**

[Another copy.] **G. 306. (160.)**

Winefreda. An Address to Conjugal Love. [Song.] Translated from the Ancient British Language [or rather, written by the Earl of Chesterfield]. *R. Birchall : London*, [1783.] fol. **G. 306. (157.)**

[Another copy.] **H. 131. (22.)**

Youth and Age, a Favorite Duett for two Voices. The words from Shakspear, *etc.*
R. Birchall : London, [1783.] fol. **G. 354. (13.)**

See Arnold (S.) The Castle of Andalusia. A Comic Opera...the Selected Airs by... Giordani, *etc.* [1782.] *obl.* fol. **E. 111. c. (2.)**

GIORDANI (Giuseppe) or (Tommaso) *See* Arnold (S.) Summer Amusement... a Comic Opera...The Music by Dr. Arne, Giordani, *etc.* [1780?] *ob.* fol. **E. 111. a.**

See Bach (J. C.) Sei Ode di Oratio... messe in musica da...Giordani, *etc.* [1775?] fol. **G. 136. c.**

See Ghillini di Asuni ( ) A Valuable Collection of... Songs ... from...Opera's ...by...Giordani, *etc.* [1776.] fol. **g. 421. a. (1.)**

See Lombardini, afterwards Syrmen (M. L.) Six Concertos for the Harpsichord...adapted...by Sig^r^ Giordani. [1785?] fol. **h. 73.**

See Shield (W.) The Prophet. An opera. Composed by [or rather, selected from the works of]...Giordani, *etc.* [1788.] *obl.* fol. **E. 108. a. (2.)**

GIORDANI (Tommaso) [Antigono.] The Favorite Songs in the Opera Antigono, *etc.* [Full Score.] *Welcker, for the Author : London*, [1774.] fol. **G. 200. (1.)**

[Artaserse.] The Favourite Songs in the Opera Artaserse, *etc.* [Full Score.] *R. Bremner : London*, [1772.] fol. **G. 666.**

Cadences for the Use and Improvement of Young Practitioners on the Harpsichord, Piano-Forte, or Organ. *Longman & Broderip : London*, [1780?] *obl.* fol. **e. 223.**

The Favorite Cantatas and Songs sung at Vaux-Hall by Mrs. Weichsell. [Full Score.] *Welcker : London*, [1773.] fol. **G. 378. a. (5.)**

Six Canzonets for the Voice, with an Accompaniment for the Piano Forte, *etc.* *Printed for Preston & Son : London*, [1795?] fol. **G. 357. (3.)**

Six Canzonets, with an Accompaniment for a Piano Forte or Harp...Opera xi. *Longman, Lukey & Broderip : London*, [1778?] *obl.* fol. **E. 45. (1.)**

[Six Canzonets. Op. xi. N° 1.] I prithee give me back my Heart, *etc.* *J. Lee : Dublin*, [1780?] *s. sh.* fol. **H. 1601. b. (70.)**

Eight English Canzonets for Two Voices with a Thorough Bass for a Piano Forte, Harpsichord or Harp...Opera 15. *Printed for Longman, Lukey, & Broderip : London*, [1778?] *obl.* fol. **E. 45. (3.)**

Six English Canzonets with an Accompaniment for a Piano Forte or Harp... Opera xvi. *Printed for Longman & Broderip : London*, [1780?] *obl.* fol. **E. 45. (2.)**

A Fourth Sett of English Canzonetts... Op. xxii. *Longman and Broderip : London*, [1780?] *obl.* fol. **E. 601. d. (8.)**

GIORDANI (Tommaso) Six English Canzonets, with an Accompaniment for a Piano Forte or Harp...Opera 28. *J. Preston : London*, [1785?] *obl.* fol. **E. 601. d. (9.)**

Colin and Lucy, a favorite English Ballad by Mr. Tickell, *etc.* *Printed for W. Napier : London*, [1780?] fol. **G. 806. i. (2.)**

A Collection of Songs & Cantatas. Sung at Vauxhall Gardens by Mrs. Weichsell and Mrs. Hudson...1773. *Printed for... Welcker : London*, [1774.] fol. **G. 800. m. (22.)**

Six Chamber Concerto's for the German Flute accompanied by two Violins & a Bass with a figured Bass for the Harpsichord...Opera iii., *etc.* [Separate Parts.] *John Johnston and Longman, Lukey & Co. : London*, [1775?] fol. **g. 666. b. (1.)**

[Another edition.] Six Chamber Concerto's ...Opera iii., *etc.* [Separate Parts.] *Longman & Broderip : London*, [1780?] fol. **g. 280. k. (4.)**

Six Concertos for the Piano-Forte or Harpsichord...Op. xiv., *etc.* [Separate Parts.] *Printed for Longman and Broderip :* [*London*, 1780?] fol. **g. 253.**

Six Concertos for a German-Flute, two Violins and Bass...Op. xix. [Separate Parts.] *Longman and Broderip : London*, [1780?] fol. **g. 666. b. (2.)**

A Second Sett of Six Concertos for the Harpsicord or Piano Forte, with Accompaniments . . . Opera xxiii. [Separate Parts.] *Longman and Broderip : London*, [1780?] fol. **g. 116. (7.)**

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A Duetto for Two Performers on One Piano Forte or Harpsichord. *J. Preston : London*, [1785?] fol. **g. 131. (2.)**

A First Sett of Three Duetts, for two Performers on one Forte Piano or Harpsichord, *etc.* *S. Babb : London*, [1780?] *obl.* fol. **e. 223. a. (1.)**

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[The Elopement.] The Overture, *etc.* [P. F.] [*London*, 1768.] fol. **h. 3055. (3.)**

—— Overture. *See* Elopement. The Comic Tunes in...the Elopement...with the Overture by Sig^r Giordani, *etc.* [1768.] fol. **g. 79. c. (1.)**

The Hermit, a Favourite English Ballad by D^r Beatie...with an Accompanyment for the Piano-Forte or Harp...Opera xx., *etc.* *Printed for W. Napier: London*, [1780?] fol. **H. 2818. (3.)**

I prithee give me back my Heart. *See* supra: [*Six Canzonets. Op. xi. No.* 1.]

[The Isle of Saints.] The much admired Overture and Irish Medley to the Entertainment of The Isle of Saints, or the Landing of St. Patrick...for the Piano Forte or Harpsichord. *Longman and Broderip: London*, [1789.] fol. **h. 62. (10.)**

Twelve Progressive Lessons for the Harpsichord, Piano Forte or Organ...Op^a 25. *Longman & Broderip: London*, [1780?] *obl.* fol. **d. 122.**

Six Progressive Lessons for the Harpsichord or Piano Forte, *etc.* *J. Preston: London*, [1785?] fol. **h. 62. (2.)**

Let not Age. A favorite Cantata. Sung by Mrs. Weichsell at Vauxhall. *M[aurice] W[hitaker: London*, 1773.] fol. **G. 806. j. (37.)**

[Another edition.] Let not Age, *etc.* *L[ongman and] B[roderip: London*, 1780?] fol. **G. 383. h. (42.)**

Let the slave of ambition and wealth. *A Favourite Hunting Song*...The Words by G. O., Esq^r. *Benjamin Rhames: Dublin*, [1770?] *s. sh.* fol. **H. 1601. a. (93.)**

Loose were her tresses seen, a Favorite Song, the Words from Collins' Ode, *etc.* *Preston & Son: London*, [1790?] fol. **H. 1994. d. (19.)**

[Another edition.] Loose were her Tresses. A favourite Song, *etc.* *A. Bland: London*, [1790?] fol. **H. 2818. f. (21.)**

Six Marches, Six quick steps and Two Concertos Militare for the Harpsichord or Piano Forte. *Longman & Broderip: London*, [1780?] fol. **g. 666.**

A Favourite Overture in Eight Parts for Clarinets or Oboes Obligato. [Separate Parts.] *Longman & Broderip: London*, [1780?] fol. **g. 474. b. (20.)**

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[The Prince of Wales' Ode.] The favorite Overture to the Prince of Wales' Ode as performed at the Rotunda in Dublin... adapted for the Harpsichord, *etc.* *Longman and Broderip: [London*, 1785?] fol. **h. 62. (11.)**

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[Another edition.] Six Quartettos, ... Opera ii, *etc.* [Separate Parts.] *Printed for J. Johnston & Longman, Lukey and Co.: London*, [1775?] fol. **g. 417. a. (3.)**

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Sei Quartetti per Due Violini, Viola e Violoncello...Opera viii, *etc.* [Separate Parts.] *Longman and Broderip: London*, [1785?] fol. **g. 412. (2.)**

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These Sonatas are not the same as the set dedicated to Mrs. Hobart and also numbered Op. iv.

Six Sonatas for the Harpsichord, Piano Forte, or Organ, with an Accompanyment for a Violin...Op. iv. Dedicated to the Hon. Mrs. Hobart. *J. Johnston: London*, [1775?] fol. **g. 666. a.**

Six Sonatas for the Harpsichord with an Accompanyment for the Violin...Opera v. *Welcker: London*, [1775?] fol. **g. 442. a. (6.)**

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Six Sonatas for the Harpsichord or Piano Forte with an Accompaniment for a Violin ...Opera xxvii. *J. Preston: London*, [1785?] *obl.* fol. **e. 100. (1.)**

GIORDANI (Tommaso) Three Sonatas for the Piano-Forte or Harpsichord with Obligato Accompaniments for the Flute or Violin and Viola de Gamba or Tenor . . . Opera xxx. *Printed for J. Preston: London*, [1785?] fol. **g. 272. v. (6.)**

The P. F. part only.

Three Favorite Sonatas for the Harpsichord, or Piano Forte with an accompanyment for the Violin...Op. 32. *G. Goulding: London*, [1785?] fol. **g. 443. d. (11.)**

Three Sonatas for the Piano Forte or Harpsichord with an Accompanyment for the Violin...Op. 34. [Separate Parts.] *Longman and Broderip: London*, [1790?] fol. **g. 161. e. (4.)**

Six Sonatas for the Piano Forte with an Accompaniment for a Violin...Op. xxxv. *Preston & Son: London*, [1790?] fol. **g. 144. (4.)**

A Second Set of Six Sonatas, for Two German Flutes, or a German Flute and Violin, *etc.* *Longman & Broderip: London*, [1780?] fol. **g. 421. s. (1.)**

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Tell me thou Soul of her I love. A favorite Ballad, *etc.* [Words by J. Thomson.] *Longman and Broderip: [London*, 1785?] fol. **H. 131. (28.)**

[Another copy.] **H. 1601. b. (96.)**

Six Trios for a German-Flute, Tenor & Violoncello...Opera xii, *etc.* [Separate Parts.] *Longman, Lukey & Broderip: London*, [1778?] fol. **g. 416. (4.)**

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Six Trios for a Flute, Violin and Bass. Selected from the Favorite Songs in the Italian Operas, *etc.* [Separate Parts.] *Printed for W. Napier: London*, [1780?] fol. **g. 415. (2.)**

[Another copy.] **g. 420. e. (9.)**

[Le Vicende della Sorte.] Overture. Le Vicende. [P. F.] [*London*, 1770.] fol. **g. 271. a. (5.)**

The Village Spire, a favorite Ballad. The Words by T. Vaughan, *etc.* *Goulding & Co.: London*, [1799?] fol. **G. 805. h. (20.)**

See Haydn (F. J.) Three Grand Duetts for Two Performers on One Harpsichord ...Adapted by T. Giordano. [1790?] fol. **g. 130. (4.)**

GIORGI (Giuseppe) Six Sonatas for the Harpsichord or Piano Forte, with the Accompanyment of a Violin Obligato... Opera iv. [Separate Parts.] *Longman & Broderip: London*, [1785?] fol. **g. 223. n. (2.)**

GIORNOVICHE ( )
See Giornovichi (G. M.)

GIORNOVICHI (Giovanni Mane) Six Favorite Airs from French Operas with Variations for a Violin and Violoncello. *Preston: London*, [1800?] fol. **h. 2910. c. (3.)**

Two Violin Concertos Composed and Arranged... for the Piano Forte or Harpsichord, with a Violin Accompaniment. *Longman and Broderip, for the Author: London*, [1795?] fol. **g. 147. (4.)**

The title-page is signed by the composer.

Two Violin Concertos Composed & Arranged for the Piano Forte with an Accompanyment for the Violin...Dedicated to the Countess of Shaftesbury. *Longman and Broderip: London*, [1795?] fol. **g. 191. (6.)**

Concerto (II) a Violino principale, Violino Primo & Secondo, Alto & Basse, Deux Hautbois & Deux Cors de Chasse ad libitum...Libro II. [Separate Parts.] *Chés J. J. Hummel: Berlin*, [1780?] fol. **g. 965.**

Concerto (IV) à Violon Principal, Premier et Second Violons, Alto et Basse, Deux Hautbois, Deux Cors ad l. [Separate Parts.] *Chez le Sr Sieber: Paris*, [1785?] fol. **g. 965. b. (1.)**

Huitième Concerto à Violon Principal, Premier et Second Violons, Alto et Basse, deux Hautbois deux Cors ad Libitum, *etc.* [Separate Parts.] *Chés Guera: Lyon*, [1790?] fol. **g. 965. c.**

Concerto a Violon Principal, Deux Violon, Alto et Basse, Deux Hautbois, Deux Cors. No. xiii. [Separate Parts.] *Longman & Broderip: London*, [1790?] fol. **h. 1729. f. (2.)**

A Concerto à Violon Principal, Deux Violons, Alto et Basse, 2 Hautbois, 2 Cors, *etc.* No. 14. [Separate Parts.] *J. Dale: London*, [1795?] fol. **g. 965. b. (2.)**

Giornovichi's Concerto . . . Composed for the Opera Concert, 1796. Arranged for the Piano Forte, with Accompaniments for Violins, Alto, Flutes, Horns & Bass by J. B. Cramer. [Separate Parts.] *Printed for Corri, Dussek & Co.: London*, [1796.] fol. **g. 116. a. (1.)**

[Another copy.] **h. 2997. (3.)**

The P. F. part only.

A favorite Duet for two Violins or a Violin and Violoncello, *etc.* [Separate Parts.] *Printed for A. Hamilton: London*, [1800?] fol. **h. 1608. c. (4.)**

GIORNOVICHI (Giovanni Mane) Six Duos concertans pour deux Violons. Oeuvre 24me. [Separate Parts.]
Chez J. André : Offenbach sur le Mein, [1785?] fol. **f. 27.**

Trois Duos Concertantes pour Deux Violons . . . Book I. [Op. 24. Nos. 1-3. Separate Parts.] *Preston : London*, [1795?] fol. **h. 2910. a. (7.)**

Three Duetts Concertante for Two Violins, *etc.* [Op. 24. Nos. 1-3. Separate Parts.]
Printed for A. Hamilton : London, [1800?] fol. **h. 2910. b. (11.)**

Trois Quatuors Concertantes pour deux Violons, Alto et Violoncelle . . . Œuvre 1. de Quatuors. [Separate Parts.]
Chés Günther & Böhme : Hambourg, [1790?] fol. **g. 965. a.**

A Favorite Rondo composed . . . for the Piano Forte or Harpsichord with an Accompaniment for a Violin. *Longman and Broderip : London*, [1795?] fol. **g. 147. (6.)**

A Favorite Sonata with an Accompaniment for a Violin, composed and arranged . . . for the Piano Forte or Harpsichord, *etc.* *Longman and Broderip : London*, [1790?] fol. **g. 418. b. (2.)**

[Another copy.] **g. 147. (5.)**

See Shield (W.) Abroad and At Home. A Comic Opera composed by [and selected from] . . . Giornovichi, *etc.* [1796.] *obl.* fol. **D. 287. (2.)**

GIOVANELLI (Ruggiero) Di Ruggiero Giouannelli . . . Il Primo Libro de Madrigali a Tre Voci. Nouamente Composti, & dati in luce. Canto. (Alto.) (Basso.) 3 pts.
Appresso Angelo Gardano : Venetia, 1605. 4°. **D. 15. a.**

Di Ruggiero Giouannelli . . . Il Primo Libro de Madrigali a Cinque Voci. Nouamente da lui Composti & dati in luce. Alto.
Appresso Angelo Gardano : Venetia, 1586. *obl.* 4°. **A. 213. a.**

Di Ruggiero Giouannelli . . . il Primo Libro de Madrigali a Cinque Voci. Nouamente Ristampati. Canto. (Alto.) (Tenore.) (Basso.) 4 pts. *Appresso Angelo Gardano : Venetia*, 1588. *obl.* 4°. **A. 213. b.**

Di Ruggiero Giouannelli . . . Il Primo Libro de Madrigali a Cinque Voci. Nouamente Ristampati. Canto. (Alto.) (Tenore.) (Quinto.) 4 pts. *Appresso Angelo Gardano : Venetia*, 1594. *obl.* 4°. **53. a. 20-23. (9.)**

Di Ruggiero Giouanelli . . . Il Secondo Libro de Madrigali a Cinque Voci, Nouamente Ristampati, &. . . Corretti. Canto. (Alto.) (Tenore.) (Quinto.) 4 pts.
Appresso Angelo Gardano : Venetia, 1599. *obl.* 4°. **53. a. 20-23. (10.)**

GIOVANELLI (Ruggiero) Di Ruggiero Giouanelli . . . Il Terzo Libro de Madrigali a Cinque Voci, Nouamente da lui composti, & dati in luce. Canto. (Alto.) (Tenore.) (Quinto.) 4 pts. *Appresso Angelo Gardano : Venetia*, 1599. *obl.* 4°. **53. a. 20-23. (11.)**

Roggerii Ioannellii . . . Motecta, partim Quinis, partim Octonis Vocibus concinenda, *etc.* Cantus. (Altus.) (Tenor.) (Bassus.) (Quinta (Sexta) (Septima) (Octaua) Vox.) 8 pts. *Apud Wolfgangum Richterum, Impensis Nicolai Steinii : Francoforti*, 1608. *obl.* 4°. **A. 213.**

Il Primo Libro delle Villanelle et Arie alla Napolitana, a Tre Voci . . . Raccolte da Fuluio Figliucci, & di nuouo poste in luce. Canto. *Appresso Alessandro Gardano : Roma*, 1588. 8°. **B. 257. a.**

Il Primo Libro delle Villanelle et Arie alla Napoletana, a Tre Voci, *etc.* Basso.
Appresso Giacomo Vincenzi : Venetia, 1588. 12°. **B. 257.**

Il Primo Libro delle Villanelle et Arie alla Napolitana a Tre Voci . . . Di nouo Ristampate, & Corrette. Canto. (Alto.) (Basso.) 3 pts. *Appresso Angelo Gardano : Venetia*, 1600. 4°. **D. 15.**

[Another copy. Canto.] 4°. **D. 15. b.**

GIOVANNI MARIA, *da Crema.* Ioan Maria. Intabolatura de Lauto di Recercari Canzon Francese Motetti Madrigali Padoane é Saltarelli . . . nouamente ristampata &. . . corretta. Libro Primo.
Apresso di Antonio Gardane : Venetia, 1546. *obl.* 4°. **K. 1. c. 10.**
This work contains a "Letare" by Josquin.

See Francesco, *da Milano.* Intabolatura de Lautto Libro Settimo . . . Aggiontoui alcuni . . . Recercari di Iulio da Modena intabulati . . . da M. Io. Maria da Crema, *etc.* 1548. *obl.* 4°. **K. 1. c. 14. b.**

GIOVANNINI ( )
See Saint Germain (de) *Count, pseud.*

GIOVENALE, *A. P. della Congreg. dell' Oratorio.*
See Ancina (G. G.) *Bishop of Saluzzo.*

GIPSY. The Gipsey. [Song.]
See Williamson (T. G.)

The Gipsy Hat. [Song.] *See* Hook (J.)

The Gipsy's Song.
See Giordani (G.) or (T.)

GIRARD-RAIGNÉ ( ) En se jouant dans la prairie. *Romance.* Paroles & musique de M. Girard-Raigné.
[*Paris,*] 1774. *s. sh.* 8°. **298. e. 30.**
Mercure de France, July, 1774.

GIRARD-RAIGNÉ ( ) Vous qui voulez fuir la tendresse. Chansonnette, à M^lle A***. Paroles et musique de M^r Girard-Raigné. [*Paris*, 1777.] *s. sh.* 8°.
297. f. 17.
Mercure de France, Oct., 1777.

GIRAUD (François Joseph) [Ballet des Hommes.] Suivez l'Amour et la Folie. *Chanson Vaudeville* de la Comédie Ballet des Hommes. [*Paris*,] 1753. *s. sh.* 4°.
298. c. 15.
Mercure de France, August, 1753.

Colette l'on a biau dire.
See infra: [*La Gageure de Village.*]

[La Gageure de Village.] Colette l'on a biau dire. *Romance, etc.* [*Paris*,] 1756. *s. sh.* 8°. **297. d. 2.**
Mercure de France, July, 1756.

Suivez l'Amour et la Folie.
See supra: [*Ballet des Hommes.*]

GIRELLI (Santino) Messe . . . Concertate à cinque & à otto Voci, con vna da Morto, con li Ripieni delle prime Due a 5. . . Opera Terza. Quinto Organo. *Stampa del Gardano, Appresso Bartolomeo Magni: Venetia*, 1627. 4°. **D. 16.**

GIRL. The Girl of Spirit. [Song.]
See My. My mother wou'd fain have oblig'd me to wed, *etc.* [1766.] 8°.
P.P. 5441.

The Girl with a Cast in her Eye. [Song.]
See I. I sigh for a Damsel that's charming & fair, *etc.* [1778?] *s. sh.* fol.
G. 309. (88.)

GIROUST (François) Quels accens! quels transports. *Hymne des Versaillois.* Avec Accomp^t de Guitarre . . . Paroles du C. Delrieu. *Chez Imbault: Paris*, [1793.] 8°. **B. 362. d. (36.)**

GIULIANI (Francesco) Six Duetts for a Violin and a Violoncello . . . Op. III. [Separate Parts.] *W. Forster and Son: London*, [1790?] fol. **g. 421. l. (3.)**

Six Quartettos for two Violins, a Tenor and Violoncello . . . Op. II. [Separate Parts.] *W. Forster & Son: London*, [1790?] fol. **g. 417. d. (3.)**

[Sonata for Harp or Harpsichord.]
See Jones (E.) Musical Remains: or the compositions of Handel, Bach, Abel, Giuliani, &c.; selected from original manuscripts never before published, *etc.* 1706. fol. **g. 247. (1.)**

GIULIANI (Giovanni Francesco) Tre Concerti per Cimbalo a Piena Orchestra . . . Opera 4. [Separate Parts.]
J. Cooper: London, [1790?] *obl.* fol.
e. 701.

Six Duetts for a Violin and Violoncello. . . Op. VIII. [Separate Parts.]
Preston: London, [1795?] fol.
g. 24. (7.)

GIULIANI (Giovanni Francesco) Three Quartetti a duoi Violini, Viola, e Violoncello. Book I. O^a VII. [Separate Parts.] *J. Bland: London*, [1790?] fol.
g. 417. b. (3.)

GIULIANO, *Tiburtino.*
See Buonaugurio (G.)

GIULIANO (F. M.) Trois Duos à Deux Violons . . . Oeuvre Premier. [Separate Parts.] *Chés J. J. Hummel: Berlin*, [1780?] fol.
g. 967.

GIULIO CESARE. A 2^d Collection of the Favourite Songs in the Opera of Julius Caesar. [Words by N. Haym, music by G. F. Handel.]
Printed. . . at the Musick Shops: London, 1724. fol. **G. 195. (2.)**

Non e si vago e bello. I come my fairest treasure. [Song.] *Sung by Sign^r Senesino in Julius Cæsar.* [By G. F. Handel.] [*London*, 1725?] *s. sh.* fol.
G. 305. (62.)

[Another edition.] Non e si vago e bello. *A Song in English and Italian*, the English Words by Mr. Leveridge. [*London*, 1725?] *s. sh.* fol.
G. 305. (206.)

[Another edition.] Non e si vago. Sung by Senesino. . ., Flute or Violin throughout. [*London*, 1730?] *s. sh.* fol.
G. 316. e. (29.)

Julius Cæsar. Opera.
See Haendel (G. F.)

GIULIO SABINO. Giulio Sabino. Dramma per Musica. *See* Sarti (G.)

GIUSTINI (Lodovico) Sonate da Cimbalo di piano, e forte detto volgarmente di martelletti. . . Opera prima.
Firenze, 1732. *obl.* fol. **d. 32.**
Engraved throughout.

GIUSTINO. Justin. Opera.
See Haendel (G. F.)

GIVE. Give and take. [Song.]
See Dibdin (C.) [*The Sphinx.*]

Give Chloe a Bushel of Horsehair and Wool. *Modern Taste.* [Song.]
E. Rhames: [Dublin, 1780?] *s. sh.* fol.
H. 1601. b. (62.)

Give ear to a frolicksome Ditty. *The Iolly Gentleman's Frolick or the City Ramble.* [Song.] [*London*, 1735?] *s. sh.* fol. **G. 316. d. (155.)**

Give ear to my words, O Lord. Anthem.
See Haslehurst (S.)

Give Isaac the Nymph. Song.
See Duenna.

Give me but a freind and a Glass, boys. Song. *See* Young (A.)

GIVE. Give me but a Wife. *The Incurious.* A new Song. [*London*, 1756.] 8°.
158. l. 1.

The London Magazine, 1756, *p.* 292.

Give me but a wife. *The Incurious.* [Song.] [*London*, 1756.] 8°. **250. c. 3.**

The Gentleman's Magazine, Vol. XXVI., *p.* 301.

Give me but a Wife. *The Incurious.* [Song.] [*London*, 1756.] *s. sh.* fol.
G. 303. (60.)

Give me but a Wife. *The Incurious.* [Song.] [*London*, 1756.] *s. sh.* 8°.
P.P. 5439. ab.

New Universal Magazine, Jan., 1756.

Give me kind Heav'n. Song.
See AKEROYDE (S.)

Give me the artless winning youth. Song.
See GENTLEMAN.

Give me the sweet delights of love. *The Comforts of Matrimony.* A Catch for Three Voices. [*London*, 1781.] *s. sh.* 4°.
P.P. 5141.

The Lady's Magazine, Oct., 1781.

Give round the word. Song.
See DIBDIN (C.) [The Medley.]

Give us Glasses, my Wench. *A New Song.* Sung by Mr. Beard. [*London*, 1755.] 8°.
P.P. 5438. z.

The Universal Magazine, Vol. XVI., *p.* 125.

Give us Glasses, my Wench. *A New Song*, sung by Mr. Beard. [*London*, 1755.] *s. sh.* 8°. **P.P. 5439. ab.**

New Universal Magazine, Feb., 1755.

Give us Glasses my Wench. *A New Song, etc.* [*London*, 1760?] *s. sh.* fol.
G. 316. (68.)

Give us noble Ale. Song.
See BARRETT (J.) *Organist.*

GLADMAN (T.) Gladman's Musical Miscellany of Rondos & Airs selected from the Most Eminent Composers. Adapted for the Piano Forte. [N^os^ 1–618.]
Gladman: [*London*, 1795?] fol.
G. 795. (2.)

The composers mentioned are: Burton, Pleyel, Fisher, Just, Sterkel, Hoffmeister, Ashley and Edelman.

GLADWIN (THOMAS) By Hope possess'd. [Song,] *etc.* [*London*, 1730?] *s. sh.* fol.
G. 306. (188.)

Green-Wood-Hall: or Colin's Description (to his Wife) of the Pleasure of Spring Gardens. [Song.] Made to a favourite Gavot from an Organ-Concerto compos'd for Vauxhall, *etc.* [*London*, 1742.] 8°.
249. c. 12.

The Gentleman's Magazine, Vol. XII., *p.* 440.

GLADWIN (THOMAS) Green-Wood-Hall: or Colin's Description (to his Wife) of the Pleasures of Spring Gardens. Made to a favourite Gavot from an Organo-Concerto compos'd for Vauxhall, *etc.* [*London*, 1745?] *s. sh.* fol.
G. 305. (104.)

[Another edition.] Green-wood-Hall, *etc.* [*London*, 1745?] *s. sh.* fol.
H. 1994. d. (20.)

Green-wood Hall, *etc.* [*London*, 1750.] 8°.
P.P. 5438. z.

The Universal Magazine, Vol. VI., *p.* 327.

Green Wood Hall. A Favorite Air [by T. Gladwin], with Variations, *etc.* [1780?] fol.
See GREEN WOOD HALL. **g. 271. a. (8.)**

Green-Wood-Hall. *See* O. O Mary! soft in Feature. *Green-Wood-Hall . . .* [Song.] Made to a . . . Gavot from an Organ-Concerto [by T. Gladwin], *etc.* [1745?] *s. sh.* fol. **I. 530. (112.)**

Eight Lessons for the Harpsichord or Organ, Three of which has an Accompaniment for a Violin. *I. Iohnson, for the Author: London*, [1750?] *obl.* fol. **e. 8.**

Whilst in the verdant Spot we stray. *The Ladies in Vaux-Hall-Gardens to the British Officers at Dettingen.* [Song.] The Words by Mr. Lockman. [*London*, 1743.] *s. sh.* fol. **G. 313. (124.)**

GLAREANUS (HENRICUS)
See LORITUS (H.) *Glareanus.*

GLASS. A Glass is good and a Lass is good. Song. *See* SHIELD (W.)

GLASSES. The Glasses sparkle on the Board. Song. *See* GEARY (T. A.)

GLEANINGS. Gleanings, consisting of . . . Original & Select Italian, French & German Airs, adapted to English Poetry & arranged with an Accompaniment for the Piano Forte or Harp. . . Book I.
Preston: London, [1795?] *obl.* fol.
E. 270. e. (6.)

GLEES. The Professional Collection of Glees for Three, Four, and Five Voices; Composed by. . . Callcott, Cooke, Danby, Hindle, Stevens and Webbe.
Longman & Broderip, for the Authors: London, [1790?] *obl.* fol. **E. 207. (3.)**

A Selection of Glees from the MSS. of the Concentores: being the Compositions of Dr. Callcott, R. Cooke, W. Horsley, W. Linley, I. C. Pring, Dr. Smith, R. Spofforth, S. Webbe, & S. Webbe Jun^r^.
Broderip & Wilkinson: London, [1800?] *obl.* fol. **E. 207. a. (1.)**

GLEIN (ERASMUS DE) *See* EPITHALAMIA. Epithalamia . . . composita per. . . Erasmum de Glein, *etc.* 1568. *obl.* 4°. **A. 18.**

GLETLE (Johann Melchior) Musica Genialis Latino-Germanica. Oder Newe Lateinisch- vnd Teutsche Weltliche Musicalische Concert von 1. 2. 3. 4. 5. Stimmen: Theils ohne Instrument, theils mit 2 Violinen ad libitum ... Sambt 2. Sonaten vnd 36. Trombeterstücklen auff 2. Trombeten Marinen...Opus iv. Cantus I (II). (Altus.) (Tenor.) (Bassus.) (Bassus Continuus.) (Violino I.) 7 pts.
Gedruckt bey Andrea Erffurt: Augspurg, 1675. 4°. **C. 196.**

GLIDE. Glide swiftly on thou Silver stream. *The Maids Request.* [Song.] [Music by J. F. Lampe.] [*London?* 1735?] *s. sh.* fol. **G. 316. d. (159.)**

[Another edition.] Glide Swiftly on thou Silver stream, *etc.* [*London*, 1740?] *s. sh.* fol. **G. 310. (200.)**

GLOBE. Un Globe qui s'envole. *Sur la Sphère Aérostatique ou le Globe volant.* [Song, adapted to "Malbrouk s'en va-t'en guerre."] [*Paris*, 1783.] 8°.
B. 362. (210.)
No. 108 *of the "Ariette du Jour."*

GLOBES. Les Globes à la Mode. [Song.] *See* Quoi. Quoi vous planez loin de la terre. [1783.] 8°. **B. 362. a. (75.)**

GLOCKE. Die Glocke. [Cantata.] *See* Hurka (F. F.)

GLOOMY. The Gloomy Winter now forbears. *The Blooming Spring.* A new Song. [*London*, 1760?] *s. sh.* fol.
G. 316. f. (25.)

GLORIA MUSICALE. La Gloria Musicale Di diuersi Eccellentissimi Auttori: a cinque Voci. Alto.
Appresso Ricciardo Amadino: Venetia, 1592. 4°. **K. 3. h. 13.**
This collection contains madrigals by Giovanelli, G. Croce, H. Fiorino, P. Isnardi, Girolamo Belli, Gastoldi, Conte Alfonso Fontanelli, Luzzasco Luzzaschi, F. Nicoletti, Giulio Belli, I. Alberti, P. Bellasio, P. Virchi, L. Marenzio, and G. Heremita.

GLORIANA. Gloriana is engaging fair. Song. *See* Barrett (J.)

GLORIES. The glories of our birth and state. [Three Part Song.] *See* Coleman (E.)

GLORIOUS. The glorious Fifteenth of May. Glee. *See* Mathews (J.)

Glorious Naval Victory. [Song.] *See* Gawler (W.)

The glorious sun shall cease to shed. Song. *See* Haendel (G. F.) [*Deborah.*]

GLORIOUS FIRST OF JUNE. Overture to the Glorious First of June. [By S. Storace.] [P. F.] *J. Dale: London*, [1794.] *obl.* fol. **e. 104. (14.)**

GLORIOUS FIRST OF JUNE. The Line was form'd. [Song, words by the Earl of Mulgrave,] Sung by Mr. Sedgwick, in the Glorious First of June.
Printed for J. Dale: London, [1794.] fol. **G. 250. (43.)**

When 'tis Night, [Song, words by R. B. Sheridan, music by T. Linley,] sung by Master Welsh, in the Glorious 1st of June. *Printed for J. Dale: London*, [1794.] fol.
G. 250. (44.)

The Glorious First of June. Musical Entertainment. *See* Storace (S.)

GLORY. Glory smiles on our Isle. Song. *See* Hook (J.)

GLOUCESTER. The Gloucester Bumpkin. Song. *See* John Bull. John Bull was a bumpkin born and bred. [1725?] fol. **G. 356. (46.)**

GLUCK (Christoph Willibald von) Alceste. Tragedia messa in Musica, *etc.* [Libretto by R. da Calsabigi. Full Score.] *Nella Stamparia...di G. T. de Trattnern: Vienna*, 1769. fol. **I. 321. a.**

Alceste. Tragédie Opéra en Trois Actes, *etc.* [Full Score.] *Au Bureau d'Abonnement Musical: Paris*, [1776.] fol. **H. 525. a.**

—— Non vi turbate no. A Favorite Song, sung by Madam Banti...Arranged with an Accompaniment for the Piano Forte. [Full Score.] *R. Birchall: London*, [1795.] fol. **G. 424. u. (11.)**

—— Se pur cara e a me la vita. [Song.] As Sung...by Signora Banti...the Words by Sig^r Da Ponte, *etc.* [Full Score.] *Printed for Corri, Dussek & Co.: London & Edinburgh*, [1795.] fol.
G. 424. u. (12.)

Alma sedes. *Motet d'un Nouveau Genre*, avec Simphonie, pour une Voix de dessus ...Mis au Jour par M^r Lemarchand... Gravé par M^lle Hyver, *etc.* [Separate Parts.] *Chez M^r Lemarchand: Paris*, [1785?] fol. **H. 1187. f. (8.)**

L'Arbre Enchanté. Opé a Comique en un Acte de Mr. Vadé...Mis en Vers et en Ariettes par M^r Moline, *etc.* [Full Score.] *Chez Des Lauriers: Paris*, [1775.] fol.
G. 251. a.

Armide. Drame Héroique, *etc.* [Libretto by P. Quinault. Full Score.] *Chez Deslauriers: Paris*, [1777.] fol.
H. 525. b.

—— Ouverture et Airs de Danse . . . arrangés pour deux Violons, deux Alto et Basse par M.*** [Separate Parts.] *Chez le S^r Jolivet: Paris*, [1780?] fol.
g. 420. b. (2*.)

—— [Au printems de votre âge]. Air d'Armide. Avec Accompagnement de Harpe. [1790?] fol. *See* Armide.
G. 557. (35.)

GLUCK (Christoph Willibald von) [Artamene.] The Favourite Songs in the Opera call'd Artamene. *Printed for I. Walsh: London*, [1746.] fol. **G. 194. (1.)**

—— Rasserena il mesto ciglio. *The Favourite Song* sung by Sig^r^ Pacchierotti in the Opera of Silla, *etc.* [Full Score.] *Printed for Wright & Wilkinson: London*, [1783.] fol. **G. 311. (42.)**

—— Rasserena il mesto cielo. *The Favorite Song* sung by Sig^r^ Pacchierotti in the Opera of Silla, *etc.* *Printed for Wright: London*, [1785?] fol. **G. 811. (14.)**

—— [Rasserena il mesto ciglio.] The fond petition to Monimia. [Song.] By Mr. Lockman, writ to a celebrated Air in the Opera of Artamene, *etc.* [*London*, 1745?] *s. sh.* fol. **G. 311. (94.)**

—— [Another edition.] The fond Petition to Monimia, *etc.* *See* Chloe. Chloe, or the Musical Magazine, *etc.* No. 76. [1760?] fol. **G. 433.**

Au printems de votre âge.
See supra: [*Armide.*]

[Songs in La Cadutà dei Giganti. Opera.] *See* Delizie. Le Delizie dell' Opere, *etc.* Vol. 9, 13. [1776.] fol. **G. 159.**

Il Convitato de Pietra.
See infra: [*Don Juan.*]

Cruelle, non, jamais.
See infra: [*Iphigénie en Aulide.*]

Cythère Assiégée. Opéra-Ballet en Trois Actes . . . Poëme de M. Favart. [Full Score.] *Au Bureau d'Abonnement Musical: Paris*, [1775.] fol. **G. 251. b.**

[Don Juan.] Il Convitato di Pietra. Grand Ballet by Mr. Le Picq...the music by the...Chevalier Gluck in which is introduced a...Pas de Trois, part of the Music by the above Author, and the whole adapted for the Harpsichord, Piano Forte, Violin & Flute, by F. H. Barthelemon. *Longman and Broderip: London*, [1785.] *obl.* 4°. **b. 50. (4.)**

—— The Favorite Dances in the Entertainment of Don Juan, *etc.* [Music by W. Reeve, with adaptations from Gluck.] [1787.] *obl.* 4°. *See* Don Juan. **b. 50. (5.)**

Echo et Narcisse, Drame Lyrique en trois Actes Avec un Prologue par...le Baron de T[schudy], *etc.* [Full Score.] *Chez Des Lauriers: Paris*, [1779.] fol. **H. 525. d.**

The fond Petition to Monimia.
See supra: [*Artamene. Rasserena il mesto ciglio.*]

J'ai perdu mon Euridice.
See infra: [*Orfeo.*]

GLUCK (Christoph Willibald von) Iphigénie en Aulide. Tragédie Opéra en trois Actes. [Libretto by Du Rollet. Full Score.] *Chez Des Lauriers: Paris*, [1774.] fol. **H. 525. e.**

—— Ouverture d' Iphigénie, Ariettes et Airs de Danse du même Opera, arrangés pour le clavecin ou le Forté Piano...par Mr. Edelmann. 1^er^ Recueil. *Chez Mr. Lemarchand: Paris*, [1775?] *obl.* fol. **D. 298.**

Wanting pp. 7–10.

—— [Overture.] The favorite Overture to the...Tragic Dance of Médée et Jason. Adapted to the Harpsichord or Piano Forte, *etc.* *J. Blundell: London*, [1782?] fol. **g. 232. l. (3.)**

—— Cruelle, non, jamais. *Air, etc.* [*Paris,*] 1774. 8°. **298. e. 29.**
Mercure de France, June, 1774.

—— Cruelle, non, jamais. *Air, etc.* [*London*, 1775.] *s. sh.* 4°. **P.P. 5141.**
Voice part only. The Lady's Magazine, Feb., 1775.

Iphigénie en Tauride, Tragédie en Quatre Actes, par Mr. Guillard, *etc.* [Full Score.] *Au Bureau du Journal de Musique: Paris*, [1779.] fol. **H. 525. f.**

Iphigénie en Tauride. Tragédie...arrangée pour le Clavecin par J. C. F. Rellstab, *etc.* *Rellstab: Berlin*, [1790?] *obl.* fol. **C. 442.**
The Overture to "Iphigénie en Aulide" is prefixed to this edition.

—— [O toi qui prolongeas mes jours.] O Gran Dea. The Favourite Song as sung by Madame Banti, *etc.* [Full Score.] *Printed for Corri, Dussek & Co.: London and Edinburgh*, [1796.] fol. **G. 805. d. (12.)**

—— [For songs, &c., published anonymously:] *See* Iphigénie en Tauride.

O Gran Dea. *See* supra: [*Iphigénie en Tauride. O toi qui prolongeas mes jours.*]

O toi qui prolongeas mes jours.
See supra: [*Iphigénie en Tauride.*]

[Orfeo.] Orphée et Euridice, Tragédie Opéra en trois Actes...Les Parolles sont de Mr. Moline. [Translated from the Italian of Calsabigi. Full Score.] *Chez Des Laurier: Paris*, [1774.] fol. **H. 525.**

—— Orpheus and Eurydice. A Grand Serious Opera...composed by Gluck, *etc.* [1782.] *obl.* fol. *See* Orpheus. **E. 91. c. (1.)**

—— Overture. [P. F.] [*London*, 1790?] fol. **h. 726. m. (3.)**
This Overture is not that to Gluck's Opera.

—— [J'ai perdu mon Euridice.] *See* Orfeo. [1775?] 8°.

GLUCK (Christoph Willibald von) Paride ed Elena. Dramma per Musica, *etc.* [Libretto by R. Calsabigi. Full Score.] *G. T. de Trattnern : Vienna*, 1770. fol. **I. 321.**

Rasserena il mesto ciglio.
See supra : [*Artamene.*]

La Rencontre Imprévue, Opéra Bouffon en trois Actes et en Prose, tiré des Pélerins de la Mecque, rédigé par M. Dancourt... avec la Musique. *Chez la Veuve Duchesne : Paris*, 1776. 8°.
17138. cc. 1. (1.)

[Another copy.] *See* Recueil. Recueil général des Opéra Bouffons, *etc.* Tom. 9. 1777. 8°. **11735. b. 2.**

—— Le Ruisselet. [Song.] [*Paris*, 1778?] 8°. **B. 362. b. (62.)**

—— Vous ressemblez à la Rose. *Ariette, etc.* [With Guitar accompt.] *Chez Mlle Girard : [Paris,]* 1778. 8°.
B. 362. b. (86.)

Le Ruisselet.
See supra : [*La Recontre Imprévue.*]

Six Sonatas for two Violins & a Thorough Bass, *etc.* [Separate Parts.] *Printed for J. Simpson : London*, [1746.] fol.
g. 969.

Vous ressemblez à la Rose.
See supra : [*La Rencontre Imprévue.*]

See Cramer (C. F.) Flora. Erste Samlung. Enthaltend Compositionen..., von ...Gluck, *etc.* 1787. *obl.* fol. **D. 776.**

See Ghillini di Asuni ( ) A Valuable Collection of...Songs...from...Opera's ...by...Gluck, *etc.* [1776.] fol.
g. 421. a. (1.)

GO. Go chant ye sweet Warblers along. Song. *See* Ambrose (J.)

Go gentle Breezes to yon verdant Grove. Glee. *See* Leach (S.)

Go, gentle Gales. [Song.]
See Jackson (W.) *of Exeter.* [12 *Songs. Op.* 4. *No.* 5.]

Go gentle notes to Jesse hast. Song.
See B., G., *Esq.*

Go George, I can't endure you. A Favorite French Air [introduced in Storace's "No Song, No Supper"] with variations. [P. F.] *G. Walker : London*, [1800?] fol. **g. 272. b. (6.)**

Go George, I can't endure you. [Song.]
See Storace (S.)

Go glorious youth, belov'd of Britain, go. Song. *See* Davis (A.)

Go, happy Flower. Song.
See Andrews ( )

Go, happy flow'r, to her hand. *The Rose.* A new Song. [*London*, 1756.] 8°.
P.P. 5438. z.
Universal Magazine, Vol. XIX., p. 132.

GO. Go happy Flow'r to her Hand. *The Rose.* [Song.] [*London*, 1756.] *s. sh.* 8°.
P.P. 5439. ab.
New Universal Magazine, Sept., 1756.

Go, happy Paper, gently steal. [Song.]
See Holcombe (H.)

Go, happy soul. [Glee.] *See* Hudson (R.)

Go lovely Rose. [Song.]
See Lampe (J. F.)

Go not my Love. Song.
See Storace (S.) [*The Three and the Deuce.*]

Go pearly Tear. Song. *See* Hook (J.)

Go pensive sigh to yonder Bow'r. Song.
See Pleyel (J.)

Go perjur'd Man. [Duet.]
See Blow (J.)

Go perjur'd swain enjoy your Love. [Air.] *Sung by Mrs. Clive, etc.* [*London*, 1740?] *s. sh.* fol. **G. 315. (155.)**
This is the last movement of a Cantata, the first page of which is wanting.

Go pull the Rose. Song. *See* Ross (J.)

Go Rose my Cloe's Bosom grace. *The Poet to the Rose.* [Song.] Set for the German Flute. [*London*, 1740?] *s. sh.* fol. **G. 316. a. (26.)**

[Another setting.] Go, Rose, my Chloe's Bosom grace. [Song, by M. Greene.] *R. Falkener : London*, [1775?] *s. sh.* fol.
H. 1994. a. (151.)

Go Rose my Cloe's Bosom grace. Song.
See Greene (M.)

Go soft Spell. [Song.] *See* Graves (J.)

Go spotless Paper to my Love. *Sonnet* addressed to Miss S. Heath by Mr. G. [Adapted to F. Giardini's song, "For me my Fair a Wreath has wove."] *Sk[illern : London*, 1780?] *s. sh.* fol.
G. 308. (35.)

Go tell Aminta. *A New Song.* [*London*, 1760.] 8°. **P.P. 5438. z.**
Universal Magazine, Vol. XXVII., p. 261.

Go tunefull Bird that gladst the Skies. *The Sky Lark.* [Song, words by W. Shenstone.] Adapted for the Harpsicord, German Flute or Guitar. [*London*, 1775?] *s. sh.* fol. **G. 308. (37.)**

[Another edition.] Go, tuneful Bird, that gladst the Skies. *The Sky Lark.* [Song.] [*London*, 1780?] *s. sh.* fol.
H. 1994. a. (9.)

Go vind the Vickar of Taunton Dean. *The Somersetshire Clown.* A new Song. The Words by Mr. Durfey. [*London*, 1710?] *s. sh.* fol. **H. 1601. (166.)**

Go ye my Canzonets. Canzonet.
See Morley (T.) [*First Book of Canzonets to Two Voices.*]

GOBERT (Thomas) Paraphrase des Pseaumes de Dauid, en Vers François, par A. Godeau...mis nouuellement en chant, par T. Gobert . . . Dessus. Cinquième Edition, reueue & corrigée. *Chez P. le Petit : Paris*, 1659. 12°. **1410. d. 1.**
There is a second (engraved) title-page.

Paraphrase des Pseaumes de David, en Vers François, par A. Godeau...mis en chant, par T. Gobert...Dessus. Nouvelle Édition reveue & corrigée. *Chez D. Thierry : Paris*, 1686. 12°.
3433. bbb. 55.
With a second (engraved) title-page.

GOBLET. The Goblet of Wine. [Song.] *See* My. My Temples with Clusters of Grapes I'll entwine. [1775?] *s. sh.* fol. **G. 310. (103.)**

GOD. God bless Prince Ferdinand. *Prince Ferdinand.* A New Song. [*London*, 1759.] 8°. **P.P. 5438. z.**
Universal Magazine, Vol. XXV., p. 320.

God bless Prince Ferdinand. *Prince Ferdinand.* [Three-Part Song.] [*London*, 1760?] *s. sh.* fol. **H. 1994. (28.)**

God is our hope and strength. Anthem. *See* Aldrich (H.)

The God of Abrah'm praise. *A Hymn.* [Words by T. Olivers.] [*London*, 1775.] 8°. **P.P. 716. b.**
Gospel Magazine, April, 1775.

The God of Love had lost his Bow. Cantata. *See* Pepusch (J. C.)

God prosper long our King and Queen. *A New Song upon a New Subject*, to be Sung or said as the Maggot Bites. Calculated for all Sorts of Lovers of Sobriety or Ebriety [and written] by T. B. a Rum Duke. [To the tune of "Oh London is a fine town."] *London*, 1736. *s. sh.* fol. **I. 530. (16.)**

God save great George our King. *A Song for Two Voices.* As sung at both Playhouses. [*London*, 1745.] 8°. **249. c. 15.**
Gentleman's Magazine, Vol. XV., p. 552.

God save Great George our King. *A Loyal Song.* Sung at both Theatres, for two Voices. [*London*, 1745?] *s. sh.* fol. **I. 530. (59.)**
[Another copy.] **G. 316. (69.)**
[Another edition.] God save great George our King. *A Loyal Song.* Sung at both Theatres, for two Voices. [*London*, 1745.] *s. sh.* fol. **G. 316. d. (154.)**
This edition has an extra verse, beginning "O grant that Marshal Wade."

God save great George our King. *The King's Anthem.* [For two Voices.] *R. Falkener : London*, [1770?] *s. sh.* fol. **H. 1994. a. (92*.)**

GOD. God save the King. [National Anthem.] *See* Bach (J. C.)

Kontrapunktische Bearbeitung des Englischen Volkslieds God save the King. [Corrections by Abt Vogler of J. N. Forkel's 24 Variations for Clavichord on the National Anthem.] *Varrentrapp und Wenner : Frankfurth am Main*, [1793?] fol. **g. 90. a. (1.)**
Engraved by Bossler, at Darmstadt.

God save the King and Queen. [National Anthem.] *See* See. See Royal Charlotte come. 1761. 8°. **P.P. 5441.**

GODDESS. Goddess! for you must be so. *The Power of Beauty.* Arietta. [*London*, 1750?] *s. sh.* fol. **H. 1994. b. (27.)**

Goddess of ease, leave Lethe's brink. *Idleness. A Song* [words by C. Smart, music by W. Boyce]. [*London*, 1748.] 8°. **157. l. 10.**
London Magazine, 1748, *p.* 34.

Goddess of Ease, leave Lethe's brink. [Song.] *See* Boyce (W.)

Goddess of the Cheerful Smile. Glee. *See* Webbe (S.) *the Elder.*

Goddess of the Magic Cestus. Song. *See* Son-in-Law.

The Goddess of the silver Stream. [Song.] *See* Reeve (W.) [*Mirth's Museum.*]

GODFREY (William) The Thrush. A Favorite Rondo for a Military Band... also Arranged for the Piano Forte. [Full Score.] *H. Robinson : London*, [1795?] fol. **h. 111. (12.)**

GODS. The Gods and the Goddesses. *Punch upon Earth*, a Favorite...Song. *Sk[illern : London*, 1780?] fol. **H. 1601. a. (42.)**
[Another copy.] **H. 1994. (29.)**

GOERNER (Johann Valentin.) *See* Oden. Sammlung neuer Oden und Lieder. [Music by J. V. Görner.] 1742–44. 8°. **D. 745.**

GOGAVA (Antonius Hermannus) *See* Aristoxenus. Aristoxeni Harmonicorum Elementorum Libri III. Cl. Ptolemæi Harmonicorum . . . lib. III. Aristotelis de obiecto Auditus fragmentum ... Omnia ... edita ab Ant. Gogauino Grauiensi. 1562. 4°. **557*. c. 16.**

GOGAVINUS (Antonius) *See* Gogava (A. H.)

GOLD. Gold, a Receipt for Love. [Song.] *See* Monro (G.)

The Gold and Silk Net-work Purse. [Song.] *See* Though. Though Gold and Silk their Charms unite, *etc.* [1800.] *s. sh.* 4°. **P.P. 5141.**

GOLDEN. The Golden Ode. Duet.
See ALCOCK (J.) *the Younger.*

Golden Treasures. Song.
See SHIELD (W.) [*Fontainbleau.*]

GOLDEN PIPPIN. The Songs, Duets, Trios &c. in the Golden-Pippin an English Burletta . . . Compiled from the Works of the most Celebrated Masters by the Author of Midas [*i.e.* K. O'Hara]. *Printed for Longman, Lukey and Co. & J. Johnston: London*, [1773.] *obl.* fol.
D. 272. (1.)

The composers named are: A. Fisher, Francesco, Giordani, Dr. Arne, Fiochietti Monsigny, Bryan, Bates and Gallupi.

The Golden Pippin, an English Burletta ...Adapted with the Words for the German Flute, Violin or Hoboy. *Printed for Longman, Lukey, and Co. and J. Johnston: London*, [1775?] *obl.* 4°.
B. 386. b. (1.)

GOLDFINCH. The Goldfinch to Chloe. [Song.] *See* WHILST. Whilst to the distant Vale I wing, *etc.* [1775?] *s. sh.* fol. **G. 313. (50.)**

GOMBERT (NICOLAS) Nicolai Gomberti ...Pentaphthongos Harmonia, qui Quinque Vocum Motetta vulgo nominantur. Additis nunc eiusdem quoq; ipsius Gomberti, necnon Iachetti, & Morales Motettis...Liber Primus. (Nicolai Gomberti . . . cum Quinque Vocibus. Liber Primus. Quintus.) 2 pts. *Apud Hieronymum Scotum: Venitijs*, 1541. *obl.* 4°.
A. 215.

Nicolai Gomberti...Cum Quinque Vocibus Liber Primus. Quinque Vocum. Cantus. (Tenor.) (Bassus.) (Quintus.) 4 pts. *Apud Antonium Gardane: Venetijs*, 1552. *obl.* 4°. **A. 215. f.**

Nicolai Gomberti...Motectorum Quinque Vocum . . . Liber Secundus. (Nicolai Gomberti cum Quinque Vocibus. Quintus. Liber Secundus.) 2 pts. *Apud Hieronymum Scotum: Venetijs*, 1541. *obl.* 4°.
A. 215. a.

Nicolai Gomberti...cum Quinque Vocibus Liber Secundus, *etc.* Cantus. (Tenor.) (Bassus.) (Quintus.) 4 pts. *Apud Antonium Gardane: Venetijs*, 1552. *obl.* 4°.
A. 214. b.

Gomperti . . . Musica Quatuor Vocum, — vulgo Motecta nuncupatur, — Lyris maioribus, ac Tibiis imparibus accommodata. Nuper maximo authoris studio composita, nulli hactenus visa, sed nouiter ...in lucem edita. Liber Primus. Cum Quatuor Vocibus. Cantus. *Apud Antonium Gardane: Venetiis*, 1541. *obl.* 4°.
A. 215. c.

GOMBERT (NICOLAS) Nicolai Gomberti . . . Motectorum, Nuperrime Maxima diligentia In lucem æditorum. Liber Primus. Quatuor Vocum. Superius. (Altus.) (Tenor.) (Bassus.) 4 pts. *Apud Antonium Gardane: Venetijs*, 1551. *obl.* 4°. **A. 215. e.**

Nicolai Gomberti...Motectorum, Nuperrime Maxima diligentia in lucem æditorum Liber Secundus. Quatuor Vocum. (Cantus.) *Apud Hieronymum Scotum: Venetiis*, 1541. *obl.* 4°. **A. 215. d.**

Bassus. Quatuor Vocum. Motteti segondi di gombert a 4. *Apud Antonium Gardane: Venetijs*, 1542. *obl.* 4°. **A. 215. g.**

See CHANSONS.—4. Le Cinquiesme Liure. Contenãt Trente et deux Chansons... Composées par Maistre Nicolas Gombert, *etc.* 1544. *obl.* 4°. **K. 3. a. 5.**

See MORALES (C.) [Excellentissimi Musici Moralis Hispani, Gomberti, ac Jacheti... Missae, *etc.*] [1540.] *obl.* 4°.
A. 296. d.

GOMES DA SILVA (ALBERTO JOSEPH) Regras de acompanhar para Cravo, ou Orgaõ, *etc. Na Officina...de F. L. Ameno: Lisboa*, 1758. 4°. **7896. de. 23.**

GONETTI (VICTOR) [The Siege of Gibraltar and Three other Sinfonias for the Harpsichord.] [*London*, 1795?] fol.
g. 79. c. (2.)

Imperfect, wanting the title-page.

GONNIN ( ) L'Amant Sensible. [Song.] Air et Accompt par M. Gonnin, *etc. Chez les Frères Savigny:* [*Paris*, 1785?] 8°. **B. 362. f. (53.)**

Réponse d'un Jeune Berger à une Jeune Demoiselle. [Song.] Air et Accompt par M. Gonnin, *etc. Chez les Frères Savigny:* [*Paris*, 1785?] 8°. **B. 362. f. (54.)**

See À. À la fortune à la gloire...Accompt par M. Gonnin. [1785?] 8°.
B. 362. f. (46.)

GONZAGA (GUGLIELMO), *Duke of Mantua. See* WILLIAM [GONZAGA], *Duke of Mantua.*

GONZENBACH (BARTOLOMEUS) *See* GONZENBACH (J. J.) and (B.)

GONZENBACH (JOHANN JACOB) and (BARTHOLOMEUS) Ils Psalms da David, suainter la melodia francêsa, schantæda eir in tudaisch, á 4. Vuschs...Eir alchüns da'ls medems Psalms, con bgerras... canzuns Ecclesiasticas . . . suainter la melodia, & vêglia versuin tudaisca da Dr Martī Luther, & d'oters ôt illettôs hoñēs. Vertieus...in vears Romaunschs da cantær træs L. Wietzel...2da Editiun. Augmentæda da bgerras novas melodias, *etc. J. N. Janet: Stræda*, 1773. 4°. **3089. bb. 7.**

GOOD. Good advice. Song [begins: "Ye happy Swains whose Hearts are free"].
See GREENE (M.)

Good Advice. Song [begins: "Leave off this foolish prating"].
See LEVERIDGE (R.)

Good Advice to Young Foplings. [Song.]
See FOSSTER ( )

Good Bye. Ballad. *See* CORRI (D.)

The Good Companion. [Song.]
See COME. Come be Jolly, fill your Glasses. [1720?] *s. sh.* fol. **G. 315. (30.)**

The Good Fellow. [Song.] *See* DISTANT. Distant fly thee earping Care, *etc.* [1770?] *s. sh.* fol. **G. 307. (158.)**

[Another edition.] The Good Fellow. Song. *See* DISTANT. Distant fly thee, carping Care, *etc.* [1771.] 8°. **P.P. 5438. z.**

The Good Fellow. [Song, begins: 'Let's drink and be merry.'] *See* VANBRUGHE (G.) [*Mirth and Harmony.* No. 16.]

Good Humour's my Motto. Canzonet.
See ESSEX (M.)

Good Lord how the Seasons are vary'd! Song. *See* DIVORCE.

The Good Militia Man. Song.
See AMATEUR.

Good morrow, Gossip Joan. *Gossip Joan.* [Song.] [*London*, 1705?] *s. sh.* fol. **G. 305. (202.)**

[Another copy.] **G. 308. (17.)**

[Another edition.] Good Morrow, Gossip Joan. *Gossip Joan.* [*London*? 1710?] *s. sh.* fol. **G. 316. d. (153.)**

Good Mother if you please you may. *The Lock and Key.* [Song.] Sung by Mr. Dennis at Sadlers Wells. [*London*, 1780?] *s. sh.* fol. **H. 1994. (30.)**

[Another setting.] Good Mother, if you please you may. [Song.]
See HOWARD (S.)

Good neighbours attend & give Ear. *The Virtues of Snuff*, a favorite Song.
Printed for P. Jung: London, [1793?] fol. **G. 360. (54.)**

Good neighbours attend to my ditty. [Song.] *See* HUDSON (R.)

The Good of the Nation. [Song.]
See DIBDIN (C.) [*The General Election.*]

Good People draw near. *The Magpye*, or What the Deuce would you be at. [Song.] *I*[*ohn*] *F*[*entu*]*m*: [*London*, 1780?] *s. sh.* fol. **G. 308. (33.)**

Good people, I tell you. *The Doctor's Song.* [*London*, 1763.] 8°. **P.P. 5438. z.**
The Universal Magazine, Vol. XXXIII., p. 377.

Good people that marry. *The Skimington.* [Song.] [*London*, 1740?] *s. sh.* fol. **H. 1994. b. (28.)**

GOOD. Good Reason for ranging. [Song.]
See CAREY (H.)

The Good Subjects of Old England. Glee.
See WITH. With a jolly full Bottle, *etc.* 1779. fol. **G. 313. (270.)**

Good wine in a morning. *The Pleasure of Drinking in Season.* [Song.] [*London*, 1720?] *s. sh.* fol. **H. 1601. (180.)**

Good Yanki and poor Orra. Ballad.
See SHIELD (W.)

GOODNESS. The goodness of women some men will dispute. *The Fair Sex Vindicated.* [Song.] Sung by Mr. Vernon. [*London*, 1769.] 8°. **P.P. 5438. z.**
The Universal Magazine, Vol. XLIV., p. 97.

GOODWIN (STARLING) A Collection of Songs with a Cantata from Anacreon... Sung by Mr. Champness at Ranelagh. To which is added two favourite Songs for two Voices, *etc.*
Printed for C. and S. Thompson: London, [1764.] fol. **G. 808. c. (14.)**

[A Collection of Songs. N°. 6.] Could a Man be secure. *See* COULD. Could a Man be secure, ... Duet, *etc.* [By S. Goodwin.] [1790?] fol. **G. 806. r. (13.)**

The Complete Organist's Pocket Companion, containing a choice Collection of Psalm-Tunes with their Givings-Out, and Interludes, *etc.*
Printed for C. and S. Thompson: London, [1775?] *obl.* 4°. **b. 326.**

Fly, fly, false Man. *A Song, etc.* [*London*? 1760.] *s. sh.* fol. **G. 316. d. (125.)**

Twelve Voluntarys for the Organ or Harpsichord... Book I., *etc.*
Printed for C. and S. Thompson: London, [1770?] *obl.* fol. **e. 1138.**

GOODWIN (T.)
See HARLEQUIN'S MUSEUM. The Overture, Songs, Dances, &c. in... Harlequin's Museum ... The new Music ... by Mr. Shield. The rest compiled by T. Goodwin, *etc.* [1792.] *obl.* fol. **E. 108. d.**

See MAGO AND DAGO. The Overture, Songs &c. in ... Mago & Dago ... The New Airs... by... Dr. Aylward... & Mr. Shield, the rest compiled by T. Goodwin. [1794.] fol. **H. 129. (10.)**

GOODWIN (WILLIAM) Content. A Pastoral, from Mr. Cunningham's Collection. [Song.] [*London*, 1772.] *s. sh.* 4°. **159. n. 4.**
The London Magazine, March, 1772.

Content. A Pastoral from Mr. Cunningham's Collection. Sung by Mr. Hudson at Ranelagh. [Song.] [*London*, 1770?] *s. sh.* fol. **G. 310. (226.)**

GOODWIN (William) Kate of the Green. [Song.] Sung by Mr. Hudson at Ranelagh. [*London*, 1770?] *s. sh.* fol.
G. 310. (150.)

A Favorite Lesson for the Harpsichord or Piano Forte...No. I.
Printed for C. and S. Thompson : London, [1775?] *obl.* fol. **e. 101. a. (4.)**

A Favorite Lesson for the Harpsichord or Piano Forte...No. II.
Printed for C. and S. Thompson : London, [1775?] *obl.* fol. **e. 5. g. (4.)**

A Favorite Lesson for the Harpsichord or Piano Forte...No. III.
Printed for C. and S. Thompson : London, [1775?] *obl.* fol. **e. 5. g. (4*.)**

The Triumph of Bacchus. [Song.] Wrote by Mr. Gibson. [*London*, 1772.] *s. sh.* 4°. **159. n. 4.**
The London Magazine, *June*, 1772.

Twelve Voluntaries for the Organ or Harpsichord, *etc.*
Printed for C. and S. Thompson : London, [1770?] *obl.* fol.
d. 210. a. (1.)

GOOSY. Goosy, Goosy Gander. A Favorite Duett or Trio, for Two or Three Voices, *etc.* *J. Dale : London*, [1800?] fol. **G. 352. (18.)**

[Another setting.] Goosy Gander. Glee. *See* Wesley (S.)

GORDON (Thomas) Nine Songs for the German Flute or Violin.
Preston, for the Author : London, [1800?] fol. **H. 1670. (33.)**

GORI (Antonio Francesco)
See Doni (G. B.) Io. Baptistae Doni... Lyra Barberina . . . Accedunt eiusdem opera,...ad veterem musicam pertinentia ex autographis collegit, et in lucem proferri curavit A. F. Gorius, *etc.* 1763. fol.
558*. e. 15.

GORTON (William) Enticeing Love. A Song, *etc.* [*London*, 1705?] *s. sh.* fol.
G. 304. (50.)

Here's a health to the Queen. *A Catch* for 3 Voc. on the Queen her Allies and the Parliment. [*London*, 1705?] *s. sh.* fol. **G. 304. (82ª.)**

GOSSEC (François Joseph) À peine sur ces monts.
See infra : [*Le Camp de Grand-Pré.*]

Aux Mânes de la Gironde. Hymne Elégiaque pour l'anniversaire du 3 Octobre [1793]. Paroles de Coupygny.
Du Magazin de Musique à l'usage des fêtes Nationales : [*Paris*, 1795.] 8°.
E. 1717. b. (20.)

GOSSEC (François Joseph) [Le Camp de Grand-Pré.] Le Triomphe de la République, ou le Camp de Grand Pré. Divertissement Lyrique en un Acte... Paroles du Citoyen Chenier, *etc.* Gravé par Huguet, *etc.* [Full Score.]
Chez Mozin : Paris, [1793.] fol.
H. 453.

—— À peine sur ces monts. Air, *etc.*
Chez Imbault : Paris, [1793.] 8°.
B. 362. a. (45ᵈ.)

—— Dieu du Peuple et des Rois. *Trio, etc.* [Separate Voice-Parts.]
Chez Imbault : Paris, [1793.] 8°.
B. 362. a. (45ᵇ.)

—— Vous aimables fillettes. *Ronde Patriotique* . . . Paroles du C. Chénier . . . Accompagnement de Guitarre du C. Lemoine. *Chez Imbault : Paris*, [1793.] 8°.
B. 362. a. (43.)

—— [Vous aimables fillettes.] *See* Favoris. Favoris de la gloire et de la liberté...Air : Si vous aimez la Danse [by F. J. Gossec]. [1794?] 8°. **B. 362. a. (44.)**

—— [For songs, &c., published anonymously :] *See* Camp de Grand-Pré.

Cantate Funèbre pour la Fête du 20. Prairial An 7, en mémoires des Plénipotentiaires de la République Française au Congrès de Rastadt. Paroles de Boisjoslin. *Au Magasin de Musique à l'usage des Fêtes Nationales :* [*Paris*, 1799.] *s. sh. obl.* fol. **E. 1717. b. (51.)**

Déesse d'un peuple intrépide. *Hymne à la Victoire*, par Coupigny. *Au Magasin de Musique, à l'usage des fêtes Nationales :* [*Paris*, 1796.] 8°. **E. 1717. b. (37.)**

Déja le Génie et la gloire. *Chant pour la Fête de la Vieillesse*, par T. Desorgues. [*Paris*, 1796.] 8°. **E. 1717. b. (29.)**

[Another copy.] **E. 1717. b. (43.)**

Dieu du Peuple et des Rois. *Le Chant du 14 Juillet*, par M. J. Chénier.
Au Magasin de Musique à l'usage des Fêtes Nationales : [*Paris*, 1791.] 8°.
E. 1717. b. (23.)

[Another setting.] Dieu du Peuple et des Rois.
See supra : [*Le Camp de Grand-Pré.*]

Jeunes Héros, que la nuit éternelle ensevelit. *Hymne pour la Fête de Barra et Viala.* Paroles du Citoyen Avisse, *etc.* *See* Hymns. [*French.*] Hymnes destinés à être chantés par le Corps de Musique des Aveugles-Travailleurs, *etc.* N° 1. [1794.] 8°. **Fr. Pam. 1059. (21.)**

L'Innocence est de retour. *Ronde Nationale*, chantée a la Fête de la Liberté, donnée par les Citoyens de Paris, le Dimanche 15 Avril 1792. Paroles de M. Chénier, *etc.* *De l'Imprimerie de Quillau : Paris*, L'An Quatrième, *etc.* [1792.] 8°. **Fr. Pam. 1060. (8.)**

GOSSEC (François Joseph) Martyr de la Liberté. *Chant Funèbre sur la mort de Ferraud . . .* assassiné . . . le premier Prairial l'An III^e^ [20 May, 1795] . . . Paroles de Coupigny. *A l'Imprimerie de Musique de l'Institut National:* [*Paris*, 1795.] 8°. **E. 1717. b. (28.)**

Messe des Morts avec la Prose, *etc.* Gravée par G. Magnian. [Full Score.] *Chez M. Henry: Paris*, [1760.] fol. **H. 1159.**

O mère des vertus. *Hymne à l'Humanité*, en Mémoire du IX. Thermidor, par Baour Lormian. *Du Magazin de Musique à l'usage des fêtes Nationales:* [*Paris*, 1795?] 8°. **E. 1717. b. (14.)**

O Salutaris. Trio . . . Arrangé avec des paroles françaises [beginning: "Fuyez loin d'ici"]. [*Paris*, 1780?] 8°. **B. 362. a. (83.)**

Les Pêcheurs, Comédie en un Acte, mêlée d'Ariettes . . . avec la Musique. *Chez Vente: Paris*, 1771. 8°. **11739. aaa. 26. (1.)**

This edition contains the voice-parts only of some of the songs.

[Another copy.] *See* Recueil. Recueil général des Opéra Bouffons, *etc.* tom. 5. 1777. 8°. **11735. b. 2.**

Les Pêcheurs. Comédie en un Acte . . . Œuvre 10^e^ . . . Partition. *Chez Le Duc: Paris*, [1785?] fol. **H. 453. a.**

Père de l'Univers. *Hymne à l'Être Suprême*, par T. H. Desorgues. *Du Magasin de Musique à l'usage des Fêtes Nationales:* [*Paris*, 1794.] 8°. **E. 1717. b. (48.)**

[Rosine.] Aujourd'hui cesse la fête. *Vaudeville . . .* Paroles de M. Gersain. Accompagnement de Guitarre, par M. Lemoine, *etc.* *Chez Camand: Paris*, [1786.] 8°. **B. 362. h. (9.)**

—— *See* Près. Près d'un Ruisseau la charmante Rosine. *Parodie . . .* Air: de Rosine [by F. J. Gossec]. [1790?] 8°. **B. 362. e. (80.)**

Serment Republicain, à Grand Chœur et à Grand Orchestre, parodié par M. J. Chénier sur le Serment d'Athalie. [Voice parts only.] *Au Magazin de Musique à l'usage des Fêtes Nationales: Paris*, [1795.] 4°. **G. 385. h. (3.)**

Si la belle Églé m'est ravie. *See* infra: [*Thésée.*]

Si vous voulés trouver la gloire. *Chant Martial.* Pour la Fête de la Victoire, par La Chabeaussière. *Au magasin de Musique à l'usage des fêtes Nationales:* [*Paris*, 1796.] 8°. **E. 1717. b. (49.)**

Six Simphonies à Grande Orchestre . . . Œuvre XII. [Separate Parts.] *Chez Mr. Venier: Paris*, [1770?] fol. **g. 257.**

GOSSEC (François Joseph) Six Simphonies à Grande Orchestre . . . [N^os^ II, I and III.] The Periodical Overture in 8 Parts . . . Number XXXIII(-XXXV.) [Separate Parts.] 3 N^os^. *R. Bremner: London*, [1780?] fol. **g. 257. a. (1.)**

Wanting the Corno Secondo parts.

—— [N° IV.] The Periodical Overture in 8 Parts . . . N° XXXII. [Separate Parts.] *R. Bremner: London*, [1780?] fol. **g. 474. (21.)**

—— [N° IV. Another copy.] **g. 474. b. (23.)**

[Thésée.] Si la belle Églé m'est ravie. *Air, etc.* (Paroles de Quinault.) [*Paris*,] 1782. 8°. **298. f. 26.**

Mercure de France, April, 1782, *p.* 5.

Le Triomphe de la République. *See* supra: [*Le Camp de Grand-Pré.*]

Toi qui d'Émile et de Sophie. *Hymne à Jean Jacques Rousseau*, par M. J. Chénier . . . Chanté au Panthéon le 20 Vendemiaire, An 3 de la Rep. Française. *Du Magasin de Musique à l'usage des Fêtes Nationales:* [*Paris*, 1794.] 8°. **E. 1717. b. (12.)**

Toinon et Toinette, Comédie en deux Actes . . . meslée d'Ariettes, *etc.* [Words by Desboulmiers, music by F. J. Gossec.] 1767. 8°. *See* Toinon et Toinette. **86. b. 16.**

Toinon et Toinette, Comédie en deux Actes en prose [by J. A. Jullien Des Boulmiers], meslée d'Ariettes . . . avec la Musique [of the final Vaudeville, by F. J. Gossec]. 1770. *See* Recueil. Recueil général des Opéra Bouffons, *etc.* Tom. 1. 1777. 8°. **11735. b. 2.**

Vous aimables fillettes. *See* supra: [*Le Camp de Grand-Pré.*]

See Agus (H.) Solféges pour servir à l'étude dans le Conservatoire de Musique à Paris par . . . Agus . . . Gossec, *etc.* [1795?] fol. **H. 2851.**

See Leduc (S.) and Gossec (F. J.) Trois Sinfonies, *etc.* [1770?] fol. **g. 257. a. (2.)**

See Nina. Nina, or the Love distracted Maid, [Opera by Dalayrac] . . . to which are added two . . Airs by Haydn and Gossec. [1787.] *obl.* fol. **D. 283. (1.)**

GOSSIP. Gossip Joan. [Song.] *See* Good. Good morrow, Gossip Joan. [1705?] *s. sh.* fol. **G. 305. (202.)**

GOSSWIN (Anton) Newe Teutsche Lieder, mit dreyen Stimmen, welche gantz lieblich zu singen, auch auff allerley Instrumenten uz gebrauchen, *etc.* Discantus. *Nürnberg*, 1581. *obl.* 4°. **A. 212.**

GOTHEREAU ( ) Philis, qu'il est charmant. *Air, etc.* [*Paris*,] 1746. *s. sh.* 4°. **297. c. 7.**

Mercure de France, July, 1746.

GOTT. Gott erhalte Franz den Kaiser. [Hymn.] *See* Haydn (F. J.)

GOTTHEIT. Gottheit! dir sey Preis und Ehre! Hymne. *See* MOZART (W. A.) [*Thamos. Gottheit, über alle mächtig.*]

GOUDIMEL (CLAUDE) Les Pseaumes mis en Rime Françoise. Par Clement Marot & Theodore de Beze. Mis en Musique à quatre parties, *etc.*
Bruyn H. Schinckel: Delf, 1602. 8°.
K. 8. i. 11.

See HARDMEYER (J. K.) Die Harpfe ... Davids...also angestimet...dass sie...in denen gewonnlichen Weisen des ... Märtyrers Cl. Goudimels ... gesungen werden können. 1701. 8°. **B. 983.**

See PSALMS. [*Romansch, of the Lower Engadine.*] Ils Psalms de David, segond Melodia de A. Lobvasser [or rather C. Goudimel], *etc.* 1762. 12°. **885. e. 15.**

See RONSARD (P. de) [Les Amours de P. de Ronsard . . . With musical settings by...C. Goudimel, *etc.*] 1552. 8°.
C. 57. a. 31. (1.)

GOUET ( ) Il n'est plus de printemps. *Chanson* [for three voices]. [*Paris*, 1678.] *s. sh. obl.* 4°. **P.P. 4482.**
Nouveau Mercure Galant, Nov., 1678, *p.* 23.

Lorsque j'estois aymé de la jeune Lisette. *Air Nouveau.* [*Paris*, 1678.] *s. sh. obl.* 4°.
P.P. 4482.
Nouveau Mercure Galant, Oct., 1678.

Ma raison veut que je me vange. *Air Nouveau.* [*Paris*, 1678.] *s. sh. obl.* 4°.
P.P. 4482.
Nouveau Mercure Galant, Aug., 1678, *p.* 31.

Olimpe est de retour. *Air Nouveau.* [*Paris*, 1678.] *s. sh. obl.* 4°. **P.P. 4482.**
Nouveau Mercure Galant, Sept., 1678, *p.* 114.

GOUGE ( ) [The Despairing Shepherd.] *See* ALEXIS. Alexis shun'd his Fellow Swains, *etc.* [Music by — Gouge.] [1720?] *s. sh.* fol. **G. 306. (19.)**

The Insensible Mistress, *etc.* [Song.] [*London*, 1720?] *s. sh.* fol. **G. 316. (70.)**

Jockey and Jenny. [Song.] [*London*, 1730?] *s. sh.* fol. **G. 316. e. (45.)**

The sincere Lover, *etc.* [Song, words by W. Hamilton.] [*London*, 1730?] *s. sh.* fol.
G. 314. (32.)

While Sighing at your Feet I lye. *A Song*, set and sung by Mr. Gouge at the new Theater, and exactly engrav'd by T. Cross. [*London*, 1700?] *s. sh.* fol.
K. 7. i. 2. (101.)

See DOUBLE FALSEHOOD. The Forsaken Maid. A New Song, *etc.* [Music by — Gouge.] [1728?]
G. 307. (184.)

GOÛT. Le Goût de bien des gens. Air. *See* BLIN DE LA CODRE (M. S.)

GOÛTONS. Goûtons les douceurs de la vie. Musette. *See* BLAINVILLE (C. H. de)

GOUY (JACQUES DE) Airs à Quatre Parties, sur la Paraphrase des Pseaumes de Messire Antoine Godeau...diuisez en trois parties. Première Partie. Dessus. (Haute-Contre.) (Taille.) (Basso-Contre.) 4 pts.
R. Ballard: Paris, 1650. *obl.* 8°.
K. 3. b. 14.

[Another copy. Dessus. (Haute-Contre.)] 2 pts. **K. 3. b. 13.**
In this copy the Dessus has an engraved frontispiece.

Le Compagnon Divin, ou les Airs a Quatre Parties, sur la Paraphrase des Pseaumes de Messire Antoine Godeau ... Esquels on a ajouté quelques Airs de la Composition de Monsieur H. Dumont, et une Nouvelle Pièce. Premier Dessus. (Haute-Contre.) (Taille.) (Basse-Contre.) 4 pts.
W. Pearson: Londres, [1695?] *obl.* 4°.
K. 3. b. 12.
The title-page of the Haute-Contre part is wanting.

GOVERNANTE. La verginella come la Rosa. *A Favourite Song sung . . . in the Opera La Governa[n]te.* [By F. G. Bertoni.] *Elizabeth Rhames: Dublin*, 1780?] *s. sh.* fol. **H. 1601. a. (6.)**

La Governante. Opera.
See BERTONI (F. G.)

GOW (ANDREW) *See* GOW (J. H.) and (A.)

GOW (JOHN H.) 12 Favorite Country Dances, & 4 Cotilions, for the Violin, Harpsichord, or Harp ... Book 1st. For the Year 1788. *W. Campbell: London*, [1788.] *obl.* 4°. **b. 55. b. (6.)**

GOW (JOHN H.) and (ANDREW) A Collection of Slow Airs, Strathspeys and Reels with a Bass for the Violincello Harpsichord or Piano Forte, *etc.* *W. Campbell: London*, [1795?] fol. **h. 830. c. (1.)**

A Fourth Collection of Slow Airs, Strathspeys and Reels, with a Bass for the Violincello, Harpsichord, or Piano Forte, *etc.* *W. Campbell: London*, [1800?] fol.
g. 272. t. (28.)

GOW (NATHANIEL) A Complete Collection of Original German Valtz, for the Piano Forte or Violin and Violincello. With a Second Violin Accompaniment, *etc.*
Printed for Gow and Shepherd: Edinburgh, [1800?] fol. **h. 830. c. (2.)**

A Collection of Strathspey Reels with a Bass for the Violoncello or Harpsichord containing the most approved Old & the most fashionable New Reels some of which are Composed and others with Additions by N. Gow. To which are added a few favourite Irish Airs.
A. MacGoun: Glasgow, [1800?] fol.
h. 830. e. (1.)

GOW (Nathaniel) The Countess of Dalhousie's Strath^{r}. Composed by Nath: Gow, and the Ridicule a Reel (as a Medley) composed by Mrs. Robertson of Lady Kirk. To which are added three Favourite Tunes. [P. F.]
Gow & Shepherd : Edin^{r}, [1800?] fol. **h. 1480. a. (20.)**

Delven House, composed in imitation of Irish, *etc.* [P. F.] *Gow & Shepherd : Edin^{r}*, [1800?] fol. **g. 442. f. (4.)**

The Earl of Moira's Welcome to Scotland. A Favourite Strathspey, to which is added Four Favourite Dances, the whole carefully corrected by N. Gow.
Gow & Shepherd : Edinburgh, [1800?] fol. **h. 1568. b. (8.)**

The Hon^{ble} Mrs. F. Gray's Strathspey ... and Four Favorite Country Dances. [P. F.]
Gow & Shepherd : Edinburgh, [1800?] fol. **g. 442. f. (8.)**

Lady Ann Stewart's Favorite Strathspey ... to which is added four favorite Tunes. [P. F.] *Gow & Shepherd : Edin^{r}*, [1800?] fol. **g. 442. f. (6.)**

Lady Mary Ramsay's Strathspey, & The Earl of Dalhousie's Reel. A New Medley ... To which is added Three Favorite Tunes. [P. F.] *Gow & Shepherd : Edin^{r}*, [1800?] fol. **g. 229. (7.)**

The Mad (or Poor) Boy. From the Original as Sung by him in the Streets of Edinburgh, *etc.* [P. F.] *Gow & Shepherd : Edinburgh*, [1800?] fol. **g. 272. t. (26.)**

Miss Sitwell's Strathspey ... and the Isle of Sky ... To which are added two much admired Quick Steps, *etc.* *Printed for Gow & Shepherd : Edin^{r}*, [1795?] fol. **g. 272. t. (25.)**

Mr. Frank Walker's Strathspey ... To which is added four Favourite Dances, &c. *Gow and Shepherd : Edin^{r}*, [1800?] fol. **h. 1568. b. (9.)**

Pease and Beans and Rock Partens, composed on hearing two Women calling these articles in the streets of Edin^{r} ... To which is added three Favorite Tunes.
Gow & Shepherd : Edinburgh, [1800?] fol. **h. 1568. b. (7.)**

Three Favorite New Strathspeys & one Reel ... To which is added a Favorite Irish Country Dance. *Gow & Shepherd : Edin^{r}*, [1800?] fol. **g. 442. f. (5.)**

The Union. Composed from the Favorite Air of God save the King ... To which are added four Favorite Tunes. *Gow and Shepherd : Edin^{r}*, [1800?] fol. **g. 442. f. (9.)**

See Gentleman. New Strathspey Reels ... Composed by a Gentleman and given ... to be published by N. Gow.
[1796?] fol. **g. 229. (1.)**

GOW (Nathaniel) *See* Mazzinghi (J.) Three favourite Scotch airs composed by Nathaniel Gow, arranged as Rondo's for the Piano Forte ... by J. Nazzinghi.
[1799?] fol. **g. 272. v. (13.)**

GOW (Niel) A Collection of Strathspey Reels. With a Bass for the Violoncello or Harpsichord, *etc.* *Corri, Dussek & Co. : Edin^{r} & London*, [1793?] fol. **g. 272. t. (27.)**

A Third Collection of Strathspey Reels &c. for the Piano-Forte, Violin and Violoncello, *etc.* *Printed for the Author : Edinburgh*, [1795?] fol. **g. 149. (8.)**

A Fourth Collection of Strathspey Reels &c. for the Piano Forte, Violin & Violoncello, *etc.* *Gow & Shepherd : Edin^{r}* : [1796?] fol. **g. 229. (2.)**

GOW (Niel) **and SONS.** Part First (— Fourth) of the Complete Repository of Original Scots Slow Strathspeys and Dances ... for the Harp, Piano-Forte, Violin and Violoncello, *etc.* 4 pts.
Gow & Shepherd : Edinburgh, [1800?–1820?] fol. **h. 830. b.**
Imperfect, wanting the title-page of Part III.

[Another copy. Part Second.] **g. 271. g. (1.)**

GR. ( ) La Nouvelle Pension, Chanson Bacchique. La Musique est de M. Gr.
[*Paris,*] 1772. *s. sh.* 8°. **298. e. (11.)**
Mercure de France, March, 1772.

GRAAF (Christian Ernst) *See* Graf.

GRAB DES MUFTI. Das Grab des Mufti. Eine komische Oper.
See Baumgarten (C. G. von)

Das Grab des Mufti. Operette.
See Hiller (J. A.)

GRABGESANG. Grabgesang. [Song.]
See Ehrenberg ( )

Grabgesang. [Song.] *See* H., S.

Grabgesang. [Song.]
See Schweitzer (A.)

GRABU (Louis) Albion and Albanius: an Opera. Or, Representation in Musick. [Words by J. Dryden. Full Score.]
Printed for the Author : London, 1687. fol. **K. 10. b. 21.**

[Another copy.] **I. 310.**

GRACE. Grace à tant de tromperies. *Chanson.* Traduction [by Jean Jacques Rousseau] de la Romance de Metastase, qui commence par ces mots: Grazie agl' inganni tuoi. [*Paris,*] 1750. *s. sh.* 4°. **297. c. 28.**
Mercure de France, Sept., 1750.

GRACEFUL. Graceful Consort, at thy side. Duet. *See* Haydn (F. J.) [*The Creation.*]

GRACES. The Graces. [Song.]
See GIORDANI (G.) or (T.)

Les Graces. Ballet héroique.
See MOURET (J. J.)

GRADENTHALER (HIERONYMUS) Deliciarum Musicalium Erster Theil à 4. Viol. von Sonatinen, Arien, Sarabanden und Giquen, *etc.* Violino II. (Violon.) 2 pts. *Gedruckt...durch Wolf Eberhard Felsseckern: Nürnberg*, 1675. *obl.* 4°. **a. 42. (1.)**

Deliciarum Musicalium Anderer Theil, etlicher Sonatinen, Arien, Sarabanden und Giquen, &c. ... à 4 Viol., *etc.* Violino II. (Violon.) 2 pts. *Gedruckt von Wolf Eberhard Felseckern: Nürnberg*, 1676. *obl.* 4°. **a. 42. (2.)**

Hieronymi Gradenthallers Heilige Seelen-Lust, Bestehend in 25 Arien, Canto vel Tenore solo, mit 4. Viol und Basso Continuo. Canto. *J. J. Felsecker: Nürnberg*, 1685. *obl.* 4°. **A. 216.**

J[ohann] L[udwig] P[rasch]. Astrea. [Music by H. Gradenthaler.] *Paul Dalnsteiner: Regenspurg*, 1681. 8°. **B. 192.**

[Another copy.] **3438. ff. 26. (3.)**

J[ohann] L[udwig] P[rasch]. Lobsingende Harffe, oder Geistliche Lobgedichte, mit kunstreichen Melodeyen, *etc.* [Music by H. Gradenthaler.] *Paul Dalnsteiner: Regenspurg*, 1682. 8°. **B. 191.**

[Another copy.] **3438. ff. 26. (2.)**

Lust- und Arzteney-Garten des Königlichen Propheten Davids. Das ist Der gantze Psalter in teutsche Verse übersetzt ... Da zugleich jedem Psalm eine besondere neue Melodey mit dem Basso Continuo [composed chiefly by H. Gradenthaler] ... beygefügt worden, *etc.* 1675. 8°.
See PSALMS. [*German.*] **C. 66. b. 19.**

GRAEFE (JOHANN FRIEDRICH) Samlung verschiedener und auserlesener Oden zu welchen von den berühmtesten Meistern in der Music eigene Melodeyen verfertiget worden, besorgt und herausgegeben von einem Liebhaber der Music und Poesie [J. F. Graefe] I (-IV) Theil. 4 pts. *Halle*, 1737, 39, 41, 43. *obl.* 8°. **D. 716. a.**

The following names of composers have been added in manuscript in Theil I: Hasse, Hurlebusch and Graun.

[Another edition.] Samlung verschiedener und auserlesener Oden. ... I (-IV) Theil. 4 pts. *Halle*, 1743, 1739, 41, 43. *obl.* 8°. **D. 716.**

GRAEFF (GEORG)
See GRAEFF (Johann G.)

GRAEFF (JOHANN GEORG) Adieu to Delight, a favorite Song...The Words by Mrs. F. Plowden. *Printed for R. Birchall: London*, [1800?] fol. **G. 383. h. (44.)**

Twenty-four Progressive Divertimentos, & Seven Preludes for the Piano-Forte or Harpsichord...Op. 7. *Printed for the Author: London*, [1790?] fol. **g. 132. (6.)**

Six Duetts for two German Flutes ... Op. 11. [Separate Parts.] *J. Bland: London*, [1780?] fol. **g. 421. g. (2.)**

Three Duets, for the Piano Forte ... Op. 12. *Longman Clementi & Comp^y: London*, [1799?] fol. **g. 130. (3.)**

I have heard the Wise Ones say. A Favorite Ballad. *Printed for L. Lavenu: London*, [1798?] fol. **H. 2830. f. (64.)**

Lisbia, a New Canzonet. With an Accompaniment for the Harp or Piano Forte. *L. Lavenu: London*, [1800?] fol. **H. 2824. (19.)**

The Poor Boy, a Favorite Song, *etc.* *W. Hodsoll: London*, [1800?] fol. **G. 365. (5.)**

Seven Preludes for the Piano Forte. *R. Birchall: London*, [1800?] fol. **g. 442. j. (6.)**

Six Solos; for the German Flute, with a figur'd Bass, for the Harpsichord or Violoncello...Op. 5. *R. Birchall: London*, [1795?] fol. **h. 2140. a. (2.)**

Three Sonatas, for the Piano Forte or Harpsichord, with an Accompanyment for the German Flute...Op. 4. *J. Bland: London*, [1785?] fol. **h. 60. (3.)**

Three Sonatas for the Piano Forte, with an Accompaniment for the German Flute, or Violin...Op. 9. *Printed for the Author: London*, [1795?] fol. **g. 142. (3.)**

Six Songs, with an Accompaniment for a Piano Forte...Op. 6. *Printed for the Author: London*, [1795?] fol. **G. 358. (5.)**

Tweed Side. A Favorite Scotch Air arranged as a Rondo and Duet for Two Performers on the Piano Forte, *etc.* *G. Walker: London*, [1800?] fol. **g. 272. n. (35.)**

Twelve Original German Waltz's for the Piano Forte, *etc.* *L. Lavenu: London*, [1800?] fol. **g. 272. t. (29.)**

A Favourite Waltz composed & arranged as a Rondo, for the Piano Forte, *etc.* *W. Hodsoll: London*, [1800?] fol. **g. 272. h. (3.)**

What is the Language of the Eye, a Favorite Song, the Words by G. A. Pollen, *etc.* *Printed for the Author: London*, [1795?] fol. **G. 365. (4.)**

GRAEVEN ( ) *See* CRAMER (C. F.) Flora. Erste Samlung. Enthaltend Compositionen,...von Gräven, *etc.*
1787. *obl.* fol. **D. 776.**

GRAF (CHRISTIAN ERNST) Ally Croaker with Variations for the Harpsichord or Piano Forte and an Accompaniment for the Violin. *Welcker: London*, [1775?] fol. **g. 271. a. (6.)**

Six Quartettos for a German Flute, Violin, Tenor and Bass...Opera 12. [Separate Parts.] *Welcker: London*, [1775?] fol. **g. 417. i. (1.)**

Six Quatuor à Deux Violons, Taille & Violoncello obligés...Oeuvre XV. [Separate Parts.] *Chés J. J. Hummel: Berlin*, [1780?] fol. **g. 441. (1.)**

Six Quatuors à Deux Violons, Taille et Basse...Oeuvre XVII. [Separate Parts.] *Chés J. J. Hummel: Berlin*, [1780?] fol. **g. 441. (2.)**

Six Simphonies à deux Violons, Taille, Basse, deux Flûtes et deux Cors de Chasse ...Oeuvre XI. [Separate Parts.] *Longman, Lukey & C^o^: London*, [1775?] fol. **g. 474. a. (3.)**

[Another copy.] **g. 474. (6.)**

Six Simphonies à Diverses Instruments ...Oeuvre XVI. [Separate Parts.] *Chés J. J. Hummel: Berlin*, [1780?] fol. **g. 441. a.**

Sei Sonate a Tre, Due Violini e Basso Continuo...Opera Quinta. [Separate Parts.] *Aux addresses ordinaires: A la Haye*, [1765?] fol. **g. 242. (9.)**

Six Quartettos for two Violins, a Violin and Hoboy or Tenor Bassoon and Violoncello. [Separate Parts.] *J. Freeman, for the Proprietor: London*, [1790?] fol. **h. 2830. (4.)**

Six Quatuor à Flûte, Violon, Viola et Basse, *etc.* [Separate Parts.] *Chez J. J. Humel: Amsterdam et Berlin*, [1775?] fol. **g. 411. a. (6.)**

GRAF (FRIEDRICH HARTMANN) Six Grand Quartettos for Two Violins a Tenor and Violoncello Obligato, *etc.* [Separate Parts.] *Printed for J. Betz: London*, [1780?] fol. **g. 420. h. (1.)**

GRÄFE (JOHANN FRIEDRICH) *See* GRAEFE.

GRAMACHREE. Gramachree Molly, with Variations for the Harpsichord or Piano Forte, *etc.* *Printed for Straight & Skillern: London*, [1775?] fol. **g. 271. a. (7.)**

Gramachree Molly, with Variations for the Harpsichord or Piano Forte, *etc.* *Printed for T. Skillern: London*, [1780?] fol. **h. 721. f. (30.)**

Gramachree Molly. Song. *See* As. As down on Banna's Banks I stray'd, *etc.* [1774.] *s. sh.* 4°. **159. n. 6.**

GRAMACHREE. Gramachree Molly. Irish Air. *See* As. As down on Banna's Banks I stray'd, *etc.* [1780?] *s. sh.* fol. **G. 306. (127.)**

GRAMAIGNAC ( ) *See* BLOIS (de) *pseud.* and GRAMAIGNAC ( ) Romances par M^r^ Berquin. [With musical settings by M. de Blois, Gramaignac, *etc.*]
1776. 12°. **240. i. 10.**

GRANATA (GIOVANNI BATTISTA) Armoniosi Toni di varie Suonate Musicali per la Chitarra Spagnuola, et altre Suonate concertate a doi Violini, e Basso. Opera Settima, *etc.* *Per Giacomo Monti: Bologna*, 1664. *obl.* 4°. **K. 4. b. 3.**

Capricci Armonici sopra la Chittarriglia Spagnuola, *etc.* *Per Giacomo Monti: Bologna*, 1646. *obl.* 4°. **K. 4. b. 4.**

GRANCINI (MICHEL' ANGELO) Il Quinto Libro de Concerti Ecclesiastici, à vna, due, tre, e quattro voci, Con vna Messa, Magnificat, & Letanie della B. V. ... Opera Ottava, *etc.* Canto. *Presso Giorgio Rolla: Milano*, 1635. 4°. **D. 53. b.**

Il Sesto Libro de Sacri Concenti à due, trè, e quattro voci...Opera Duodecima. *etc.* Tenore. *Presso Giorgio Rolla: Milano*, 1646. 4°. **D. 53. a.**

Varii Concerti a Otto Voci di Messe, Motetti et Magnificat, con le Lettanie di Nostra Signora. Opera Decima Quinta ... Canto (Alto) (Tenore) (Basso) Primo Choro. (Canto (Alto) (Tenore) (Basso) Secondo Coro.) (Partitura per l'Organo.) 9 pts. *Per Carlo Camagno: Milano*, 1652. 4°. **D. 53.**

GRAND. Le grand Curé de not village. *Le Grand Curé.* Chanson grivoise. Avec Accompagnement de Guitarre, du Vaudeville des deux morts, ou Air: Ça n'ce peut pas. [*Paris*, 1781?] 8°. **B. 362. (53.)**

The Grand Expedition. Song. *See* HOOK (J.)

Grand Lewis, let pride be abated. *Remarks for the French King.* A Song Occasion'd by the takeing of Lisle and this last Glorious Campaign, to the Tune of the Spanheim within Compass of the Flute. [Words by T. D'Urfey.] [*London*, 170*9*?] *s. sh.* fol. **H. 1601. (170.)**

[Another edition.] Grand Lewis let pride be abated. *Remarks for the French King.* A Song ... the words by Mr. T. Durfey. [*London*, 1710?] *s. sh.* fol. **G. 308. (16.)**

GRANDE. Grand Dio, che regoli. Prayer. *See* BIANCHI (F.) [*Ines de Castro.*]

La Grande Foire combinée des Prussiens et des Autrichiens. [Song.] *See* Ah. Ah! quel malheureux destins! *etc.* [1792.] 8°. **B. 362. a. (38.)**

GRANDI. Grandi è ver son le tue pene. [Song.] *See* MAZZINGHI (J.)

GRANDI (Alessandro) Madrigali Concertati a Due, Tre, & Quattro, voci per cantar e sonar nel Clauicembalo, Chitarrone, ō altro simile stromento . . . Nuouamente ristampati, & corretti . . . Libro Secondo. Opera xi. Basso.
Appresso Alessandro Vincenti : Venetia, 1623. 4°. **C. 339. a.**

Motetti a Una, et Due Voci. Con Sinfonie d' Istromenti Partiti per cantar, & sonar co'l Chitarrone . . . Nuouamente ristampati, et corretti . . . Libro Primo. Canto Primo, ouer Tenore.
Appresso Alessandro Vincenti : Venetia, 1626. fol. **G. 23.**

Motetti a Una, et Due Voci con Sinfonie di Due Violini, et il Basso Continuo per l' Organo . . . Nuouamente composti, & dati in luce. Libro Terzo, *etc.* Canto Primo. *Appresso Alessandro Vincenti : Venetia*, 1629. 4°. **C. 339. b.**

Liber Sextus Motetorum Duabus, Tribus, et Quatuor Vocibus cantandorum. Cum Basso Continuo . . . Opus Vigesimum, Et quod iterum typis subiiceretur dignissimum. Tenor.
Apud Hæredes Petri Phalesii : Antuerpiæ, 1640. 4°. **C. 339.**

GRANDI (Ottavio Maria) Sonate per ogni sorte di Stromenti, à 1. 2. 3. 4. & 6. Con il Basso per l' Organo . . . Opera Seconda. Soprano, Seconda Parte. *Appresso Bartolomeo Magni. Stampa del Gardano : Venetia*, 1628. fol. **g. 13.**

GRANDVAL (Nicolas **RAGOT DE**) L'Amant, comme ses traits, déguise son langage. *See* infra : [*Le Bal d'Auteuil.*]

[Le Bal d'Auteuil.] L'Amant, comme ses traits, déguise son langage. *Air* . . . Chanté dans le Bal d'Auteuil.
[*Paris,*] 1743. *s. sh.* 4°. **298. b. 22.**
Mercure de France, August, 1743.

La belle Eglé veut un Bouquet. *Air, etc.* [*Paris,*] 1743, *s. sh.* 4°. **298. b. 21.**
Mercure de France, June, 1743.

[Le Diable Boiteux.] Air de la Comédie du Diable Boiteux. [Written by F. C. Dancourt.] *See* Airs. Airs de la Comédie Françoise. [No. 2.] [1696–]1705. *obl.* 8°. **B. 319.**

Du bel esprit au vrai génie.
See infra : [*L'Isle Sauvage.*]

[L'Isle Sauvage.] Du bel esprit au vrai génie. *Vaudeville* du Divertissement de la Comédie de l'Isle sauvage [by Saint Foix]. [*Paris,*] 1743. *s. sh.* 4°. **298. b. 21.**
Mercure de France, July, 1743.

Le Nectar qu'Hebé verse aux Dieux. *Air, etc.* [Duet.]
[*Paris,*] 1743. *s. sh.* 4°. **298. b. 22.**
Mercure de France, Oct., 1743.

GRANDVAL (Nicolas **RAGOT DE**) Orphée. Cantate, avec Simphonie . . . Gravée par M^elle^ Louise Roussel.
Chez le S^r^ Boivin : Paris, 1729. fol. **G. 139.**

Quand la beauté seule séduit.
See infra : [*Zéneide.*]

Que chacun ici gambade. *Brante, etc.* [*Paris,*] 1744. *s. sh.* 4°. **298. b. 28.**
Mercure de France, Sept., 1744.

[Zéneide.] Quand la beauté seule séduit. *Vaudeville, etc.* [*Paris,*] 1743. *s. sh.* 4°. **298. b. 21.**
Mercure de France, June, 1743.

GRANNO (John) *See* Grano (G. B.)

GRANO (Giovanni Battista) Solos for a German Flute, a Hoboy or Violin, with a Thorough Bass for the Harpsicord or Bass Violin.
Printed for . . . I. Walsh and Ioseph Hare : London, [1730?] fol. **g. 422. j. (4.)**

Young Damon once the happiest Swain. A Ballad, *etc.* [*London*, 1730?] *s. sh.* fol. **G. 305. (159.)**

[Another copy.] **G. 314. (11.)**

See Musica Curiosa. Musica Curiosa or a Curious Collection of . . . Airs. Compos'd by Mess^rs^ Granno, Weideman, *etc.* [1745?] *obl.* 4°. **b. 30. (1.)**

GRANOM (Lewis Christian Austin) Advance each true Brother. *A New Masons Song.* The Words by Brother J. Williamson, *etc.* T[homas] B[ennett] : *London*, 1760?] *s. sh.* fol. **G. 306. (108.)**

[Another copy.] **H. 1994. a. (22.)**

Anson and Warren. A Song, the Words by Mr. Lockman. [Full Score.]
Printed for J. Simpson : [London, 1747?] fol. **G. 316. a. (27.)**

Anson and Warren. Song. *See* Long. Long had the French Navy, *etc.* [By L. C. A. Granom.] [1753.] 8°. **157. b. 15.**

[Another edition.] Anson and Warren. *See* Long. Long had the French Navy, *etc.* [By L. C. A. Granom.]
[1750?] *s. sh.* fol. **G. 316. (97.)**

A Second Collection of Favourite English Songs, with their Full Accompanyments . . . Opera xiii. *Printed for T. Bennett : London*, [1760?] *obl.* fol. **F. 313.**

XXIV Duets for two German Flutes . . . Opera Terza. *Printed for J. Simpson : London*, [1750?] fol. **f. 54.**

XXIV Duets for two German Flutes . . . Opera iii^d^. The Second Edition, with additions, Corrections & method of Playing them, *etc.*
To be had at y^e^ Author's Chambers : London, [1755?] *obl.* fol. **e. 201. a. (1.)**

GRANOM (Lewis Christian Austin) XXIV Duets for two German Flutes or Violins. Being a Third Collection and Sequel to Mr. Granom's First Set. Opera XI. *Printed for T. Bennett: London*, [1755?] *obl.* fol. **e. 201. a. (2.)**

Forgive, fair Creature form'd to Please. A *Song, etc.* [*London*, 1740?] *s. sh.* fol. **G. 307. (196.)**

[Another edition.] Forgive fair Creature form'd to Please, *etc.* [*London*, 1740?] *s. sh.* fol. **H. 1994. c. (35.)**

Plain and Easy Instructions for Playing on the German-Flute . . . The Fourth Edition with Additions. *Printed for T. Bennett: London*, 1766. 4°. **e. 201.**

Lord Winkworth: or, the Westminster Election. A New Toast. The Words by Mr. Lockman . . . Sung in the New Guild-Hall on the Day of Election. [*London*, 1763.] 8°. **P.P. 5441.**
Royal Magazine, Vol. VIII., p. 211.

The Morning Air. *See* Would. Would you taste the morning air, *etc.* [By L. C. A. Granom.] [1752.] 8°. **P.P. 5438. z.**

The Snows from the Mountains. A Favorite Duet. [Full Score.] *Printed for H. Andrews: London*, [1790?] fol. **G. 807. d. (25.)**

XII Solos for a German Flute with a Thorough Bass for the Harpsicord or Violoncello . . . Opera Prima. *Printed for J. Simpson: London*, [1750?] fol. **g. 280. i (4.)**

Six Solos or Sonatas for a German Flute, with a Thorough Bass for the Harpsicord or Violoncello . . . Opera VII. *Printed for R. Bremner: London*, [1762?] *obl.* fol. **e. 201. a. (4.)**

Six Solos or Sonatas for a German Flute, with a Thorough Bass for the Harpsichord or Violincello . . . Opera VIII. *Printed for R. Bremner: London*, [1765?] *obl.* fol. **e. 201. a. (5.)**

Six Sonatas for two German Flutes or two Violins with a Thorough Bass for the Harpsicord or Violoncello . . . Opera Seconda. [Separate Parts.] *Printed for J. Simpson: London*, [1745?] fol. **g. 247. g. (2.)**

Six Sonatas or Duets for two German Flutes, or Violins . . . Opera IX. *Printed for Bennett: London*, [1752?] *obl.* fol. **e. 201. a. (3.)**

XII New Songs and Ballads, with their Symphonies, for the German Flute, or Violin. Sung by Miss Maria Bennett, at Cupers Gardens . . . Opera Quarta. *R. Bennett & Co.: London*, 1752.] *obl.* fol. **E. 600. m. (3.)**

GRANOM (Lewis Christian Austin) To sooth my Cloe's pensive grief. *A Song.* The Words by Mr. Blackston, *etc.* [*London*, 1745?] *s. sh.* fol. **G. 312. (73.)**

When charming Cloe gently walks. *A Song* . . . As it is Sung, at the Publick Gardens. [Words by Mr. Jersey.] [*London*, 1740?] *s. sh.* fol. **G. 313. (133.)**

[Another edition.] When charming Cloe gently walks, *etc. Song.* [*London*, 1745?] *s. sh.* fol. **H. 1994. c. (36.)**

When charming Cloe gently walks. [For editions published anonymously:] *See* When.

While joyful here we meet. *An Anniversary Hymn.* [Words] By Mr. Lockman. Composed for the Feast-Day of the Governors of the Small-pox and Inoculation Hospitals . . . and sung in Drapers Hall, April 1, 1762, by Mr. Hudson, *etc.* [*London*, 1762.] 8°. **P.P. 5438. z.**
The Universal Magazine, Vol. XXX., p. 209.

Would you taste the Morning Air. A Song. The Words by Mr. Blackston, *etc.* [*London*, 1745?] *s. sh.* fol. **G. 313. (94.)**

GRANT (Daniel) The Wounded Ghizzard. [Song.] The words by a young Lady. *The Musick Shop, in Dukes Court: London*, [1760?] *s. sh.* fol. **G. 316. c. (21.)**

GRASSI (Florio)
See Florio (P. Grassi)

GRASSINEAU (James) A Musical Dictionary; . . carefully abstracted from the best Authors in the Greek, Latin, Italian, French and English Languages, *etc.* [Translated from the French of S. de Brossard.] ms. notes [by Dr Burney]. *Printed for J. Wilcox: London*, 1740. 8°. **1042. g. 4.**

[Another copy.] **58. g. 35.**

GRATIANI (Bonifazio) Il Secondo Libro della Messe a Quattro, Cinque, e Otto Voci . . . Opera XXII. Canto Primo. (Canto Secondo.) (Tenore.) (Basso.) (Organo.) 5 pts. *Per il Successore al Mascardi: Roma*, 1674. 4°. **D. 48. b.**
The titlepage of the Tenor part is wanting.

Mottetti a Due, Tre, Quattro e Cinque Voci . . . Opera XXIV. . . . Organo. *Per il Mascardi: Roma*, 1676. 4°. **D. 48. a.**

Il Primo Libro de Mottetti a Voce Sola . . . Opera Terza. *A Spese di Gio: Battista Caifabri. Per il Successor' al Mascardi: Roma*, 1677. *obl.* 4°. **A. 217.**

Il Secondo Libro de Motetti a Voce Sola . . . Opera Sesta. Canto. (Partitura.) 2 pts. *Appresso Mauritio Balmonti: Roma*, 1659. 4°. **D. 48.**

GRATIANI (Bonifazio) Il Terzo Libro de' Mottetti a Voce Sola ... Opera viii. Partitura. *Per Amadeo Belmonte: Roma*, 1668. 4°. **D. 48. c.**

Prefixed to the title-page is an engraving of St. Rose of Lima, and at the end is a portrait of the composer.

Partitura del Quinto Libro de' Mottetti a Voce Sola ... Opera xvi. *Per Amadeo Belmonte: Roma*, 1669. 4°. **D. 48. f.**

R. D. Bonifacii Gratiani . . . Psalmi Vespertini Quinque Vocibus Concinendi. Opus Quintum. Cantus Primus. (Cantus Secundus.) (Bassus.) 3 pts. *Typis Iacobi Phæi Andreæ Filij: Romæ*, 1666. 4°. **D. 48. d.**

Psalmi Vespertini Binis Choris, vnà cum Organo Certatim, suaviter Decantandi ... Opus xvii. Bassus Secundi Chori. *Typis Amadei Belmontii: Romæ*, 1670. 4°. **D. 48. e.**

GRAUN ( ) Graun's Art of Modulation thro' the various Keys by means of the Flat-Seventh, the Flat-Fifth, by the Sharp-Sixth and the Two-Four-Six. *T. Skillern, for the Author: London*, [1780?] fol. **g. 442. j. (7.)**

GRAUN (Carl Heinrich) Duetti, Terzetti, Quintetti, Sestetti, ed alcuni Chori delle Opere del Signor C. E. Graun, *etc.* [Full Score.] 4 vol. *Appresso G. G. Decker e G. L. Hartung: Berlino e Kœnigsberga*, 1773-4. fol. **I. 312.**

Lavinia a Turno. Cantata a Soprano solo, due Violini, Viola e Basso, *etc.* [Full Score.] *Presso G. G. I. Breitkopf: Lipsia*, 1762. fol. **G. 602.**

Auserlesene Oden zum Singen beym Clavier vom . . . Capellmeister Graun. Erste Sammlung. (Auserlesene Oden... vom...Capellmeister Graun, und einigen andern...Meistern. Zweyte Sammlung.) 2 pts. *Bey A. Wever: Berlin*, 1764. *obl.* fol. **B. 907.**

Te Deum laudamus, *etc.* [For Chorus, Soli and Orchestra. Full Score.] *Presso G. G. I. Breitkopf: Lipsia*, 1757. fol. **H. 1805. a.**

Der Tod Jesu. Kantate [Words by C. W. Ramler]...Partitur. Neue Ausgabe. *Bey Breitkopf & Härtel: Leipzig*, [1800?] fol. **H. 1805.**

Der Tod Jesu...Clavier Auszug von Portmann. [*Darmstadt*? 1790?] fol. **F. 423.**

GRAUN (Carl Heinrich) or (Johann Gottlieb) The King of Prussia's Victorie by Rosbach. Compos'd by Sig^r^ Graun. [P. F.] *S. A. & P. Thompson: London*, [1780?] *obl.* fol. **e. 5. p. (2.)**

GRAUN (Carl Heinrich) or (Johann Gottlieb) *See* Lessons. Six Lessons for the Harpsichord by...Sig^r^ Graun, *etc.* [1770?] *obl.* fol. **e. 5.** d.

GRAUN (Johann Gottlieb) *See* Symphonies. Sei Sinfonie a Otto Stromenti ... Composta d'Alcuni Famosi Maestri, cioè di Graun, *etc.* [1770?] fol. **g. 973.**

GRAUN (Johann Gottlieb) and **AGRELL** (Johann Joachim) Six Concertos for the Harpsichord or Organ compos'd by Sig^r^ Graun and Agrell. Opera 2^da^. *Printed for I. Walsh: London*, [1765?] fol. **g. 972.**

GRAVES (James) Advice to Mirtilla. [Song.] The Words and Tune by Mr. Graves. [*London*, 1720?] *s. sh.* fol. **H. 1601. (296.)**

A Beautious face, fine Shape, ingageing Air. *A Song, etc.* [*London*, 1720?] *s. sh.* fol. **I. 530. (60.)**

The Boon Companion [Song] for two Voices [begins: "Gen'rous Wine and a Friend"]. [*London*, 1720?] *s. sh.* fol. **H. 1601. (182.)**

The Boon Companion, *etc.* [Song, begins: "Tis he's an honest Fellow." [*London*, 1720?] *s. sh.* fol. **H. 1601. (468.)**

Brisk Clarret and Sherry. *A Song in Praise of good Wine.* [*London*, 1720?] *s. sh.* fol. **H. 1603. (6.)**

[Another edition.] Brisk Clarret and Sherry, *etc.* [*London*, 1720?] *s. sh.* fol. **G. 306. (237.)**

The Charming Silvia. A Song, *etc.* [*London*, 1720?] *s. sh.* fol. **H. 1603. (2.)**

Come here honest Tim. A Drinking Song. [*London*, 1720?] *s. sh.* fol. **H. 1603. (14.)**

The Coy Mistress, *etc.* [Song.] [*London*, 1720?] *s. sh.* fol. **H. 1603. (18.)**

The Dancing Match. [Song.] [*London*, 1720?] *s. sh.* fol. **H. 1603. (3.)**

Go soft Spell, *etc.* [Song.] [*London*, 1720?] *s. sh.* fol. **H. 1603. (5.)**

[Another edition.] Go soft Spell, *etc.* [*London*, 1720?] *s. sh.* fol. **G. 308. (15.)**

High Day no Body here. *A New Dialogue* between a Rakeish Husband and a Scolding Wife. [*London*, 1720?] *s. sh.* fol. **H. 1603. (10.)**

[Another edition.] Hey Day Nobody here. *A New Dialogue, etc.* [*London*, 1720?] *s. sh.* fol. **H. 1994. b. (34.)**

In Praise of Musick all delight. *A Song in Praise of Musick.* [*London*, 1720?] *s. sh.* fol. **H. 1603. (8.)**

GRAVES (James) Love and Loyalty. [Song.] [*London*, 1720?] *s. sh.* fol. **H. 1603. (12.**

[Another copy.] **G. 315. (39.)**

Lucinda Mira. A Song, *etc.* [*London*, 1720?] *s. sh.* fol. **H. 1603. (13.)**

The Maiden's Dream. [Song.] [*London*, 1720?] *s. sh.* fol. **H. 1603. (7.)**

[Another edition.] The Maiden's Dream. [Song.] [*London*, 1720?] *s. sh.* fol. **G. 307. (11.)**

The Marriage Whim, *etc.* [Song.] [*London*, 1720?] *s. sh.* fol. **H. 1603. (16.)**

My pritty Lovely charming Fair. A Song, *etc.* [*London*, 1720?] *s. sh.* fol. **H. 1603. (1.)**

The Pleasures of a Country Life, *etc.* [Song.] [*London*, 1720?] *s. sh.* fol. **H. 1603. (19.)**

Prince Eugene's Health, a Song on the late Glorious Victory over the Turks, *etc.* [*London*, 1717.] *s. sh.* fol. **H. 1601. (279.)**

A Question and Answer. In the British Apollo, *etc.* [Song.] [*London*, 1720?] *s. sh.* fol. **H. 1603. (15.)**

Some say Women are like the Seas. *A New Song, etc.* [*London*, 1720?] *s. sh.* fol. **H. 1601. (400.)**

[Another edition.] Some say Women are like the Seas, *etc.* [*London*, 1720?] *s. sh.* fol. **G. 311. (67.)**

The Tea Table, *etc.* [Song.] [*London*, 1720?] *s. sh.* fol. **H. 1603. (17.)**

A Trip to Northern Fallgate. [Song.] [*London*, 1720?] *s. sh.* fol. **H. 1603. (11.)**

When Chloe on the Spinnet plays. *A Song on Chloe's Singing & Playing on the Spinnet.* [*London*, 1720?] *s. sh.* fol. **H. 1603. (4.)**

[Another copy.] **H. 1994. (31.)**

When the Shrill Trumpet's pleasing Sound. *A Martiall Song on Prince Eugene.* [*London*, 1720?] *s. sh.* fol. **H. 1603. (9.)**

GRAY (Thomas Brabazon) As blushing Phœbus. A favorite Ballad, *etc.* *Longman and Broderip: London*, [1790?] fol. **H. 1653. (27.)**

Come true loyal Britains. A Song... written by C. N. Field, *etc.* *Published for the Author: Westminster*, [1800?] fol. **G. 376. (19.)**

The Death of Maria. A Favorite Song, *etc.* *W. Hodsoll, for the Author: London*, [1800?] fol. **G. 366. (5.)**

GRAY (Thomas Brabazon) The Dying Lover. A Favorite Song...Sung by Mr. Johnson ... at ... Covent Garden, *etc.* *Printed for J. Buchinger: London*, [1800?] fol. **G. 377. (26.)**

Fill a Bumper to Bacchus. A Favorite Song, *etc.* *F. Linley: London*, [1796?] fol. **H. 2818. a. (52.)**

The Happy Tar, a favorite Song, *etc.* *Printed for G. Goulding: London*, [1787?] fol. **G. 799. (8.)**

[Harlequin Invincible.] The Quarrelling Duett. Sung ... by Mr. Johannot and Mr. Decastro, in the Pantomime of Harlequin Invincible...at Mr. Astley's Theatre of Arts, *etc.* *Longman and Broderip: London*, [1795?] fol. **G. 808. e. (15.)**

How comes it neighbour Dick. A favorite Song. *Printed for J. Buchinger: London*, [1800?] fol. **G. 377. (25.)**

McPherson's Collection of Ancient Music, in the Poems & Songs of Ossian. Adapted by T. B. Gray. (No. 1. Fingal's Grand March.) *Printed for J. Macpherson: London*, 1800?] fol. **G. 376. (60.)**

Oh give me a Cot at the foot of a Hill. A Favorite Ballad sung by Mr. Johnstone at ...Covent Garden, *etc.* *Longman and Broderip: London*, [1795?] fol. **G. 377. (27.)**

The Poor Blind Beggar Boy. A favorite Ballad written by Mr. Cross. Composed and Sung by Mr. Gray. *Longman and Broderip: London*, [1795?] fol. **H. 2821. (26.)**

Poor Tom. A Favorite Song; sung by Mr. Incledon at Vauxhall...The Words by Mr. Ingall. *Printed for A. Bland: London*, [1790?] fol. **G. 808. e. (16.)**

Strephon and Maria, a favorite Rondo, *etc.* *Longman & Broderip: London*, [1790?] fol. **H. 1653. (28.)**

Sweet Maiden a Kiss. [Song.] Written by Mr. Upton, sung by Miss Gray at the Royalty Theatre, & at the Royal Amphitheatre, *etc.* *Thompsons: London*, [1790?] fol. **G. 806. b. (30.)**

GRAY (W.) *See* Psalms. [*English.*] A Collection of Psalm-Tunes in Four Parts, *etc.* [With a preface by W. Gray.] 1758. 8°. **A. 620. z.**

GRAZIANI (Carlo) Six Sonates à Violoncelle et Basse ... Opera II. Gravé par Mad^me^ Oger. *Aux adresses ordinaires de Musique: Paris*, [1760?] fol. **g. 24. a. (1.)**

GRAZIE. Grazie agli inganni tuoi. Canzonetta. *See* Mayer (J. S.)

Grazie agl' inganni. Duetto. *See* Pleyel (I. J.)

GRAZIEN. Die Grazien. Cantate.
See Benda (F. W. H.)

GREAT. Great as this day. *On the Birth-Day of his Royal Highness the Prince of Wales.* [Song.]
[*London*, 1781.] *s. sh.* 4°. **P.P. 5141.**
Lady's Magazine, August, 1781.

Great Father Bacchus. Song.
See Webbe (S.) *the Elder.*

The great good Man whom Fortune does displace. *A new Song* [music composed by H. Hall, words by Dr. Kenrick,] exactly engrav'd by T. Cross.
[*London*, 1700?] fol. **K. 7. i. 2. (9.)**

Great in Wisdom. Song.
See Haendel (G. F.) [*8. Doubtful and Spurious Works.*]

Great Jove look down. *The first Song in y^e^ Musick of the Generall Peace.* Sung by Mrs. Linsey. [*London*, 1698?] *s. sh.* fol. **G. 304. (61.)**

Great Lord Frog to Lady Mouse. *A new Ditty on a high Amour at St. James's*, the Words by Mr. Durfey & Set to a pritty Comical Tune. [*London*, 1710?] *s. sh.* fol. **H. 1601. (168.)**

GREAT BRITAIN. Great Britain for ever! Ballad. *See* Hark. Hark! the loud drum, *etc.* [1745?] *s. sh.* fol. **G. 308. (79.)**

Great Britain so long Neptune's favorite Isle. *Neptune's Favorite*, [Song,] written on the Glorious Victory, on the 1st of August 1798 by I. T. of the Theatre Royal Covent Garden, *etc.* [To the tune of 'To Anacreon in Heaven.']
Fentum: [*London*, 1798.] fol. **H. 2818. f. (44.)**

Great Britain still her Charter boasts. [Song.] *See* Shield (W.)

GREAT NEWS. Great News or a Trip to the Antipodes. Entertainment.
See Dibdin (C.)

GREAVES (Thomas) Songes of sundrie kindes: first, Aires to be sung to the Lute, and Base Violl. Next, Songes of sadnesse, for the Viols and Voyce. Lastly, Madrigalles, for fiue voyces, *etc.*
Iohn Windet: *London*, 1604. fol. **K. 9. a. 18.**

GRECIAN. The Grecian History. [Song.]
See Dibdin (C.) [*The Quizes.*]

GRÉCOURT. Grécourt, ou La Dinée de la Diligence. Folie-Vaudeville en un Acte [by — Ligier]...avec des Airs notés.
Chez le Libraire au Théâtre du Vaudeville: *Paris*, An viii. [1800]. 8°. **11738. f. 30. (5.)**

GREEK MUSIC. De Veteris Græcorum Musices in omnes scientias usu, et energia divinatio. *Typis Antonii Zatta*: *Venetiis*, 1762. 4°. **59. d. 21.**

GREEN. Green grow the Rushes O. Song. *See* There. There's nought but Care on ev'ry Han', *etc.* [1798?] fol. **G. 800. m. (56.)**

The Green Willow Grove. [Song.]
See Ross (J.)

GREEN ( ) Wanton Shepherd prithee leave me. *A new Song, etc.* [*London*, 1720?] *s. sh.* fol. **G. 313. (29.)**

When all thy Mercies, O my God. An Hymn for Two Voices. *G. Walker*: *London*, [1800?] fol. **H. 2832. d. (21.)**

GREEN (G.) Neptune's Command. [Song.] Composed [or rather, written] by Dr. Awsiter ... & Set to Music by G. Green Esq. *J[ohn] P[reston]*: *London*, 1780?] *s. sh.* fol. **G. 312. (217.)**

Six Voluntarys for the Organ, Piano Forte or Harpsicord. *Longman, Lukey and Co.*: *London*, [1775?] *obl.* fol. **e. 5. h. (1*.)**

GREEN (James) A Book of Psalmody, containing Chanting-Tunes ... with Eighteen Anthems, and Variety of Psalm-Tunes in Four Parts. The Ninth Edition, corrected and enlarged, *etc.* *A. Pearson*: *London*, 1738. 8°. **C. 73. a.**

A Book of Psalmody ... with Thirteen Anthems. The Eleventh Edition, corrected and enlarged. *R. Brown, for C. Hitch and L. Hawes*: *London*, 1751. 8°. **C. 73.**

See Williams (A.) Royal Harmony ... Containing...Anthems...by...J. Green, *etc.* [1765?] *obl.* fol. **E. 1492.**

GREEN (Thomas) Blest were the days ...*Song*...for 3 voices, *etc.* [*London*, 1751.] 8°. **249. c. 21.**
Gentleman's Magazine, Vol. XXI., p. 564.

Who can Dorinda's beauty view. *A Song*; for three Voices, *etc.* [*London*, 1751.] 8°. **249. c. 21.**
Gentleman's Magazine, Vol. XXI., p. 178.

GREEN (William) *See* Haydn (F. J.) [*4. Doubtful and Spurious Works.*] Gioco Filarmonico, *&c.* [With MS. notes and additions by W. Green.] [1800?] fol. **h. 2851. i. (1.)**

GREENE (Maurice) After so long a race as I have run.
See infra: [*Spenser's Amoretti.*]

Ah! Syrene Charmer. *A Song.* [*London?* 1750?] *s. sh.* fol. **G. 316. d. (34.)**

Six Solo Anthems Perform'd ... at the Chapel Royal for a Voice alone with a Thorough Bass for the Harpsicord or Organ. *Printed for I. Walsh*: *London*, [1747?] fol. **I. 232. d.**

GREENE (Maurice) Forty Select Anthems in Score, composed for 1, 2, 3, 4, 5, 6, 7 and 8 Voices, *etc.* 2 vols. *Printed for J. Walsh: London*, [1743?] fol. **I. 232. a.**

Forty Select Anthems in Score, composed for 1, 2, 3, 4, 5, 6, 7, and 8 Voices, *etc.* 2 vols. *Printed for J. Walsh: London*, 1743. fol. **H. 3099.**

Bow down thine Ear O Lord. *Anthem for six Voices, etc.* [*London*, 1780?] fol. **G. 805. (25.)**

A Cantata and Four English Songs. [2 Books.] *Printed for I. Walsh: London*, [1750?] fol. **G. 427. (4.)**

[Another copy. Book I.] **G. 426. (4.)**

Cantatas and Songs ... for the Voice, Harpsichord and Violin. *Harrison and Co: London*, [1780?] *obl.* fol. **E. 600. s. (12.)**

Catches and Canons for Three and Four Voices. To which is added A Collection of Songs for Two and Three Voices, with a Through Bass for the Harpsichord. *Printed for I. Walsh: London*, [1740?] *obl.* fol. **D. 393. (2.)**

Celadon's lugg. [Song.] Set...for the German Flute. [*London*, 1735?] *s. sh.* fol. **G. 313. (77.)**

[Another edition.] Celadon's Jugg, *etc.* [*London*, 1735?] *s. sh.* fol. **G. 316. f. (65.)**

Charming Silvia. [Song, the words by Sir G. Etheredge.] [*London*, 1735?] *s. sh.* fol. **G. 312. (20.)**

[Another edition.] Charming Silvia. [Song.] [*London*, 1735?] *s. sh.* fol. **G. 316. f. (19.)**

Chloe, *etc.* [Song, begins: "In vain the force of female arms."] [*London*, 1738.] 8°. **249. c. 8.**
Gentleman's Magazine, Vol. VIII., p. 160.

Cloe's Resolves. [Song.] [*London*, 1735?] *s. sh.* fol. **G. 306. (42.)**

[Another edition.] Cloe's Resolves, *etc.* [*London*, 1740?] *s. sh.* fol. **G. 316. d. (11.)**

Cloe's Resolves, *etc.* [Song.] [*London*, 1745.] 8°. **157. l. 7.**
London Magazine, 1745, *p.* 198.

Cloe's Resolves, *etc.* [Song.] [*London*, 1748.] 8°. **P.P. 5438. z.**
Universal Magazine, Vol. II., p. 86.

A Collection of Lessons for the Harpsichord. *Printed for J. Johnson: London*, [1750?] *obl.* fol. **e. 27.**

The Departure. [Song.] [*London*, 1740?] *s. sh.* fol. **G. 316. e. (5.)**

Fair Sally, *etc.* [Song.] [*London*, 1735?] *s. sh.* fol. **H. 1994. c. (37.)**

GREENE (Maurice) Faire eyes. *See* infra: [*Spenser's Amoretti. Sonnet III.*]

Florimel. [Song.] [*London*, 1735?] *s. sh.* fol. **G. 316. f. (20.)**

The Fly. [Two-part Song.] The Word [*sic*] by Mr. Bourn, *etc.* [*London*, 1735?] *s. sh.* fol. **G. 316. d. (55.)**

[Another edition.] The Fly. [*London*, 1740?] *s. sh.* fol. **G. 306. (226.)**

[Another edition.] The Fly. For Two Voices. *R. Falkener: London*, [1780?] *s. sh.* fol. **H. 1994. a. (63.)**

Go Rose. A Favourite Song, *etc.* [*London*, 1760?] fol. **G. 316. (71.)**

Go Rose. *See* Go. Go, Rose, *etc.* [By M. Greene.] [1775?] *s. sh.* fol. **H. 1994. a. (151.)**

Go Rose. The Words by I. Gay. [Harmonized for 4 voices.] *See* E., W. B. Three Old English Songs harmonized by W. B. E. [N° 3.] [1786?] fol. **H. 1652. (4.)**

Good Advice. [Song, words by Sir G. Etheredge.] [*London*, 1735?] *s. sh.* fol. **G. 305. (288.)**

[Another edition.] Good Advice, *etc.* [*London*, 1735?] *s. sh.* fol. **G. 316. f. (151.)**

Hail green fields and shady woods. *A Favourite Catch, etc.* (O beauteous eyes. *Catch 2nd.*) *Bigg and Cox: London*, 1775. *s. sh.* 4°. **P.P. 5141.**
Lady's Magazine, Aug., 1775.

Happy ye leaves. *See* infra: [*Spenser's Amoretti. Sonnet II.*]

Henry and Katherine. [Song.] [*London*, 1735?] *s. sh.* fol. **G. 309. (39.)**

In vain the Forc[e] of female Arms. *A New Song, etc.* [*London*, 1750?] *s. sh.* fol. **G. 316. e. (27.)**

Life is chequer'd. [Song.] [*London*, 1740?] *s. sh.* fol. **G. 305. (310.)**

[Another edition.] Life is chequer'd, *etc.* [Song.] [*London*, 1745?] *s. sh.* fol. **G. 316. e. (66.)**

The merry cuckoo, messenger of spring. *See* infra: [*Spenser's Amoretti. Sonnet IV.*]

O beauteous eyes.
See supra: Hail green fields.

Six Overtures for Violins. German Flutes, Hoboys, &c. in Seven Parts. [Separate Parts.] *Printed for I. Walsh: London*, [1750?] fol. **g. 99.**

The Pangs of Forsaken Love. [Song.] [*London*, 1735?] *s. sh.* fol. **G. 312. (85.)**

Prythee, foolish boy, give o'er. *Favourite Catch, etc.* [*London*,] 1794. *s. sh.* 4°. **P.P. 5141.**
Lady's Magazine, June, 1794.

GREENE (Maurice) Robin's Complaint. [Song, words by Lord Binning.] *See* Did. Did ever Swain a Nymph adore. [1720?] *s. sh.* fol. **H. 1601. (124.)**

The rolling wheele. *See* infra: [*Spenser's Amoretti. Sonnet* v.]

The Snow Drop. [Song.] [*London*, 1735?] *s. sh.* fol. **G. 313. (85.)**

[Another copy.] **G. 315. (120.)**

[Another copy.] **G. 315. (62.)**

Spenser's Amoretti, *etc. Printed for I. Walsh*: [*London*, 1739.] *obl.* fol. **D. 393. (1.)**

Wanting the last leaf.

Spenser's Amoretti...for the Voice, Harpsichord and Violin. *Printed for Harrison & Co.*: [*London*, 1780?] *obl.* fol. **E. 272.**

—— [Sonnet I.] After so long a race as I have run. *Sonnet, etc.* (Till then give leave to me. *Second Part, etc.*) 2 Nos. [*London*,] 1794. 4°. **P.P. 5141.**

The Lady's Magazine, Sept., Oct., 1794.

—— [Sonnet II.] Happy ye leaves. *Sonnet, etc.* [*London*,] 1795. *s. sh.* 4°. **P.P. 5141.**

The Lady's Magazine, Jan., 1795.

—— [Sonnet III.] Fairie [or rather, Faire] eyes, myrrour of my mazed heart. *Sonnet, etc.* [*London*,] 1795. *s. sh.* 4°. **P.P. 5141.**

The Lady's Magazine, Feb., 1795.

—— [Sonnet IV.] Ye tradeful merchants, that with weary toyle. *Sonnet, etc.* [*London*,] 1795. *s. sh.* 4°. **P.P. 5141.**

The Lady's Magazine, March, 1795.

—— [Sonnet V.] The rolling wheele, that runneth often round. *Sonnet, etc.* [*London*,] 1795. *s. sh.* 4°. **P.P. 5141.**

The Lady's Magazine, April, 1795.

—— [Sonnet VI.] The merry cuckoo, messenger of spring. *Favourite Sonnet, etc.* [*London*,] 1795. *s. sh.* 4°. **P.P. 5141.**

The Lady's Magazine, May, 1795.

Sweet Annie fra the sea Beach came. *Scots Song, etc.* [*London*, 1740?] *s. sh.* fol. **H. 1994. c. (38.)**

[Another edition.] Sweet Annie fra the Sea Beach came, *etc.* [*London*, 1750?] *s. sh.* fol. **G. 316. e. (130.)**

[Another edition.] Sweet Annie fra' the Sea Beach came, *etc.* [*London*, 1750?] *s. sh.* fol. **G. 311. (99.)**

True Love. [Song, words by — Mitchell.] [*London*, 1735?] *s. sh.* fol. **G. 307. (46.)**

[Another edition.] True Love, *etc.* [*London*? 1735?] *s. sh.* fol. **G. 316. d. (76.)**

Twelve Voluntarys for the Organ or Harpsichord, *etc. J. Bland*: *London*, [1780?] fol. **g. 79. b. (3.)**

GREENE (Maurice) While blooming Youth. *An Ode* [words by M. Prior]. [*London*, 1735?] *s. sh.* fol. **G. 313. (78.)**

[Another edition.] While blooming youth, *etc.* [*London*, 1740?] *s. sh.* fol. **G. 316. f. (104.)**

Ye tradeful merchants.

See supra: [*Spenser's Amoretti. Sonnet* IV.]

You bid me, Charming Cælia. [Song.] [*London*, 1735?] *s. sh.* fol. **G. 314. (14.)**

[Another edition.] You bid me, charming Cælia. *A Song* . . . The words by R. C. *London*, [1740?] *s. sh.* fol. **I. 530. (61.)**

See Anthems. Six Select Anthems . . . viz. Hear my Prayer . . . Dr. Green. I call with my whole Heart . . . d°. I cried unto the Lord...d°, *etc.* [1781?] fol. **H. 3006.**

See Apollonian Harmony. Apollonian Harmony: a Collection of...Glees ... by ...Green, *etc.* [1790?] 6°. **E. 255.**

See Harmonia Anglicana. Harmonia Anglicana...A Collection of ... Songs ... by...Dr. Greene, *etc.* [1765?] fol. **G. 103. b.**

See Thesaurus Musicus. Thesaurus Musicus. A Collection of . . . Part Songs ... by...Dr. Green, *etc.* [1743?] fol. **H. 73.**

See Voluntaries. A Collection of Voluntaries...by Dr. Green, Mr. Travers & ... other...Masters. Book I., *etc.* [1777?–1780?] *obl.* fol. **e. 1089.**

See Voluntaries. Ten Voluntarys for the Organ...by Dr. Green, *etc.* [1770?] *obl.* fol. **e. 105. a. (5.)**

See Williams (A.) Royal Harmony . . . Containing . . . Anthems . . . by ... Dr. Green, *etc.* [1765?] *obl.* fol. **E. 1492.**

See Willoughby (R.) Sacred Harmony ... selected from the Works of ... Green, *etc.* [1795?] *obl.* 4°. **A. 1095.**

GREENWICH. The Greenwich Pensioner. [Song.] *See* Dibdin (C.) [*The Oddities.*]

GREENWOOD. The Green Wood Hunting. [Canon.] *See* Hey. Hey hoe, to the green wood now. [1750?] *s. sh.* fol. **H. 1994. (33.)**

GREENWOOD HALL. Green Wood Hall. A Favorite Air [by T. Gladwin], with Variations for the Harpsicord or Piano Forte, German Flute or Violin. *London*, [1780?] fol. **g. 271. a. (8.)**

Green-Wood-Hall. [Song.]

See Gladwin (T.)

Green-Wood-Hall. [Song.] *See* O. O Mary! soft in Feature, *etc.* [1745?] *s. sh.* fol. **I. 530. (112.)**

GREETING. The Greeting. [Song.] *See* WELL. Well mett my more then Dearest. [1710?] *s. sh.* fol. **H. 1601. (512.)**

GREETING (THOMAS) The Pleasant Companion: or New Lessons and Instructions for the Flagelet. *Printed for J. Playford: London*, 1682. *obl.* 4°. **K. 4. a. 12.**

This work contains compositions by John and Jeffrey Banister, M. Locke, Baptist or Baptista [Draghi?], Grabu, W. Aylworth, Clayton, R. Smith, P. Humphrys and Peasable.

GRÉGOIRE. Grégoire est yvre. *Air à Boire.* [*Paris,*] 1724. *s. sh.* 4°. **297. a. 6.**

Mercure de France, Jan., 1724.

GREGOR (CHRISTIAN) Choral-Buch, enthaltend alle zu dem Gesangbuche der Evangelischen Brüder - Gemeinen vom Jahre 1778 gehörige Melodien. [Edited, with a preface, by C. Gregor.] *In der Breitkopfischen Buchdruckerey: Leipzig*, 1784. *obl.* fol. **C. 710.**

GREGORI (ANNIBALE) Cantiones ac Sacrae Lamentationes singulis vocibus concinēdæ cum Basso continuo praesertim ad Clauicymbalum...Opus v. *Siena*, 1620. fol. **K. 2. g. 12.**

Engraved throughout by S. Sottilus.

GREGORI (GIOVANNI LORENZO) Cantate da Camera a Voce Sola...Opera Terza. *Per Bartolomeo Gregorj: Lucca*, 1709. *obl.* 4°. **A. 396.**

Concerti Grossi a più Stromenti, Due Violini Concertati, con i ripieni, se piace, Alto Viola, Arcileuto, o Violoncello, con il Basso per l'Organo . . . Opera Seconda. [Separate Parts.] *Per Bartolomeo Gregorj: Lucca*, 1698. fol. **f. 18.**

GREGORIAN. The Gregorian Constitution. Song. *See* CAREY (H.)

The Gregorian's Health. [Song.] *See* HERE. Here's a Health to our Grand. [1760?] *s. sh.* fol. **G. 316. d. (163.)**

GRENADIER. The Grenadier. Musical Dialogue. *See* DIBDIN (C.)

Preussische Kriegslieder in den Feldzugen 1756 und 1757 von einem Grenadier [J. W. L. Gleim]. Mit Melodien. *Bey C. F. Voss: Berlin*, [1758.] 16°. **11517. aa. 8. (1.)**

GRENET (FRANÇOIS LUPIEN) Le Triomphe de l'Harmonie. Ballet héroïque... Gravé par De Gland, *etc. Chez l'Auteur: Paris*, [1737.] fol. **I. 307.**

GRENIER ( ) L'Amour se plait dans les allarmes. [Song.] Paroles de M. Cl * * * a. d. R. à Etampes, *etc.* [*Paris,*] 1772. *s. sh.* 8°. **298. e. 16.**

Mercure de France, Oct., 1772.

GRESHAM (WILLIAM) Psalmody Improved, containing upwards of seventy Portions of the Psalms of David, and thirteen Hymns . . . adapted to . . . old & modern Melodies . . also Te Deum, Jubilate Deo, Cantate Domino and Deus misereatur, composed by the Editor...The Words . . . chiefly selected from the Version of Tate & Brady, with Amendments by J. Graham...and the Music selected, adapted and composed by W. Graham, *etc. Preston, for the Editor: London*, [1780?] *obl.* 8°. **A. 838.**

GRESNICK (ANTOINE FRÉDÉRIC) [Alceste.] Overture . . . Adapted by J. Mazzinghi. [P. F. and Violin.] *See* OPERA OVERTURES. N° 1(–5) of the Opera Overtures, *etc.* N° 3. [1789.] fol. **h. 61. (9.)**

—— Ah! ti lascio amato bene. Duetto sung by Madam Mara & Sig^r^ Rubinelli, *etc.* [Full Score.] *Longman & Broderip: [London*, 1786.] fol. **G. 197. (8.)**

—— Deh risplendi. Duettino sung by Madam Mara & Sig^r^ Rubinelli, *etc.* [Full Score.] *Longman and Broderip: [London*, 1786?] fol. **G. 197. (11.)**

—— Deh t'affretti, astri tiranni. [Air.] Sung by Madam Mara, *etc.* [Full Score.] *Longman and Broderip: [London*, 1786.] fol. **H. 345. (7.)**

—— Quando sarà quel dì, [Song,] sung by Madam Mara, *etc.* [Full Score.] *Longman and Broderip: [London*, 1786.] fol. **H. 345. (22.)**

—— Quel labro adorato, [Song,] sung by Sig^r^ Rubinelli, *etc.* [Full Score.] *Longman and Broderip: [London*, 1786.] fol. **H. 345. (23.)**

—— Scherza il nocchier talora, [Song,] sung by Sig^r^ Rubinelli, *etc.* [Full Score.] *Longman and Broderip: [London*, 1786.] fol. **H. 345. (25.)**

—— Se libera non sono, [Song,] sung by Madam Mara, *etc. Longman and Broderip: [London*, 1786.] fol. **H. 345. (27.)**

Les Faux Mendians. Opéra en un Acte. Paroles de Lebrun - Tossa, *etc.* [Full Score.] *Chez Vogt et la V^e^ Goulden: Paris*, [1797?] fol. **G. 130.**

GRESSET (JEAN BAPTISTE LOUIS) Ah! que n'es tu ma minette! *Ariette Nouvelle* Avec Accomp^t^ de Guitare p^r^ Mr. Alberti . . . les paroles de M^r^ Laus di Boissi. *Chez M^r^ Camand: Paris*, [1775?] 8°. **B. 362. b. (90.)**

[Another copy.] **B. 262. g. (24.)**

Chantés petits oiseaux. [Song.] *Chez Bignon: [Paris*, 1775?] 8°. **B. 362. b. (2.)**

GRESSET (Jean Baptiste Louise) Le Soleil baise sans nuage. *Air* . . . Avec accompagnement de Guit^are par Alberti. *Chez M^r Camand : Paris*, [1775 ?] 8°. **B. 362. g. (71.)**

Vivre sans amour, c'est hâter la viellesse. [Song.] *Chez Bignon : [Paris*, 1770 ?] 8°. **B. 362. a. (117.)**

GRETNA GREEN. Gretna Green. Comic Opera. *See* Arnold (S.)

GRÉTRY (André Ernest Modeste)

L'Amant Jaloux.

Partition de l'Amant Jaloux, Comédie en trois Actes. Representée . . . à Versailles le 20 Novembre, 1778 [words by Thomas d'Hèle]. . . Œuvre xv. Gravée par le S^r Huguet. *Chez M. Houbaut : Paris*, [1787 ?] fol. **H. 511. f.**

Tandis que tout sommeille. Ariette, *etc.* [1789 ?] 8°. *See* Amant Jaloux. **B. 362. a. (19.)**

—— *See* Licas. Licas Amant d' Aminte. *Ah ! s'ils s'éveilloient.* Air, Tandis que tout sommeille [by A. E. M. Grétry]. [1789 ?] 8°. **B. 362. a. (192.)**

L'Ami de la Maison.

L'Ami de la Maison, Comédie en Trois Actes . . . et en Vers mêlée d'Ariettes. Représentée . . . à Fontainebleau . . . 1771 . . . Œuvre viii. Gravée par J. Dezauche. [Full Score.] *Chés Houbaut : Paris*, [1772 ?] fol. **G. 278. g.**

L'Ami de la Maison, Comédie en trois Actes et en Vers, mêlée d'Ariettes . . . Par M. Marmontel . . . avec la Musique [of one Song]. 1777. *See* Recueil. Recueil général des Opéra Bouffons, *etc.* Tom. 7. 1777. 8°. **11735. b. 2.**

Rien ne plait tant aux yeux des belles. [Song.] [1771 ?] 8°. *See* Ami de la Maison. **B. 362. c. (106.)**

L'Amitié à l'Épreuve.

L'Amitié à l'Épreuve, Comédie en deux Actes mêlée d'Ariettes, représentée . . . à Fontainebleau . . . 1770 . . . Œuvre vi. . . . Gravée par le S^r Dezauche. [Full Score.] *Aux Adresses ordinaires de Musique : Paris*, [1771 ?] fol. **G. 278.**

L'Amitié à l'Épreuve, Comédie en deux Actes et en vers, mêlée d'Ariettes . . . Les Paroles sont de MM. ***, et Favart, *etc.* [With the voice-part of one song.] 1777. *See* Recueil. Recueil général des Opéra Bouffons, *etc.* Tom. 4. 1777. 8°. **11735. b. 2.**

Die Freundschaft auf der Probe, ein Singspiel, *etc.* [Music by A. E. M. Grétry.] *See* Operettas. Sammlung der komischen Operetten, *etc.* Band ii. No. 6. 1772. 8°. **B. 729.**

GRÉTRY (André Ernest Modeste) [À quels maux il me livre.] Pétrarque dans le Tombeau de la belle Laure. Parodie de la Romance de l'Amitié à l'Épreuve, *etc.* [Words] Par M. D. L. P. [*Paris*,] 1775. 8°. **297. f. 1.**

Mercure de France, Oct., 1775.

Du Dieu d'Amour en bravant la puissance. [Song.] [1780 ?] 8°. *See* Amitié à l'Epreuve. **B. 362. c. (112^c.)**

Oui noir mais pas si Diable. *Couplets, etc.* [*Paris*, 1786 ?] 8°. **B. 362. (112.)**

This song does not occur in the early version of the opera. It was added for a revival in 1786.

Oui noir mais pas si diable. *Couplets* . . . Accomp^t de Guittare par M. ***. *Chez Imbault : Paris*, [1790 ?] 8°. **B. 362. j. (3.)**

Oui noir mais pas si diable. A Favorite French Song. [By A. E. M. Grétry.] [1790 ?] fol. *See* Oui. **H. 1250. (39.)**

—— *See* Confédération du Parnasse. Juif n'être pas si tiaple, *etc.* [Adapted to 'Oui noir mais pas si diable,' *etc.*] [1790 ?] 8°. **B. 362. (114.)**

—— *See* Méchants. Méchans disent Tarare. . . Air : Oui noir mais pas si diable [by A. E. M. Grétry]. [1787.] 8°. **B. 362. f. (11.)**

—— *See* Moi. Moi l'aimer pien le table . . . Air : Oui noir [by A. E. Grétry]. [1787 ?] 8°. **B. 362. f. (13.)**

—— *See* Nicodème dans la Lune. Oui nous perdons l'courage. *Duo, etc.* [Adapted to 'Oui noir mais pas si diable,' by A. E. M. Grétry]. [1791 ?] 8°. **B. 362. (115.)**

—— *See* Petite. La petite Amélie. . . . Air : Oui noir mais pa si diable, *etc.* [1790 ?] 8°. **B. 326. (117.)**

—— *See* Prix. Tourner ainsi la tête. *Air, etc.* [Adapted to 'Oui noir mais pas si diable,' by A. E. M. Grétry.] [1788.] 8°. **B. 362. (113.)**

—— *See* Soir. Le soir à sa croisée . . . Air : Oui noir &c. [From Grétry's 'L'Amitié à l'Épreuve.'] [1790 ?] 8°. **B. 362. j. (9.)**

—— *See* Sur. Sur les tuiles, Minette . . . Air de l'Amitié à l'Épreuve. [1790 ?] 8°. **B. 362. (116.)**

[Amphitryon.] À Vénus disoit Junon. *Air, etc.* [*Paris*,] 1786. 8°. **297. g. 29.**

Mercure de France, May, 1786, *p.* 147.

—— À Vénus, disoit Junon. Air. [1788 ?] 8°. *See* Amphitryon. **B. 362. c. (71.)**

GRÉTRY (André Ernest Modeste) Auacréon chez Polycrate. Opera en trois Actes, representée pour la première fois à Paris ... le 28 Nivôse, An 5. Paroles de J. H. Guy ... Œuvre xxxiv. gravé ... Gravé par Huguet, *etc.* [Full Score.] *Chez l'Auteur : Paris*, [1799 ?] fol. **G. 278. i.**

—— Éprise d'un feu téméraire. *Air* ... Accomp[t] par Gros. *Cousineau : [Paris*, 1800 ?] fol. **H. 2831. h. (13.)**

N[o] 18, *Année* 13 *of the Feuille de Terpsichore.*

Partition d'Andromaque, Tragédie Lyrique en Trois Actes. Representée pour la première fois ... le ... 6 Juin 1780 ... Œuvre xvii. Gravée par le S[r] Huguet, *etc.* *Chez Houbaut : Paris*, [1782 ?] fol. **H. 511. g.**

—— Je te laisse ce gage. *Air, etc.* [*Paris,*] 1780. *s. sh.* 8°. **298. f. 5.**

Mercure de France, July, 1780, *p.* 104.

Aucassin et Nicolette ou les Mœurs du Bon Vieux Tems. Comédie en trois Actes [by M. J. Sedaine] representée ... à Versailles le 30 Decembre 1779 ... Œuvre xx. ... Gravée par le S[r] Huguet, *etc.* [Full Score.] *Chez Houbaut : Paris*, [1782.] fol. **H. 511. c.**

Barbe Bleue. Comédie en Prose et en Trois Actes. Paroles de M[r] Sedaine ... Representée pour la première fois ... le Lundi 2 Mars 1789 ... Œuvre xxviii. ... Gravée par Huguet, *etc.* [Full Score.] *Chez l'Auteur : Paris*, [1790 ?] fol. **H. 511. h. (2.)**

Les Caprices. Romance de M. de Saint-Lambert. [*Paris,*] 1774. 8°. **298. e. 33.**

Mercure de France, Nov., 1774. 8°.

La Caravane du Caire.

La Caravane du Caire, Opéra Ballet en trois Actes, Representé à Fontainebleau ... le 30 Octobre 1783 [words by Morel de Chedeville,] ... Œuvre xxii. ... gravé par Huguet, *etc.* [Full Score.] *Aux Adresses ordinaires de Musique : Paris*, [1797.] fol. **H. 511. h. (1.)**

J'abjure la haine cruelle. *Air, etc.* [*Paris,*] 1784. 8°. **297. g. 7.**

Mercure de France, March, 1784, *p.* 149.

[For songs, &c., published anonymously :] *See* Caravane du Caire.

[Céphale et Procris.] Naissantes fleurs. *Air, etc.* Paroles de M. Marmontel, *etc.* [*Paris,*] 1775. 8°. **298. e. 38.**

Mercure de France, July, 1775.

Colinette à la Cour.

Colinette à la Cour, ou la Double Épreuve. Comédie Lyrique en Trois Actes. [Written by Lourdet de Santerre.] Representée pour la première fois le ... premier Janvier 1782 ... Œuvre xix. ... Gravée par le S[r] Huguet, *etc.* [Full Score.] *Chez M[r] Houbaut : Paris*, [1782 ?] fol. **H. 511. s.**

GRÉTRY (André Ernest Modeste) l'Amitié vive et pure. *Air, etc.* [*Paris,*] 1782. 8°. **298. f. 23.**

Mercure de France, Jan., 1782, *p.* 146.

—— *See* Aérienne. L'Aérienne pleine reçoit. *Les Modes au Globe volant.* Air, L'amitié vive et pure [by A. E. M. Grétry]. [1783.] 8°. **B. 362. a. (197.)**

[For songs, &c., published anonymously :] *See* Colinette à la Cour.

Le Comte d'Albert. Drame en deux Actes, et la Suite, Opéra Comique en un Acte, par M. Sedaine ... Représentés à Fontainebleau, le 13 Novembre 1786 ... Œuvre xxv. Gravé par Huguet, *etc.* [Full Score.] *Chez Houbaut : Paris*, [1788.] fol. **G. 278. h.**

—— La Prise de Tabac, *etc.* [Song.] [*Paris*, 1790 ?] 8°. **B. 362. h. (5.)**

—— [Another copy.] **B. 362. (106.)**

[Denys le Tyran.] Il étoit une fois un roi. *Ronde, etc. Chez Imbault : [Paris*, 1794.] 8°. **B. 362. d. (56.)**

Les Deux Avares.

Les Deux Avares. Opéra Bouffon en deux Actes [written by Fenouillot de Falbaire], représenté ... à Fontainebleau le 27 Octobre 1770 ... Gravées par le S[r] Dezauche. [Full Score.] *Aux Adresses Ordinaires : Paris*, [1770 ?] fol. **H. 511. k.**

Les Deux Avares, Comédie en deux Actes en Prose, mêlée d'Ariettes ... Les Paroles sont de M. Fenouillot de Falbaire ... avec la Musique [of the Chorus 'La garde passe'], 1774. *See* Recueil. Recueil général des Opéra Bouffons, *etc.* Tom. 5. 1777. 8°. **11735. b. 2.**

Die beiden Geizigen. Singspiel, *etc.* [Music by A. E. M. Grétry.] *See* Operettas. Sammlung der komischen Operetten, *etc.* Band ii. No. 2. 1772. 8°. **B. 729.**

[For songs, &c., published anonymously :] *See* Deux Avares.

Doux plaisir, l'Amour te rapelle. *Air.* Paroles de M. de R., *etc.* [*Paris,*] 1775. 8°. **297. f. 2.**

Mercure de France, Dec., 1775.

[Elisca, ou la Bonne Mère.] Pitié tendre et touchante. *Couplets d'Elisca, ou la bonne Mère.* Chantés par la C[me] S[t] Aubin. Paroles du C[en] Favières, *etc.* *Chez Imbault : Paris*, [1799.] 8°. **B. 362. c. (95.)**

L'Embarras des Richesses. Comédie Lyrique en trois Actes [written by J. B. Lourdet de Santerre]. Représentée pour la première fois ... le ... 26 Novemb. 1782 ... Gravé par Huguet, *etc.* [Full Score.] *Aux Adresses Ordinaires de Musique : Paris*, [1783 ?] fol. **G. 278. k.**

GRÉTRY (André Ernest Modeste) [L'Embarras des Richesses.] Sur la rose fraiche et vermeille. *Air, etc.* [*Paris,*] 1782. 8°. **298. f. 33.**
Mercure de France, Dec., 1782, *p.* 5.

L'Épreuve Villageoise.

L'Épreuve Villageoise. Opéra Bouffon en deux Actes en Vers, par M. Desforges. Représenté pour la première fois . . . le 24 Juin 1784 . . . Gravé par Huguet . . . Œuvre xxiii. [Full Score.] *Chez M. Houbaut : Paris,* [1786?] fol. **H. 511. t.**

Bon Dieu comme hier à c'te Fête. *Air, etc.* (Paroles de M. Desforges, *etc.*) [*Paris,*] 1784. 8°. **297. g. 11.**
Mercure de France, July, 1784, *p.* 100.

[For songs, &c., published anonymously:] *See* Épreuve Villageoise.

Les Événemens Imprévus.

Partition des Événemens Imprévus, Comédie en Trois Actes [written by d'Hèle], représenté à Versailles . . . le 11 Novembre 1779 . . . Œuvre xvi. Gravée par le Sr Huguet, *etc.* [Full Score.] *Chez Houbaut : Paris,* [1790?] fol. **H. 511. d.**

[Overture.] *See* Mago and Dago. The Overture [from Grétry's 'Événemens Imprévus'], Songs &c., in . . . Mago & Dago . . . compiled by T. Goodwin. [1794.] fol. **H. 129. (10.)**

[For songs, &c., published anonymously:] *See* Événemens Imprévus.

La Fausse Magie.

La Fausse Magie, Comédie en Deux Actes [by J. F. Marmontel], représentée pour la première fois . . . le . . . premier Février 1775 . . . Gravée par J. Dezauche. Œuvre xi. [Full Score.] *Chés M. Houbaut : Paris,* [1782?] fol. **G. 278. c.**

La Fausse Magie, Comédie en Vers et en deux Actes, mêlée de chant, . . . Par M. Marmontel . . . avec la Musique [of the concluding couplets]. 1775.
See Recueil. Recueil général des Opéra Bouffons, *etc.* Tom. 9. 1777. 8°. **11735. b. 2.**

C'est un état bien pénible. *Air, etc.* [*Paris,*] 1775. 8°. **298. e. 36.**
Mercure de France, April, 1775.

Veut-on que la bonne aventure. *Couplets, etc.* [*Paris,*] 1775. 8°. **298. e. 35.**
Mercure de France, March, 1775.

[For songs, &c., published anonymously:] *See* Fausse Magie.

GRÉTRY (André Ernest Modeste) Guillaume Tell. Drame en trois Actes, en Prose et en Vers par le Citoyen Sedaine. Représenté . . . au Mois de Mars 1791 . . . Œuvre xxxi. Gravé par Huguet, *etc.* [Full Score.] *Chez l'Auteur : Paris,* [1791.] fol. **G. 278. j.**

—— A Roncevaux dans ces clairs vaux. [Song.] [1791.] 8°.
See Guillaume Tell. **B. 362. a. (5.)**

Le Huron.

Le Huron. Comédie en deux Actes, en Vers [by J. F. Marmontel] . . . Représentée pour la première fois . . . le 20 Aoust 1768. [Full Score.] *Chez Md Beraux : Paris,* [1770?] fol. **H. 511. l.**

Airs detachés du Huron, *etc.* *Chez l'Auteur : Paris,* [1768.] 8°. **11737. e. 18. (4.)**

[For editions and songs published anonymously:] *See* Huron.

Partition du Jugement de Midas. Comédie en trois Actes [by T. d'Hèle]. Représentée . . . le 27 Juin 1778 . . . Œuvre xiv. *Chez M. Houbaut : Paris,* [1778?] fol. **G. 278. e.**

Lucile. Comédie en un Acte et en Vers [by J. F. Marmontel] . . . Représentée pour la première fois . . . le 5 Janv. 1769. Gravée par Dézauche. Œuvre ii°. [Full Score.] *Aux Adresses ordinaires : Paris,* [1779?] fol. **H. 511. m.**

—— [For songs, &c., published anonymously:] *See* Lucile.

Le Magnifique. Comédie [by M. J. Sedaine] en Trois Actes mêlée d'Ariettes. Représentée . . . le 26 Mars 1773 . . . Gravée par J. Dezauche. Œuvre ix. [Full Score.] *Chés Houbaut: Paris,* [1773?] fol. **H. 511.**

Le Magnifique, Comédie en Trois Actes, en prose et en vers, mise en Musique, terminée par un Divertissement. Par M. Sedaine . . . avec Musique [for one Song]. 1773. *See* Recueil. Recueil général des Opéra Bouffons. *etc.* Tom. 8. 1777. 8°. **11735. b. 2.**

Les Mariages Samnites.

Les Mariages Samnites. Drame Lyrique en trois Actes et en Prose. Représenté pour la première fois . . . le 12 Juin 1776. . . . Gravé par J. Dezauche . . . Œuvre xiii. [Full Score.] *Chez M. Houbaut : Paris,* [1776?] fol. **H. 511. n.**

Les Mariages Samnites, Drame lyrique en trois Actes et en Prose. Par M. de Rozoi . . . Nouvelle Édition . . . avec la Musique. 1776. *See* Recueil. Recueil général des Opéra Bouffons, *etc.* Tom. 9. 1777. 8°. **11735. b. 2.**

Dieu d'Amour. *Marche, etc.* [*Paris,*] 1776. 8°. **297. f. 7.**
Mercure de France, July, 1776.

GRÉTRY (André Ernest Modeste) [Dieu d'Amour.] Cupid attend us. An admir'd New Duet, *etc.* *J. Lee: Dublin*, [1790?] *s. sh.* fol. **H. 1601. b. (78.)**

—— *See* Dieu. Dieu d'Amour, *etc.* [1780?] *s. sh.* fol. **G. 307. (167.)**

Pour les placer dans mes cheveux. *Air, etc.* [*Paris,*] 1776. 8°. **297. f. 8.**
Mercure de France, August, 1776.

[For songs, &c., published anonymously:] *See* Mariages Samnites.

Mémoires, ou Essai sur la Musique. *Chez l'Auteur: Paris*, 1789. 8°. **1042. k. 28.**

Mémoires, ou Essaiz sur la Musique, *etc.* 3 tom. *De l'Imprimerie de la République: Paris*, An v. [1796.] 8°. **1042. i. 21–23.**

Les Méprises par Ressemblance. Comédie en Trois Actes par M. Patrat. Représentée pour la 1ere fois...le...16 Novembre 1786 ...Œuvre xxvii. Gravé par Huguet, *etc.* [Full Score.] *Chez l'Auteur: Paris*, [1786?] fol. **H. 511. o.**

[Les Nymphes de Diane.] Fière indifférence. *Menuet, etc.* Paroles de M. Marmontel, *etc.* [*Paris,*] 1775. 8°. **298. e. 37.**
Mercure de France, June, 1775.

Panurge.

Panurge dans l'Isle des Lanternes. Comédie Lirique en Trois Actes [by Morel de Chedeville]; Représentée pour la première fois ... le ... 25 Janvier 1785 ... Œuvre xxiii. Gravé par Huguet, *etc.* [Full Score.] *Chez Hobaut et Huguet: Paris*, [1786.] fol. **G. 278. a.**

Overture. *See* Mezger (F.) Ouverture et Airs de Panurge [by A. E. M. Grétry] arrangés pour le Clavecin, *etc.* [1790?] fol. **g. 81. (1.)**

Du choix que l'Amour suggère. *Air, etc.* [*Paris*, 1790?] fol. **G. 554. a. (51.)**

Entre un amant triste et sauvage. *Duo...* accompt de M. Fodor. [*Paris*, 1790?] fol. **G. 554. a. (49.)**

Pierre le Grand. Comédie en Prose et en Trois Actes. Paroles de M. Bouilly, représentée pour la première fois...le... 13 Janvier 1790. . Œuvre xxix...Gravé par Huguet, *etc.* [Full Score.] *Chez l'Auteur: Paris*, [1790.] fol. **G. 278. f.**

—— Overture. *See* Mezger (F.) Ouverture de Pierre le Grand [by A. E. M. Grétry] arrangée pour Clavecin, *etc.* [1790?] fol. **g. 81. (15.)**

Quand on est belle. *Romance* du Roman du Chevalier du Soleil, *etc.* [*Paris,*] 1779. 8°. **297. f. 40.**
Mercure de France, Dec., 1779, *p.* 64.

GRÉTRY (André Ernest Modeste)

Richard Cœur de Lion.

Richard Cœur de Lion. Comédie en 3 Actes en Prose et en Vers par M. Sedaine. Représentée pour la Première fois...le 2 Octobre 1784...Œuvre xxiv....Gravée par Huguet. [Full Score.] *Chez Houbaut: Paris*, [1785.] fol. **H. 511. p.**

The Songs, Duets, Trios & Chorusses ... of the Historical Romance of Richard Cœur de Lion [translated by J. Burgoyne] ...Adapted to the English Words by Mr. Linley. [P. F. Score.] *Printed for S. A. & P. Thompson: London*, [1786?] *obl.* fol. **E. 135.**

Richard Cœur de Lion, for the Violin or German-Flute...adapted.. by Mr. Linley. *Printed for S. A. & P. Thompson: London*, [1786?] *obl.* 4°. **B. 386. a. (5.)**

Richard Cœur de Lion. An Opera [translated by L. Macnally] ... composed by...Grétry, Anfossi, Bertoni, Dr Hayes, Dr Wilson, Carolan and [adapted by] W. Shield. [P. F. Score.] *Longman & Broderip: London*, [1786?] *obl.* fol. **E. 108. e. (4.)**
Imperfect, wanting pp. 17–20.

The Overture, and favorite Songs in Richard Cœur de Lion as performed ... at both Theatres Royal...with English & French Words. *Preston: London*, [1790?] fol. **H. 130. (5.)**
This translation is neither that of J. Burgoyne nor of L. Macnally.

Richard Loewenherz...Clavir-Auszug von C. Zulehner. *Schott: Mainz*, [1790?] *obl.* fol. **D. 315.**

[La danse n'est pas ce que j'aime.] Antonio's Song...adapted for the Harpsichord, Piano Forte or Harp. *Longman and Broderip:* [*London*, 1790?] fol. **H. 1670. (56.)**

—— *See* En. En me promenant dans la plaine. *Le Crapaud Subtil.* Air. La Danse n'est pas ce que j'aime, *etc.* [1785?] 8°. **B. 362. (58.)**

—— *See* Jadis. Jadis la timide Nanette ...Air: la Danse n'est pas ce que j'aime. [1785?] 8°. **B. 362. e. (103.)**

—— *See* Je. J'étois au village d'Asnière. *L'Anguille de Seine* . . . [Song.] Air: La Danse n'est pas ce que j'aime, *etc.* [1785?] 8°. **B. 362. (59.)**

—— *See* Je. Je ne veux aimer que Jeannette...Air: la Danse n'est pas ce que j'aime. [1785?] 8°. **B. 362. e. (13.)**

—— *See* Pour. Pour vous plaire, jeune Constance . . . Air: La Danse n'est pas ce que j'aime. [1785?] 8°. **B. 362. f. (47.)**

GRÉTRY (André Ernest Modeste) Que le Sultan Saladin. *See* Que. Que le grand Roi des Hulans...Air. Que le Sultan Saladin. [1795?] 8°. **B. 362. (65.)**

—— *See* Que. Que le Jeu du Flageolet ...Air, Que le Sultan Saladin. [1785?] 8°. **B. 362. (66.)**

—— *See* Tout. Tout en badinant dit-on ...Air: Du Sultan Saladin. [1785?] 8°. **B. 362. 67.**

[For editions and single songs published anonymously:]
See Richard Cœur de Lion.

Le Rival Confident.

Le Rival Confident. Comédie en deux Actes et en Prose par M. Fergest. Représentée pour la première fois... le jeudi 26 Juin 1788...Œuvre xxvi. Gravé par Huguet, *etc.* [Full Score.]
Chez Houbaut: Paris, [1788.] fol. **H. 511. b.**

Overture. *See* Mezger (F.) Ouverture du Rival Confident arrangée pour le Clavecin, *etc.* [1790?] fol. **g. 81. (16.)**

L'âge a sçu borner nos désirs. Ronde. [1790?] 8°. *See* Rival Confident. **B. 362. c. (84.)**

La Rosière de Salenci.

La Rosière de Salenci. Pastorale en Trois Actes [by A. F. J. Masson de Pézay]. Représentée... le ... 28 Fevrier 1774... Gravée par J. Dezauche. Œuvre x. [Full Score.] *Chés Houbaut: Paris*, [1780?] fol. **G. 278. d.**

La Rosière de Salenci. Pastorale en Trois Actes [by A. F. J. Masson de Pezay.], mêlée d'Ariettes ... avec la Musique [of two Songs], *etc.* 1775. *See* Recueil. Recueil général des Opéra Bouffons, *etc.* Tom. 9. 1777. 8°. **11735. b. 2.**

Das Rosenmädchen ... ein Singspiel, *etc.* [Music by A. E. M. Grétry.]
See Operettas. Sammlung der komischen Operetten, *etc.* Bd. II. N° 5. 1772. 8°. **B. 729.**

Chantez, dansez. *Ronde, etc.* [*Paris*,] 1774. 8°. **298. e. 33.**
Mercure de France, Dec., 1774.

—— *See* Aime. Aime les yeux noirs si tu veux. *Éloge des Jeux bleus.* Air, du Vaudeville de la Rosière [de Salenci, by A. E. M. Grétry]. [1775?] 8°. **B. 362. e. (48.)**

—— *See* Connaissez. Connaissez-vous cet instrument ... Air: Chantez, dansez, *etc.* [from Grétry's 'Rosière de Salenci']. [1780?] 8°. **B. 362. j. (18.)**

GRÉTRY (André Ernest Modeste) Chantez, dansez. *See* De. De Jean Jacques prenons le ton ... Air de la Rosière [de Salenci, by A. E. M. Grétry]. [1780?] 8°. **B. 362. (168.)**

—— *See* Du. Du dieu d'Amour et de Bacchus. *Bacchus et l'Amour.* [Adapted to 'Chantez, dansez.'] [1780?] 8°. **B. 362. (166.)**

—— *See* Il. Il est minuit, *etc.* [Adapted to 'Chantez, dansez,' by A. E. M. Grétry.] [1780?] 8°. **B. 362. (165.)**

—— *See* Madelon. Madelon gardant son troupeau ... Air: Chantez, dansez [by A. E. M. Grétry]. [1780?] 8°. **B. 362. (170.)**

—— *See* Oui. Oui j'adopte ton sentiment ...Air de la Rosière [de Salenci, by A. E. M. Grétry], *etc.* [1780?] 8°. **B. 362. (168*.)**

—— *See* Qui. Qui ne connoit pas ma Suzon...Air: Chantez, dansez, *etc.* [by A. E. M. Grétry.] [1780?] 8°. **B. 362. (167.)**

—— *See* Thémire. Thémire un jour. *Le Boudoir.* Air: Chantez, dansez [by A. E. M. Grétry]. [1780?] 8°. **B. 362. (169.)**

—— *See* Veillée Villageoise. Chantons tretous en travaillant ... Air. Chantés dansés [from Grétry's 'Rosière de Salenci']. [1785?] 8°. **B. 362.**

[For songs, &c., published anonymously:
See Rosière de Salenci.

Silvain.

Silvain. Comédie en un Acte et en Vers [by J. F. Marmontel] ... Gravé par le Sr Dezauche. Œuvre IVe. [Full Score.]
Aux Adresses ordinaires: Paris, [1770?] fol. **H. 616. (2.)**

Silvain, Comédie en un Acte, mêlée d'Ariettes; par M. Marmontel, *etc.*
Chez Merlin: Paris, 1770. 8°. **164. e. 7.**
This edition only contains the voice-parts of some of the songs.

Silvain, Comédie en un Acte, meslée d'Ariettes, par M. Marmontel, *etc.* [With the voice-part of the songs only.] 1774. 8°.
See Recueil. Recueil général des Opéra Bouffons, *etc.* Tom. 1. 1770. 8°. **11735. b. 2.**

The Favorite Songs in the French Opera call'd Silvain or the Nymph of the Wood...Set for the Harpsichord, Violin or German Flute, *etc.*
Printed for H. Thorowgood: London, [1770?] *obl.* fol. **D. 281. (3.)**

[For editions and excerpts published anonymously:] *See* Silvain.

GRÉTRY (André Ernest Modeste)

Le Tableau Parlant.

Le Tableau Parlant. Comédie Parade en un Acte et en Vers ... Représenté pour la première fois le 20 Septembre 1769...Gravé par le Sr Dezauche. Œuvre III. [Full Score.] *Aux Adresses ordinaires : Paris*, [1770?] fol. **H. 511. q.**

Le Tableau Parlant, Comédie-Parade, en un Acte & en Vers, mêlée d'Ariettes . . . Par M. Anseaume...avec la Musique. *Chez la Veuve Duchesne : Paris*, 1769. 8°. **164. c. 12.**

This edition contains only the music of the concluding Vaudeville.

[Another copy.] **11738. b. 15. (1.)**

Le Tableau Parlant, Comédie-Parade, en un Acte et en vers, mêlée d'Ariettes; . . . Par M. Anseaume ... avec la Musique [of the concluding Vaudeville]. 1773. *See* Recueil. Recueil général des Opéra Bouffons, *etc.* Tom. 1. 1777. 8°. **11735. b. 2.**

[For songs, &c., printed anonymously:] *See* Tableau Parlant.

Théodore et Paulin. [For songs, &c., in Théodore et Paulin:] *See* supra: [*L'Épreuve Villageoise.*]

Unissez vos cœurs et vos bras. *Ronde pour la plantation de l'Arbre de la Liberté*, paroles de Mahérault. *Au Magasin de Musique à l'usage des Fêtes Nationales:* [*Paris*, 1799.] 8°. **E. 1717. b. (35.)**

Vous connoissez, mes amis. *Pour la Fête de Madame P* * * *.* [Song.] Paroles de M. Mars, *etc.* [*Paris*,] 1776. 8°. **297. f. 4.**

Mercure de France, Feb., 1776.

Zémire et Azor.

Zémire et Azor. Comédie-Ballet [by J. F. Marmontel] en Vers et en Quatre Actes. Représentée...le 9 Novemb. 1771 ...Gravée par J. Dezauche. Œuvre VII^e^. [Full Score.] *Chés Houbaut : Paris*, [1772?] fol. **H. 511. r.**

Zémire et Azor, Comédie-Ballet, en vers et en Quatre Actes, mêlée de chants et de Danses . . . par M. Marmontel...avec la Musique. 1778. *See* Recueil. Recueil général des Opéra Bouffons, *etc.* Tom. 7. 1777. 8°. **11735. b. 2.**

Des Herrn Gretri Zemire und Azor, eine comische Operette...mit einer deutschen Uebersetzung in einem Clavier-Auszuge herausgegeben von J. A. Hiller. *Im Schwickertschen Verlage : Leipzig*, [1783.] *obl.* fol. **F. 775. b.**

GRÉTRY (André Ernest Modeste) The Favourite Songs in the Opera Zemira e Azore, *etc.* *W. Napier : London*, [1779.] fol. **G. 278. b.**

[For editions and excepts published anonymously:] *See* Zemire et Azor.

See Shield (W.) Abroad and At Home. A Comic Opera composed by [and selected from] Grétry, *etc.* [1796.] *obl.* fol. **D. 287. (2.)**

See Shield (W.) The Midnight Wanderers ...composed by [or rather selected from] ...Grétry, *etc.* [1793.] *obl.* fol. **D. 287. (3.)**

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GRÉTRY (Lucile) Le Mariage d Antonio. Divertisement en un Acte et en Prose représenté pour la première fois...le . . . 29 Juillet 1786, *etc.* [Full Score.]
Chez Houbaut : Paris, [1786.] fol. **H. 512.**

[Le Mariage d'Antonio.] Dès les premiers jours du printems. Vaudeville.
[1786.] 8°. *See* Mariage d'Antonio. **B. 362. c. 98.**

GRIESBACH (Charles) Twelve Military Divertimentos for a Full Band which... may be played by a Small Band of Two Clarinetts, Two French Horns & Bassoons, *etc.* [Separate Parts.] *Smart : London*, [1795?] fol. **h. 129. (3.)**

Three Concertante Duetts for two Flutes, *etc.* [Separate Parts.] *J. Fentum : London*, [1800?] fol. **g. 71. e. (3.)**

Three Progressive Duetts for 2 Flutes ...Op. 4. [Separate Parts.]
T. G. Williamson : London, [1797?] fol. **g. 225. (3.)**

Twelve German Quadrilles, Waltzes, and Country Dances Compiled and arranged for the Piano or Harp. *T. G. Williamson : London*, [1797?] *obl.* 4°. **b. 54. (5.)**

GRIESBACH (Heinrich) Three Duetts for a Violin and Violoncello . . . Op. 1. [Separate Parts.] *W. Forster, for the Author : London*, [1795?] fol. **h. 219. (11.)**

GRIESBACH (William) Three Quartetts for the Flute or Oboe, Violin, Tenor, and Violoncello. Op. 1. [Separate Parts.] *R. Birchall, for the Author : London*, [1800?] fol. **h. 111. (20.)**

GRIESBACHER (Antony) Six Sonatinas, for a Violoncello Solo and Basso.
R. Birchall : London, [1800?] fol. **h. 111. (21.)**

GRIFFES (Charles) A Favorite Sonata for the Piano Forte, *etc.* *Preston & Son : London*, [1795?] fol. **g. 271. d. (10.)**

GRIFFES (Edward) Arabel. Song.
See Whilst. Whilst you to lovely Arabel, *etc.* [By E. Griffes.] [1751.] 8°. **157. l. 13.**

Arabel, *etc.* [Song.] [*London*, 1755?] *s. sh.* fol. **G. 316. (72.)**

GRIGG (Samuel) Ode to Harmony, *etc.* [Hymn.] [*London*, 1775.] 8°. **P.P. 716. b.**
The Gospel Magazine, June, 1775.

GRILL (Franz) Sei Quartetti a Due Violini, Viola, et Violoncello. [Separate Parts.] *Presso Hoffmeister : Vienna*, [1790?] fol. **h. 2830. (5.)**

GRILLO (Govanni Battista) Sacri Concentus ac Symphoniæ...6. 7. 8. 12. Voc., *etc.* Cantus. (Altus.) (Tenor.) (Bassus.) (Quintus.) (Sextus.) (Septimus.) (Octavus.) (Pars ad Organum.) 9 pts. *Sub Signo Gardani. Apud Bartholomeum Magni : Venetiis*, 1618. 4°. **D. 49.**

GRIMAREST (Jean Léonard Le Gallois de) Traité du Recitatif dans la Leeture, dans l'Action Publique, dans la Déclamation, et dans le Chant. Avec un Traité des Accens, *etc.* *Chez J. Le Ferre : Paris*, 1707. 12°. **11805. aaa. (18.)**

Traité du Recitatif . . . Nouvelle Edition corrigé & augmentée, *etc.*
Chez P. Gosse, Junior : À la Haye. 1760. 12°. **1042. d. 18.**

[Traité du Recitatif.] Abhandlung vom Recitiren im Lesen, in öffentlichen Reden, in der Declamation, und im Gesange. Aus dem Französischen des Grimarest.
F. Nicolai : Berlin, 1761. 8°. **11825. e. 39.**
Part of Band IV., pt. 1 of "Sammlung vermischter Schriften zur Beförderung der schönen Wissenschaften und der freyen Künste."

GRIMM (Friedrich Melchior von) *Baron.* Lettre à M. Grimm au sujet des Rémarques ajoutées à sa Lettre sur Omphale. [By J. J. Rousseau.]
[*Paris,*] 1752. 8°. **557*. d. 30. (3.)**
[Another copy.] **1103. b. 21. (4.)**

Lettre de M. Grimm sur Omphale, Tragédie Lyrique, reprise par l'Académie Royale de Musique le 14 Janvier, 1752.
[*Paris,*] 1752. 8°. **640. e. 22. (1.)**
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See Justification. Justification de la Musique Françoise. Contre la Querelle qui lui à été faite par un Allemand [F. M. von Grimm] et un Allobroge, *etc.*
1754. 8°. **1103. b. 22. (9.)**

See Waldstorch (G. J. N. F. de P.) *pseud.*

GRIMM (Heinrich) Missæ aliquot v. et vi. Voc: unà cum Psalmis nonnullis Germanicis, &c. ... Compositæ & Publicatæ per Heinricum Grimmium, *etc.* Cantus i. (Cantus ii.) (Bassus.) 3 pts.
Typis & Sumtibus Andreæ Bezel : Magdeburgi, 1628. 4°. **C. 8.**
This collection contains masses by Melchior Franck, Jacob Händl, Constantinus de Porta and Jacob Hasler.

GRIMSHAW (John) The Hunting Morn. A Favorite Song, *etc.* *Preston & Son : London*, [1880?] fol. **G. 808. c. (15.)**

The Old Sailor. A Favorite Song, *etc.* *T. Beale : Manchester*, [1800?] fol. **G. 366. (6.)**

GRINDERS. The Grinders. Song. *See* Search. Search all the world, *etc.* [1800?] fol. **G. 368. (10.)**

GRISELDA. Griselda. [Opera.] *See* Bononcini (G. B.)

[Per la gloria.] 'Tis my Glory to adore you. *A Favourite Song in Griselda in English and Italian.* [By G. B. Bononcini.] [*London*, 1722.] *s. sh.* fol. **H. 1601. (460.)**

[Another edition.] Per la gloria. 'Tis my Glory. *A Favourite Song . . . in English and Italian.* [By G. B. Bononcini.] [*London*, 1722.] *s. sh.* fol. **G. 316. g. (65.)**

GRIZZLE. Grizzle. [Song.] *See* Dibdin (C.) [*King and Queen.*]

GROENEMANN (Johann Albert) Six Sonatas for Two German Flutes. *Printed for J. Simpson : London* [1745?] fol. **g. 420. h. (2.)**

Six Sonatas or Duets for Two German-Flutes or two Violins . . . Opera 2d. *Thompson and Son : London*, [1760?] fol. **g. 446.**

See Blavet (M.) Sonatas or Duets for two German Flutes . . . by Mr. Blavet, Groneman, *etc.* [1760?] fol. **g. 280. (3.)**

GROENLAND (Johann Friedrich) Wer wollte sich mit Grillen plagen. Lied . . . Gedicht von Hölti. *Bey J. A. Böhme : Hamburg*, [1800?] *obl.* fol. **E. 253. d. (12.)**

GROG. Grog is the Liquor of Life. [Song.] *See* Ye. Ye Jolly True Blues of the Main, *etc.* [1756?] *s. sh.* fol. **G. 316. (168.)**

GRONEMAN (Johann Albert) *See* Groenemann.

GRÖNLAND (Petersen) Notenbuch zu des akademischen Liederbuchs erstem Bändchen, *etc.* (Notenbuch zu den akademischen Liederbuche herausgegeben von Grönland. Zweyter Theil.) 2 pts. *Gedrukt by J. D. A. Eckhardt : Altona*, *etc.* 1783 (1796). *obl.* fol. **C. 587.**

Part I. is published at Dessau and Leipzig ; Part II. "bey J. H. Kaven ; Leipzig und Altona." There is a second title-page to Part II. : "Melodien zu den gesellschaftlichen Liederbuche," etc. The composers named in this collection are : Kunzen, Wittrock, C. P. E. Bach, Weis, Neefe, Overbeck, J. Reichardt geb. Benda, Reichardt, Reinhardt, Graun, Holland, Stegmann, Telonius, F. M. Mel, Grönland, J. A. P. Schulz, J. H. Lorenz, G. A. Holzer, Fischer, F. G. Fleischer and J. P. Kirnberger.

GRONNENRADE (Charles Gui Xavier van) *See* Blois (de) *pseud.*

GROOMBRIDGE (John) *See* Jarvis (S.) Twelve Songs, *etc.* [Edited by J. Groombridge.] [1785?] fol. **G. 226.**

GROS. Le Gros Lot. [Song.] *See* Chacun. Chacun pour la Lotterie, *etc.* [1785?] 8°. **B. 362. (202.)**

Le Gros René. [Song.] *See* Autre. L'autre jour que gros René. [1785?] 8°. **B. 362. e. (96.)**

GROS (Antoine Jean) *See* Grétry (A. E. M.) [*Anacréon chez Polycrate.*] Éprise d'un feu téméraire. *Air* . . . Accompt par Gros. [1800?] fol. **H. 2831. h. (13.)**

GROS (Heinrich) Sonate pour le Violoncelle avec accompagnement de Basse . . . Oeuvre 1. *R. Werckmeister : Orangebourg*, [1800?] fol. **g. 24. c. (6.)**

GROS-JACQUES. Gros-Jacques, ou le Marchand de Chauffrettes. [Song.] *See* Dans. Dans l'hiver, saison importune, *etc.* [1790?] 8°. **B. 362. f. (8.)**

GROSHEIM (Georg Christoph) [Der heilige Kleeblatt.] Ouverture und Gesänge, *&c.* [P. F. Score.] *N. Simrock : Bonn*, [1798.] *obl.* fol. **E. 34.**

Drei vierstimmige Psalmen, *etc.* *Im Musik-Comtoir : Braunschweig*, [1795?] fol. **H. 2832. l. (12.)**

See Haydn (F. J.) [*Ritter Roland.*] Ouverture und Gesänge . . . im Klavierauszug von Grossheim. [1790?] *obt.* fol. **E. 409. x.**

GROSSI (Carlo) Libro Secondo de Concerti Ecclesiastici a 2 e 3 Voci . . . Opera Terza. Canto. (Canto è Tenore.) 2 pts. *Apresso Francesco Magni : Venetia*, 1659. 4°. **C. 340.**

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GROSSI (Giovanni Antonio) Quarto Libro de Concerti Ecclesiastici, a Due, Tre, e Quattro Voci . . . Opera Decima, *etc.* Basso. *Nella Stampa de fratelli Camagni : Milano*, [1677.] 4°. **C. 340. e.**

GROTTA DI TROFONIO. La Grotta di Trofonio. Opera Comica.
See Salieri (A.)

GROUND. Ground Ivy. [Song.]
See One. One April morn as thro' the street. [1778.] fol. **G. 310. (244.)**

GROVE. The Grove. Duett.
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The Grove. Song and Duett.
See Leigh (*Sir* S. E.)

The Grove, or Love's Paradise. Opera.
See Purcell (D.)

The Grove, or Rural Harmony. [Songs.]
See Carr (J.)

GRUBER (Erasmus) Synopsis Musica. Oder Kurtzer Inhalt, wie die Schul-Jugend . . . in der Sing-Kunst abzurichten. Mit einem . . . Vor-Bericht, Herrn Erasmi Gruberi, *etc.* (Sequuntur Bicinia . . . Contra-Punctum duarum vocum super ut, re, mi, fa, sol, la. Dni Adriani Banchieri, *etc.*) *Bey Christoff Fischern : [Regensburg,]* 1673. 8°. **7897. a. 38.**

GRUBER (Georg) Reliquiae Sacrorum Concentuum Giouan Gabrielis, Iohan-Leonis Hasleri . . . Et aliquot aliorum praecellentium aetatis nostrae artificum. Motectæ, vi. vii. viii. ix. x. xii. xiii. xiv. xvi. xviii. xix. vocum, noviter expromtæ à Georgio Grubero, *etc.* Cantus. (Altus.) (Tenor.) (Basis.) (Quinta (Sexta) (Septima) (Octava) (Nona) (Decima) (Undecima) (Duodecima) Vox.) 12 pts. *Typis & sumptibus Pauli Kauffmanni : Norimbergæ*, 1615. 4°. **C. 72.**

The composers of these motets are : V. Bellhauer, F. Bianchardi, C. Buel, S. Cantoni, C. Erbach, M. Franck, G. Gabrieli, Jacob Hasler, J. L. Hasler, C. von der Howen, L. Marenzio, T. Massanio, C. Monteverde, R. Naldus, T. Peccius, and B. Spontone

[Another copy. Octava (Nona) Vox.] 2 pts. **C. 72. a.**

GRÜBER (Georg Wilhelm)
See Grueber.

GRUEBER (Georg Wilhelm) Des Herrn Gottfried August Bürgers Gedichte für das Klavier und die Singstimme gesetzt von G. W. Gruber . . . Erste (Zweyte) Sammlung. 2 pts. *Auf Kosten des Verfassers : Nürnberg*, 1780. *obl.* fol. **E. 71.**

Die Hirten bey der Krippe zu Betlehem, [Cantata], *etc.*
Zu finden bey dem Verfasser, etc. : Wien, [1760?] *obl.* fol. **E. 71. a.**

GRUMBLERS. The Grumblers. [Song.]
See Other. T'other Day at a Coffee House, *etc.* [1765?] *s. sh.* fol. **H. 1994. b. (62.)**

GRYLLUS (Joannes Baptista)
See Grillo (G. B.)

GUALDO DA VANDERO (Giovanni) Six Sonatas for two German Flutes or two Violins with a Thoroughbass for the Harpsichord or Violoncello. Opera Seconda. *Printed for C. and S. Thompson : London*, [1765.] fol. **h. 5. a. (2.)**

GUALTIERI (Antonio) Amorosi Diletti a Tre Voci . . . Nouamente Composti, & dati in luce. Canto. (Canto ii.) (Basso.) 3 pts. *Apresso Angelo Gardano, & Fratelli : Venetia*, 1608. 4°. **D. 170.**

Il Secondo Libro de Madrigali a Cinque Voci : . . . Nouamente dato in Luce. Opera Sesta. Canto. (Alto.) (Quinto.) 3 pts. *Ære Bartholomei Magni : Venetia*, 1613. 4°. **D. 170. a.**

GUALTIERI (Attilio) *See* Marenzio (L.) Il Secondo Libro delle Canzonette alla Napolitana . . . Raccolto per Attilio Gualtieri, *etc.* 1585. 8°. **B. 270. m. (2.)**

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See Marenzio (L.) Di Luca Marentio il Quinto Libro delle Villanelle . . . Raccolto da Attilio Gualtieri, *etc.* 1587. 8°. **B. 270. k. (4.)**

GUARDAMI. Guardami un poco. [Song.]
See Martin y Solar (V.) [*La Scuola de' Maritati.*]

GUARDIAN. The Guardian Angel. [Song.] *See* Tenducci (G. F.)

Guardian Angels now protect me. *The Forsaken Nymph.* A New Song. [Attributed to G. F. Händel.] [*London*? 1759?] *s. sh.* fol. **G. 308. (3.)**

In Amaryllis (*Vol. II*, p. 64) *this song is said to be 'Set to a fine composition of Mr. Handel.' It is not the song with the similar name in 'The Triumph of Time and Truth.'*

[Another edition.] Guardian Angels now protect me. *The Forsaken Nymph.* A New Song. [Attributed to G. F. Händel.] [*London*? 1750?] *s. sh.* fol. **G. 316. d. (162.)**

[Another copy.] **G. 303. (50.)**

[Another setting.] Guardian Angels now protect me. *Guardian Angels.* A favourite Song. Sung by Mr. Mahone at Dublin and by Miss Catley in the Golden Pippin, *etc.* *I*[*ohn*] *F*[*entum : London*, 1780?] *s. sh.* fol. **G. 308. (34.)**

The tune is that of 'Where's the mortal

can resist me' (in the 'Golden Pippin') and is different from that of 'The Forsaken Nymph.'

Guardian Angels, with Variations for the Harpsichord or Piano Forte also for the German Flute or Violin.
Printed for Straight & Skillern: London, [1790?] fol. **g. 271. a. (9.)**
The tune is that of 'Where's the mortal can resist me.'

[Another copy.] **h. 141. a. (6.)**

GUARDIAN FRIGATE. We be three poor Fishermen. *The Fisherman's Glee.* Sung by Messrs. Dighton, Lowe and Gray in the Guardian Frigate ... at Sadler's Wells. Written by Mr. Lonsdale. [Music adapted from 'We be three poor mariners.']
Longman and Broderip: [London, 1790?] fol. **G. 806. e. (69.)**

GUARDIAN OUTWITTED. The Guardian Outwitted. Opera.
See ARNE (T. A.)

GUÉDON ( ) *Mr* Quel carillon, quel murmure confus. *Air à boire en Trio, etc.* [*Paris,*] 1749. 4°. **297. c. 20.**
Mercure de France, Jan., 1749.

GUÉDON DE PRESLES ( ) *Mlle* L'Amour d'un air doux et flateur. *Chansonnette, etc.* [*Paris,*] 1742. *s. sh.* 4°. **298. b. 16.**
Mercure de France, June, 1742.

La Bergère Indifférente. Musette, *etc.* [*Paris,*] 1742. *s. sh.* 4°. **298. b. 17.**
Mercure de France, Sept., 1742.

C'est en vain qu'on veut se défendre. *Ariette, etc.* [Words] Par M. Laffichard. [*Paris,*] 1744. *s. sh.* 4°. **298. b. 25.**
Mercure de France, May, 1744.

D'un tendre Amant, l'objet qui regne. Air Sérieux, *etc.* [Words by] Laffichard. [*Paris,*] 1742. *s. sh.* 4°. **298. b. 17.**
Mercure de France, Oct., 1742.

Le Dieu du mystère. *Rondeau, etc.* [*Paris,*] 1742. *s. sh.* 4°. **298. b. 17.**
Mercure de France, August, 1742.

Petits oiseaux, qui sous ces verds feuillages. *Air Sérieux, etc.* [*Paris,*] 1742. *s. sh.* 4°. **298. b. 15.**
Mercure de France, March, 1742.

Le Retour du Printemps. *Musette, etc.* [*Paris,*] 1742. *s. sh.* 4°. **298. b. 15.**
Mercure de France, May, 1742.

GUÉDRON (PIERRE) Troisi. (Quatr.) Liure d'Airs de Cour à quatre & cinq parties, *etc.* Dessus. 2 pts.
Pierre Ballard: Paris, 1618. *obl.* 4°. **A. 211.**

See FILMER (E.) French Court-Aires [by P. Guédron and A. Boesset], with their Ditties Englished, *etc.* 1629. fol. **K. 2. g. 6.**

GUENTHER (CARL FRIEDRICH) Zwanzig Märsche der Königlich Preussischen Armée, fürs Clavier, *etc.* *In Commission in der Fleischerschen Buchhandlung: Leipzig,* [1800?] *obl.* fol. **c. 52.**

GUENTHER VON SCHWARZBURG. Günther von Schwarzburg. Oper. *See* HOLZBAUER (I.)

GUERAU (FRANCISCO) Poema Harmonico compuesto de Varias Cifras por el Temple de la Guitarra Española, *etc.*
Manuel Ruiz de Murga: Madrid. 1694. *obl.* fol. **K. 10. a. 5.**
The music is engraved throughout.

GUERINI (FRANCESCO) Six Solos for the Violin, with a Bass for the Violincello and Through Bass for the Harpsichord, *etc.*
Neill Steuart: Edinburgh, [1760?] *obl.* fol. **f. 246. a. (4.)**

Six Solos for a Violoncello with a Thorough Bass for the Harpsichord ... Opera IX.
J. Johnson: London, [1765?] fol. **g. 514. b. (1.)**

Sonate a Violino con Viola di Gamba ó Cembalo ... Opera Prima. *B. Fortier: Londra,* [1760?] fol. **g. 243.**

Six Sonates à deux Violons ou Pardessus de Viole ... Opera IV. Gravées par Mlle Bertin. [Separate Parts.] *Aux adresses ordinaires de Musique: Paris,* [1760?] fol. **g. 218. c. (3.)**

Six Sonates à Deux Violons. Opera IV. [Separate Parts.] *Chez J. J. Hummel: Amsterdam,* [1775?] fol. **h. 2910. (1.)**

Six Sonates à Deux Violons ... Opera V. [Separate Parts.] *Chez l'Auteur: La Haye,* [1775?] fol. **g. 421. r. (4.)**

Six Sonatas or Duets for Two Violins, *etc.* [Op. V. Separate Parts.] *Æ. Hummell: London,* [1770?] fol. **h. 2910. f. (2.)**

Six Trio a Deux Violons et la Basse ... Opera VII. [Separate Parts.]
Chez J. J. Hummel: Amsterdam, [1775?] fol. **h. 2862.**

GUERRE. La Guerre de l'Opéra. Lettre écrite à une Dame en Province, par quelqu'un qui n'est ni d'un Coin ni de l'autre [i.e. J. Cazotte?]. [*Paris?* 1753.] 8°. **1103. b. 21. (15.)**

GUERRE OUVERTE. Guerre Ouverte, ou Ruse contre Ruse. Comédie.
See JADIN (L. E.)

GUERSONUS (GUILLERMUS) Utillissime musicales Regule cunctis sūmopere necessarie plani cātus sīplisis cōtrapuncti rerū factarū tonorū et artis accentuandi tam exēplariter q; practice per magistrum guillermi guersoni de villalōga nouitter conpilate Incipiunt feliciter.
Per Michaelez thouloze nouiter Impssa: Parisii, [1505?] 4°. **K. 1. g. 9.**
42 *leaves without pagination.*

GUESS. Guess if you can which is the Man. Song. *See* HOOK (J.)

GUEST (GEORGE) Address to Sleep, [Song,] Written by S. J. Arnold ... with an Accompaniment for the Piano Forte or Pedal Harp, *etc.* *Preston, for the Author: London*, [1795?] fol. **G. 366. (8.)**

A Morning and Evening Hymn, as performed by the Children of the Charity Schools ... in the Parish Church of Wisbeach, *etc.* *Preston, for the Author: London*, [1800?] fol. **H. 1670. (60.)**

Sixteen Pieces or Voluntaries for the Organ ... Op. 3. *Preston, for the Author: London*, [1795?] *obl.* fol. **e. 120. (5.)**

A New Troop, Composed for the Wisbeach Volunteer Band ... [Full Score], adapted also for the Piano Forte. *Preston, for the Author: London*, [1800?] fol. **h. 129. (4.)**

A Second Troop, composed for the Wisbeach Volunteer Band, ... [Full Score], adapted also for the Piano-Forte. *Preston, for the Author: London*, [1800?] fol. **h. 129. (6.)**

A Third or Grand Bugle Horn Troop, composed for Clarinetts, Flutes, Horns, Bassoons, Serpent, Bugle Horn, Side Drums & Bass Drum, [Full Score,] with an Adaption for the Piano Forte, *etc.* *Preston, for the Author: London*, [1800?] fol. **h. 129. (7.)**

A Fourth Troop, for a Full Band of Military Instruments, [Full Score,] with an Adaption for the Piano-Forte, *etc.* *Preston: London*, [1800?] fol. **h. 129. (8.)**

A Fifth Troop March, in Score, for Clarinets, Flutes, Horns, Trumpet, Bassoons, Serpent, Side Drums and Bass Drum, with an Adaption for the Piano Forte, *etc.* *Preston, for the Author: London*, [1800?] fol. **h. 129. (9.)**

A Second Grand Bugle Horn Piece or Sixth Troop, in Score, for Clarinets, Flutes, Horns, Trumpet, Bugle Horn, Bassoons, Serpent, Side Drums and Bass Drum, with an Adaption for the Piano Forte, *etc.* *Preston, for the Author: London*, [1800?] fol. **h. 129. (5.)**

William's Farewel. [Song.] Written by Mr. Wright, *etc.* *Preston, for the Author: London*, [1790?] fol. **G. 366. (7.)**

Winter, a Glee for three Voices, as Performed at the ... Musical Festival, Lynn, *etc.* *Preston, for the Author: London*, [1795?] *obl.* fol. **D. 402. (16.)**

GUEST, afterwards **MILES** (JANE MARY) Six Sonatas for the Harpsichord or Piano Forte, with an accompanyment for a Violin or German Flute ... Opera Prima. *London*, [1783?] fol. **g. 454.**

GUGL (MATTHÄUS) Fundamenta Partituræ in compendio data. Das ist: Kurtzer und gründlicher Unterricht, den General-Bass, oder Partitur, nach denen Reglen recht und wohl schlagen zu lernen, *etc.* *In Verlag Joseph Wolffs: Augspurg und Insprugg*, 1757. *obl.* 4°. **B. 805.**

Fundamenta Partiturae in compendio data, *etc.* *Joseph Wolf: Augsburg*, 1777. *obl.* 4°. **B. 805. a.**

GUGLIELMI (PIETRO) [L'Amor tra le Vendemmie.] Mesta mi lagno qual tortorella. The Favorite Duett as sung by Sig^r^ Viganoni & Sig^ra^ Fabrizi, *etc.* [Full Score.] *L. Lavenu: London*, [1796.] fol. **G. 811. (15.)**

La Bella Pescatrice. Overture. [P. F.] [1791.] fol. **H. 2821. (33.)**

See BELLA PESCATRICE.

Cara Borza ... Terzetto, as sung ... by Sig^ra^ Storace, Mr. Kelly & Sig^r^ Rovedino, in the Comic Opera [by G. Paisiello] of I Zingari in Fiera, *etc.* *Printed for J. Dale: London*, [1793.] fol. **G. 198. (18.)**

Cara mia sposa amata.
See infra: [*La Pastorella Nobile.*]

[Il Carnovale di Venezia.] The Favourite Songs in the Opera Il Carnovale di Venezia. *R. Bremner: London*, [1772.] fol. **G. 760. e. (3.)**

—— Overture. [P. F.] [1775?] fol.
See CARNOVALE DI VENEZIA. **g. 272. t. (13.)**

Six Divertiments for the Harpsichord, and Violin, *etc.* *The Author: London*, [1770.] *obl.* fol. **e. 5. i. (2.)**

[Ezio.] The Favourite Songs in the Opera Ezio, *etc.* *R. Bremner: London*, [1770.] fol. **G. 760. e. (2.)**

[Ifigenia.] The Favourite Songs in the Opera Ifigenie. [Full Score, with separate wind parts.] [1768.] fol.
See IFIGENIE. **G. 206. f. (2.)**

—— [Another edition.] The Favourite Songs in the Opera Ifigenia, *etc.* [Full Score.] *R. Bremner: London*, [1768.] fol. **G. 424. o. (2.)**

Mesta mi lagno qual tortorella.
See supra: [*L'Amor tra le Vendemmie.*]

La mia Pastorella.
See infra: [*La Pastorella Nobile.*]

La mia tenera agnellina.
See infra: [*La Pastorella Nobile.*]

[La Pastorella Nobile.] Overture.
See MEZGER (F.) Ouverture della Pastorella Nobile [by P. Guglielmi], *etc.* [1790?] fol. **g. 81. (10.)**

—— Overtura per il Clavicembalo, *etc.* *Presso Artaria Comp.: Vienna*, [1795?] *obl.* fol. **E. 1039. (1.)**

GUGLIELMI (Pietro) [La Pastorella Nobile.] Cara mia sposa amata. Aria per il Clavicembalo, *etc.* *Presso Artaria Comp.: Vienna*, [1795?] *obl.* fol. **E. 1039. (7.)**

—— La mia Pastorella. Duetto, *etc.* *Presso Artaria Comp.: Vienna*, [1795?] *obl.* fol. **E. 1039. (3.)**

—— La mia tenera agnellina...Duett. A favorite Duett as sung by Mad^m^ Bolla & Sig^r^ Viganoni, *etc.* [Full Score.] *L. Lavenu: London*, [1800?] fol. **H. 2831. (45.)**

—— Tutto amabile e galante. Cavatina per clavicembalo ricavata dall' Opera La Pastorella Nobile, *etc.* *Presso Artaria Comp.: Vienna*, [1795?] *obl.* fol. **E. 1039. (2.)**

[Le Pazzie d'Orlando.] Overture, *etc.* [P.F.] [1771.] fol.
See Pazzie d'Orlando. **g. 271. b. (11.)**

Sei Quartetti per il Cembalo, due Violini e Violoncello, *etc.* [Separate Parts.] *Printed for the Author: London*, [1768.] fol. **h. 44. a.**
[Another copy.] **h. 44. (1.)**
Wanting the Violin and Violoncello parts.

Six Sonatas for the Harpsichord or Forte Piano...Opera III. *R. Bremner: London*, [1785?] *obl.* fol. **e. 284. c. (2.)**

Tutto amabile e galante.
See supra: [*La Pastorella Nobile.*]

[I Viaggiatori Ridicoli.] The Favourite Songs in the Comic Opera I Viaggiatori Ridicoli, *etc.* [Full Score.] 2 pts. *R. Bremner: London*, [1768.] fol. **H. 348. d. (4.)**

See Amintas. Amintas. An English Opera, *etc.* [Music by...P. Guglielmi, *etc.*] [1769?] *obl.* fol. **E. 899.**

GUGLIELMI (Pietro Carlo) A compir già vo l' impresa. Recitative and Air, with a Violin Obligato, sung by Signora Banti ...in the Opera [by F. Bianchi] of La Vendetta di Nino . . . Arranged for the Piano Forte, with ornaments by D. Corri. *Printed for Corri, Dussek & Co.: London & Edinburgh*, [1794.] fol. **G. 805. d. (13.)**

A compir già vo l' impresa.
See Elouis (J.) A compir...Air [by P. C. Guglielmi]...arranged for the Harp, *etc.* [1800?] fol. **g. 272. k. (9.)**

GUI DE CHÊNE. Le Guy de Chesne. Comédie. *See* Laruette (J. L.)

GUICHARD (François) Avec deux Envoyés d'Hymen. *Couplets Anacréontiques*, chantés...à une Fête de Mariage. [*Paris*,] 1786. 8°. **297. g. 27.**
Mercure de France, Paris, Feb., 1786, *p.* 99.

GUICHARD (François) Le Coin du Feu. *See* Bon. L'Bon Seigneur de not' Village ... Air. Au Coin du Feu [by F. Guichard]. [1785?] 8°. **B. 362. a. (145.)**

—— *See* Couleur. Une Couleur charmante. *Coquelicot*...[Song] Sur l' Air: Au Coin du Feu. [1785?] 8°. **B. 362. a. (149.)**

—— *See* Homme. L'homme qui n'est pas bête...Air: Au coin du feu [by F. Guichard]. [1790?] 8°. **B. 362. a. (148.)**

—— *See* Quand. Quand l'Aquilon s'irrite, *etc.* [Music by F. Guichard.] [1785?] 8°. **B. 362. a. (147.)**

L'Hyver. [Song.] Paroles de M. La Malle. L'air ["Le coin de feu"] est de M. Guichard.
Chez Bignon: [*Paris*, 1785?] 8°. **B. 362. a. (146.)**

Le Joueur du Luth. [Song.] Paroles de Mr. Berquin. [*Paris*, 1790?] 8° **B. 362. e. (73.)**
[Another copy.] **B. 362. b. (116.)**

Les Riens. Chanson, *etc.*
Chez Bignon: [*Paris*, 1785?] 8°. **B. 362. b. (173.)**

See Albanese ( ) Comment voulez vous qu'on vous aime. *Air*...avec Accompagnement de Guithare par Mr. Guichard. 1779. 8°. **B. 362. b. (81.)**

See Canonier Convalescent. Le Canonier Convalescent. Fait historique, *etc.* [With music to two songs by F. Guichard and S. Champein.] [1794.] 8°. **11738. m. 4. (7.)**

See Jadin (L. E.) La Berceuse. Romance ... avec Accomp^t^ de Guittare par le C. Guichard. [1794.] 8°. **B. 352. a. (85.)**

See Je. J'aime Rosette à la folie. *Chanson.* Avec Accompagnement de Guithare par Mr. Guichard. [1779.] 8°. **B. 362. b. (78.)**

See Lagarde (N. de) Soyez toujours Songes charmans. *Ariette*,...Avec Accompagne^mt^ de Guithare par Mr. Guichard. 1779. 8°. **B. 362. g. (77.)**

See Pommiers et le Moulin. On danse bien à la Ville. *Ronde*...Avec accomp^t^ de Piano...par M. L['Abbé] Guichard. [1790?] fol. **G. 554. a. (30.)**

See Rose et Picard. Air et Vaudeville de Rose et Picard [by N. Dalayrac]. Avec Ac. de Guittare par le Citoyen Guichard. [1794.] 8°. **B. 362. d. (14.)**

GUIDETTI (Giovanni) Cantus Ecclesiasticus Officii Maioris Hebdomadæ iuxta ritum Capellæ Sanctissimi Domini nostri Papæ ac Basilicæ Vaticanæ collectus, & emendatus, a Ioanne Guidetto, *etc.*
Ex Typographia Iacobi Tornerij: Romæ, 1587. fol. **G. 893.**

GUIDETTI (Giovanni) Cantus Ecclesiasticus Passionis D. N. Iesu Christi secundum Matthaeum, Marcum, Lucam & Ioannem. Iuxta Ritum Cappellae S. D. N. Papae, ac Sacrosanctae Basilicae Vaticanae. A Ioanne Guidetto . . . in tres Libros diuisus, & . . . Typis datus. Verba Euangelistae. (Verba Christi.) (Verba Turbarum.) 3 pts. *Ex typographia Andreæ Phæi. Sumptibus Io. Dominici Franzini: Romae*, 1637. fol. **F. 12.**

At the end of the Verba Christi and Verba Turbarum parts manuscript antiphons are inserted.

Directorium Chori ad vsum Sacrosanctæ Basilicæ Vaticanæ, & aliarum Cathedralium, & Collegiatarum Ecclesiarum collectum opera Ioannis Guidettii, *etc.* *Apud Robertum Gran Ion: Romæ*, 1582. 8° **A. 218. c.**

Directorium Chori...à Ioanne Guidetto olim editum, & nuper ad nouam Romani Breuiarii correctionem ex præcepto Clementis VIII. impressum restitutum, & plurimis in locis auctum, & emendatum à Ioanne Francisco Massano... Accesserunt...quamplures Hymnorum, & Antiphonarum toni, *etc.* *Apud Stephanum Paulinum: Romae*, 1604. 8°. **A. 218.**

Directorium Chori...Huic postremæ editioni . . . nouissimè accesserunt officium Angeli Custodis, & Missa pro defunctis, cum Antiphonus integris, ac Responsorijs, quæ in defunctorum officio desiderabantur. *Apud Nicolaum Henricum: Monachii*, 1618. 8°. **A. 218. a.**

[Another copy.] **A. 218. d.**

Directorium Chori ... in hac postrema Editione a Canonico Florido de Syluestris à Barbarano emendatum. Continet etiam quamplures Hymnorum, & Antiphonarum Tonos, qui in precedentibus desiderabantur. *Ex Typographia Andreæ Phæi: Romæ*, 1642. 8°. **A. 218. e.**

Directorium Chori...in hac postrema Editione a Nicolao Stamigna...Accommodatum, & Auctum, *&c.* *Typis Vitalis Mascardi: Romæ*, 1665. 8°. **A. 218. b.**

Directorium Chori...in hac postrema editione a D. Francisco Pelichiari...accommodatum, atque pluribus in locis...studio a mendis expurgatum. Novorumque Sanctorum Officiis...auctum. *Ex Typographia Vaticana. Jo: Mariæ Henrici Salvioni Typogr.: Romae*, 1737. 4°. **1221. i. 3.**

GUIGUE ( ) Déclaration d'Amour. [Song.] Musique et Accompagnement de Piano par Guigue, *etc.* *Chez Janet: Paris*, [1800?] fol. **G. 548. (44.)**

GUILAIN ( ) Pièces de Clavecin d'un gout nouveau...Gravées par De Gland, *etc.* *Chez l'Auteur: Paris*, 1739. *obl.* fol. **e. 67.**

GUILLAUME TELL. À Roncevaux dans ces clairs vaux. [Song.] *De Guillaume Tell* [by A. E. M. Grétry]. *Chez Frère:* [*Paris*, 1791.] 8°. **B. 362.** a. **(5.)**

Guillaume Tell. Drame. *See* Grétry (A. E. M.)

GUILLEMAIN (Gabriel) Amusement pour le Violon Seul composé de plusieurs Airs variés de differens Auteurs...Avec douze Caprices...Œuvre XVIII^e^. *Chez Le Clerc: Paris*, [1759.] fol. **K. 7. i. 11.**

Pièces de Claveçin en Sonates avec accompagnement de Violon...Œuvre XIII^e^. *Gravé par M^lle^ Bertin. Chez Madame Boivin: Paris, etc.*, [1745?] fol. **i. 3. (2.)**

Six Sonates en Quatuors, ou Conversations Galantes et amusantes entre une Flûte Traversière, un Violon, une Basse de Viole et la Basse Continue...Oeuvre XII^e^. [Separate Parts.] *Gravez par M^lle^ Bertin. Chez Madame Boivin: Paris*, 1743. fol. **g. 401. (3.)**

GUILLON (Henri Charles) Amis, bénissons le lieu. *Air, etc.* [*Paris,*] 1732. *s. sh.* 4°. **298. a. 25.**

Mercure de France, Oct., 1732.

Dans une paix enchanteresse. *Air de Basse, etc.* [*Paris,*] 1735. *s. sh.* 4°. **297. b. 9.**

Mercure de France, June, 1735.

Je n'ay jamais appris fa mi ré ut si la. *Air.* [*Paris,*] 1726. *s. sh.* 4°. **297. a. 19.**

Mercure de France, Feb., 1726.

Ne nous préférons point aux Belles. *Vaudeville, etc.* [*Paris,*] 1733. *s. sh.* 4°. **298. a. 29.**

Mercure de France, July, 1733.

Papillon. [Song.] [*Paris,*] 1734. *s. sh.* 4°. **297. b. 6.**

Mercure de France, Dec., 1734.

Une rencontre, amy, nous mène au Cabaret. *Duo, etc.* [*Paris,*] 1733. *s. sh.* 4°. **298. a. 30.**

Mercure de France, Oct., 1733.

Le Rhume, *etc.* [Song, words by] M. de V. D. [*Paris,*] 1733. *s. sh.* 4°. **297. b. 1.**

Mercure de France, Dec., 1733.

Vous qui croyez qu'à la science. *Vaudeville, etc.* [*Paris,*] 1734. *s. sh.* 4°. **297. b. 4.**

Mercure de France, July, 1734.

GUILLOT. Guillot un jour trouva Lisette. Ariette. *See* Erreur d'un Moment.

GUILLOTINE. La Guillotine. Song. *See* BRISTOW ( )

GUITARRA ESPAÑOLA. Guitarra Española, y Vandola en dos maneras de Guitarra, Castellana, y Cathalana de cinco Ordenes, la qual enseña de templar, y tañer rasgodo, todos los puntos naturales, y b, mollados con estilo maravilloso, y para poner en ella qualquier tono, se pone una tabla, con la qual podrá...cifrar el tono y despues tañer, y cantarle por doze modos, *etc.* (Tractat Brev, y Explicacio dels Punts de la Guitarra, en Ydioma Cathala, *etc.*) 2 pts. *Por Antonio Oliva : Gerona*, (1639.) 12°. **7897. a. 3.**

GULDE-JAER. Gulde-Jaer Ons Heeren Iesu Christi. [Hymns.
See HYMNS. [*Dutch.*]

GULDEN (HEINRICH WILHELM) Leben des berühmten Tonkünstlers Heinrich Wilhelm Gulden nachher genannt Guglielmo Enrico Fiorino. Erster Theil. [By J. F. Reichardt.] *Bei A. Mylius : Berlin*, 1779. 8°. **10708. aa. 3.**
No more published.

GULDENE A. B. C. Das Guldene A. B. C. Das ist: Ein newes Geistliches Lied von der H. Jungkfrawen Scholastica, *etc.* 1641. 8°. *See* SCHOLASTICA. Scholastica die Schulerin, *etc.* **3437. aa. 59.**

GULNARE. Gulnare ou l'Esclave Persanne. Comédie. *See* DALAYRAC (N.)

Ouverture de Gulnare [by N. Dalayrac] avec des Romances pour Forte Piano ou Harpe, avec accompagnement de Violon. *Aux Adresses Ordinaires : Paris*, [1797?] fol. **H. 538. f. (1.)**

GUMPELZHAIMER (ADAM) Compendium Musicae Latino-Germanicum...Nunc Editione hac Tertia non nusqvam correctum, & auctum. *Typis & impēsis Valentini Schœnigij : Augustæ*, 1600. 4°. **K. 2. c. 2.**
Wanting fols. P, P₁, & P₂. This work contains compositions by the following : A. Gumpelzhaimer, M. Asola, J. L. Hassler, P. Peet[rius], F. Las Infantas, F. Cornazzano, J. J. Cilano, R. del Mel, M. Pankormitano, Josquin, O. di Lassus, J. Reiner, P. Nenna, G. P. Gallo, G. de Antiquis, S. de Felis and C. V. Fanelli.

Compendium Musicæ Latino-Germanicum: Nunc Editione hac Sexta non nusquam correctum, & auctum. *Typis et impensis Iohannis Udalrici Schœnigij : Augustæ*, 1616. 4°. **K. 2. c. 1.**
A presentation copy, with an autograph inscription by the author to Georg Gumpelzhaimer. On vellum, with illuminated title-page, headings, etc. Between fol. 3 and 4 a leaf is inserted, on which a coloured print of Gumpelzhaimer is mounted.

GUMPELZHAIMER (ADAM) Contrapunctus quatuor & quinque uocum, *etc.* Cantus. *Excusum typis Valentini Schœnigij : Augustæ*, 1595. 4°. **C. 63. b.**

Neüe Teütsche Geistliche Lieder, mit dreien Stimmen, nach art der Welschen Villanellen, welche nit allein lieblich zusingen, sondern auch auff allerlei Instrumenten zugebranchen, *etc.* Cantus. *Valentin Schönigk : Augspurg*, 1591. 4°. **C. 63.**

Neüe Teütsche Geistliche Lieder, nach art der Welschen Canzonen, mit vier Stimmen componirt, *etc.* Discantus. *Valentin Schönigk : Augspurg*, 1594. 4°. **C. 63. a.**

Psalmus LI. Octo Vocum, *etc.* Bassus I. Chori. *Valentinus Schoenigius : Augustae Vindelicorum*, 1604. 4°. **C. 63. d.**
This work also contains a Pater Noster by J. L. Hasler.

Sacrorum Concentuum Octonis Vocibus Modulandorum ... Liber Primus, Nunc primùm editus. Bassus I. Chori. *Apud Valentinum Schœniggium : Augustæ Vindelicorum*, 1601. 4°. **C. 63. c.**

Wirtzgärtlins, Teütsch vnd Lateinischer Geistlicher Lieder, Erster Theil, Nach art der Welschen Canzonen, mit vier Stimmen componirt, vnd nun zum andernmal inn Truck verfertiget, *etc.* Altus. *Johann Ulrich Schönigk : Augspurg*, 1619. 4°. **C. 63. e. (1.)**

Wirtzgärtlins, Teütsch vnd Lateinischer Geistlicher Lieder, Ander Theil, Mit vier Stimmen Componiert, vnd inn Truckh verfertiget, *etc.* Altus. *Johann Ulrich Schönigk : Augspurg*, 1619. 4°. **C. 63. e. (2.)**

Zwai Schöne Weihenächt Lieder ... Das Erste: Gelobet seistu Jesu Christ...Das Ander: Von Himmel hoch da kom ich her ... Mit vier Stimmen componiert ... Item das alte Gelobet, Fit porta Christi vnd alte Joseph mit V. Stimmen, Incerti autoris, *etc.* Altus. *Johann Ulrich Schönigk : Augspurg*, 1618. 4°. **C. 63. f.**

See FABER (H.) Compendium Musicæ... præceptis & exemplis auctum studio & operâ Adami Gumpelzhaimeri, *etc.* 1591. 4°. **785. h. 48.**

GUNN (BARNABAS) Two Cantata's, and Six Songs, *etc.* *R. Raikes : Gloucester*, 1736. 4°. **F. 52.**

Six Setts of Lessons for the Harpsichord. *Printed for J. Johnson : London*, [1745?] *obl.* fol. **e. 5. n. (2.)**
[Another copy.] **e. 5. b. (3.)**

GUNN (Barnabas) Six Solos for the Violin and Violoncello, with a Thorough Bass for the Harpsichord. *M. Broome: Birmingham*, 1745. fol. g. 974.

Twelve English Songs, Serious and Humourous, with a Thorough Bass for the Harpsichord, *etc.* *J. Johnson, for the Author: London*, [1750?] fol. G. 806. i. (4.)

GUNN (John) Forty favorite Scotch Airs, adapted for a Violin, German Flute, or Violoncello... being a Supplement to the Examples in the Theory & Practice of fingering the Violoncello. *Printed for the Editor: London*, [1791?] fol. g. 500. (7.)

[Another copy.] g. 24. (10.)

The Art of Playing the German-Flute on new principles, ... To which are added, copious examples in an elegant Stile, *etc.* FEW MS. NOTES. *Sold by the Author: London*, [1793.] fol. h. 2098. (1.)

The composers named in this work are: C. Schetky, Fisher, [J. C.] Bach, Pleyel, Giordani, Gehot, Dothel, Crosse, Deviene, Prati, Haydn and Boccherini.

The School of the German-Flute... Book the first. Containing ... 56 ... Italian, English, Scotch, & French Airs, adapted as progressive lessons for two Flutes, *etc.* *The Author: London*, [1795?] fol. h. 2098. (2.)

The following composers are named in this work: Dr. Harrington, Pleyel, Gresnick, Monsigny, Millico, Pasquali, Grétry, Purcell, C. Schetky, Dalayrac, Paisiello, Guglielmi, Mortellari, Handel, Gluck, Martini, Naumann, Smith and Jenner.

The Theory and Practice of fingering the Violoncello, *etc.* *Printed for the Author: London*, [1720?] fol. g. 500. (6.)

This work contains compositions by H. Le Jeune, Corelli, Handel, Haydn, Marcello, Borghi, Reinagle, Duport, Luja and Reicha.

See Borghese (A. D. R.) A New... System of Music ... Translated ... by J. Gunn, *etc.* 1790. fol. 7896. h. 12.

GÜNTHER (Carl Friedrich) *See* Guenther.

GUSMAN. Gusman disait à sa bergère. [Song.] *See* Isabelle et Fernand.

GUSSAGHUS (Cæsarius) *See* Gussago.

GUSSAGO (Cesareo) Psalmi ad Vesperas Solemnitatum Totius Anni Octonis Vocibus decantandi, Una cum Litanijs Integerrimę ac Sacratiss. Virginis Marię, ac etiam Litanię B. M. V. vna cum Magnificat duodenis vocibus, *etc.* Altus Primi Chori. (Cantus Secundi Chori.) 2 pts. *Apud Ricciardum Amadinum: Venetijs*, 1610. 4°. D. 52.

GUSTAVE ( ) Un jour dans une grotte obscure. *Romance à trois notes*... [words] par Duparc, *etc.* *Au Magazin de Musique dirigé par MM. Chérubini, Méhul, etc.: Paris*, [1800?] fol. G. 548. (42.)

GUTHMANN (Friedrich) Six Duos à Deux Violons, *etc.* [Separate Parts.] *Chez Imbault: Paris*, [1790?] fol. g. 421. t. (8.)

GUY DE CHESNE. Le Guy de Chesne. Comédie. *See* La Ruette (J. L.)

GUYOT (Cl.) Les Chansons pour Danser et pour Boire du Sieur Guyot. 1654. *See* Chansons.—2. Recueil de differens Livres de Chansons, *etc.* Liv. vi. 1699. 8°. A. 428.

GYROWETZ (Adalbert) Eight Italian Arietts with an Accompaniment for the Piano Forte, *etc.* *Printed for Lewis, Houston & Hyde: London*, [1796?] fol. G. 198. (5.)

Six Italian Ariettes, with an Accompaniment for the Harp, or Piano-Forte... Op. 5. *J. Dale: London*, [1792?] *obl.* fol. D. 370. (1.)

Six Italian Duetts, for Two Voices, with an Accompaniment for the Harp, or Piano-Forte... Op. xiii. *J. Dale: London*, [1794?] *obl.* fol. D. 370. (8.)

A Notturno for the Piano Forte with Accompaniments for the Violin & Violoncello... Op. 21. [Separate Parts.] *Longman & Broderip: London*, [1796?] fol. g. 161. d. (3.)

Gyrowetz Favorite Overture—No. 11—performed at the Private Theatre... Adapted for the Piano Forte by Master Cooke. *B. Cooke: Dublin*, [1795?] fol. h. 1480. i. (12.)

Six Quatuors pour deux Violons, Alto et Basse. ∴ Œuvre 1er. [Separate Parts.] *Chez Imbault: Paris*, [1788?] fol. g. 402. (1.)

Three Quartettos for two Violins, Tenor and Violoncello ... Opera iiide. [Separate Parts.] *Printed for the Author: London*, [1790?] fol. g. 213. (3.)

Six Quatuors Concertans pour deux Violons, Alto et Basse... 2e Livre de Quatuors. [Separate Parts.] *Chez Imbault: Paris*, [1789?] fol. g. 402. (2.)

Six Quatuors pour deux Violons, Alto et Basse... 3e Livre de Quatuors. [Separate Parts.] *Chez Imbault: Paris*, [1790?] fol. g. 402. (3.)

Trois Quatuors Concertans pour Deux Violons, Alto & Violoncelle . . . Oeuv. xvi. *Chez I. C. Gombart et Comp.: Augsbourg*, [1800?] fol. g. 410. a. (4.)

GYROWETZ (ADALBERT) Trois Quatuors pour deux Violons, Alto et Basse ... Ocuvre 25e. Gravés par Richomme. [Separate Parts.] *Chez Pleyel : Paris*, [1795 ?] fol. **g. 402. (4.)**

1re Sinfonie Périodique. Divers Instrumens. [Separate Parts.] *Chez Imbault : Paris*, [1790.] fol. **h. 3210. (3.)**

2e Sinfonie Périodique. Divers Instrumens. [Separate Parts.] *Chez Imbault : Paris*, [1790 ?] fol. **h. 3210. (4.)**

6me Simphonie. [*Paris* ? 1790 ?] fol. **h. 3210. (2a.)**

The Flute parts only.

7e Sinfonie Périodique. Divers Instrumens. [Separate Parts.] *Chez Imbault : Paris*, [1790 ?] fol. **h. 3210. (5.)**

13e Sérénade en Sinfonie. *Chez Imbault : Paris*, [1790 ?] fol. **h. 3210. (5a.)**

The Alto Secondo and Flauto Secondo parts only.

A Sonata [in F] for the Piano Forte or Harpsichord with Accompaniments for a Violin and Violoncello. [Separate Parts.] *Printed for the Author : London*, [1790.] fol. **g. 418. a. (3.)**

Sonate [in G] with Accompan[s] for Violino or Flauto & Violoncello. [Separate Parts.] *See* LONGMAN AND BRODERIP. Longman and Broderip's Collection of...Music for the...Piano Forte. No. 9. [1795 ?] fol. **g. 192. (4.)**

Three Sonatas for the Piano Forte or Harpsichord, with Accompaniments for a Violin & Violoncello...Op. IX. [Separate Parts.] *Longman & Broderip : London*, [1793 ?] fol. **g. 161. d. (1.)**

GYROWETZ (ADALBERT) Three Sonatas for the Piano Forte, with Accompaniments for a Violin and Violoncello...Opera 14. [Separate Parts.] *J. Dale : London*, [1794 ?] fol. **g. 161. d. (2.)**

Three Sonatas for the Grand & Small Piano Forte ... with Accompaniments for a Violin & Violoncello ... Op. 18. [Separate Parts.] *Longman & Broderip : London*, [1795 ?] fol. **g. 161. g. (1.)**

Three Grand Sonatas for the Piano Forte with an Accompaniment for a Violin or Flute and Violoncello...Op. 20. [Separate Parts.] *F. Linley : London*, [1796.] fol. **g. 161. g. (2.)**

Three Sonatas, for the Piano Forte with Accompanyments for the Violin & Violoncello...Op. 22. [Separate Parts.] *Longman & Broderip : London*, [1797 ?] fol. **g. 161. d. (4.)**

Three Sonatas for the Piano Forte, with an Accompaniment for a Violin and Violoncello...Op. 23. [Separate Parts.] *Longman, Clementi & Comp[y] : London*, [1799.] fol. **g. 161. d. (5.)**

Three Trios for a German-Flute, Violin and Violoncello. Op. 4. 2 Books. [Separate Parts.] *Printed for A. Hamilton : London*, [1800 ?] fol. **g. 274. b. (1.)**

[Trio. P. F., Violin and Violoncello.] Sonata. Opera 15. [Separate Parts.] *See* LONGMAN AND BRODERIP. Longman and Broderip's Collection of...Music for the...Piano Forte. No. 5. [1795 ?] fol. **g. 192. (4.)**

GZAUN ( ) *See* GRAUN (C. H.) or (J. G.)

H., C. A Certain Cure for Jealousy. [Song.] Set by C. H. [*London* ? 1720 ?] *s. sh.* fol. **G. 316. d. (160.)**

[Another edition.] A Certain Cure for Jealousy. [Song.] By C. H. [*London*, 1720 ?] *s. sh.* fol. **I. 530. (62.)**

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H., H. Spring, a Two-Part Song, composed and set to Music by Mr. H. H. of Smarden, in Kent. [*London*, 1761.] S°. **P.P. 5441.**

Royal Magazine, Vol. IV., p. 251.

See CLARI (G. C. M.) Sei Madrigali, *etc.* [Edited by H. H., i.e. Henry Harington ?] [1765 ?] fol. **H. 1352. a.**

H., I. *See* HYMNS. [*Dutch.*] Sommige Geestelijcke, Christelijcke Liederen ende Lof-sangen, *etc.* [Compiled by I. H.] 1682. 12°. **3433. de. 33. (2.)**

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See COME. Come tune the Solemn Strain. *Glee, etc.* [Signed "J. H.," i.e. J. Hindle?] [1788?] fol.

H., J. G. G. W. Burmanns Kleine Lieder für kleine Mädchen, in Musik gesetzt von J. G. H. *Auf Kosten C. U. Ringmachers: Berlin*, 1774. *obl.* 12°. **A. 698.**

H., S. Freundschaft und Liebe. [Song, words by H. A. O. Reichard.] *Gotha*, 1783. 4°. **11522. f. 28.**
Part of Reichard's 'Gedichte.'

Grabgesang. [Words by H. A. O. Reichard.] *Gotha*, 1783. 4°. **11522. f. 28.**
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Reflection, a favorite Ariette, with an Accompaniment for the Piano Forte, Harp, Guitar and Flute, *etc.* *W. Rolfe: London*, [1795?] fol. **G. 424. b. (1.)**

HAAS (ILDEFONSUS) XXXII. Hymni Vespertini...à 5 Vocibus...duobus Violinis & duplici Basso Generali . . . Opus 1. [Separate Parts.] *Typis & Sumptibus Joannis Jocobi Lotteri: Augustæ Vindelicorum*, 1764. fol. **H. 3105.**

XV. Offertoria pro Omni Die ac Festo per Annum cum Vocibus et Instrumentis consuetis...Opus II. [Separate Parts.] *Typis & Sumptibus Joannis Jacobi Lotteri: Augustæ Vindelicorum*, 1766. fol. **H. 3105. a.**

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HABIT DU CHEVALIER DE GRAMMONT. L'Habit du Chevalier de Grammont. Opéra. *See* ELER (A.)

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HACKNEY. The Hackney Damsells Pastime. [Ballad.] *See* ONE. One Evening in hot weather, *etc.* [1685?] *s. sh.* fol. **Case 39. k. 6. (14.)**

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HAD. Had I a heart for falsehood fram'd. [Song.] *See* DUENNA.

Had I but the wings of a dove. *The Lover's Absence.* A new Song: sung by Miss Falkner. [Music by J. Taylor.] [*London*, 1749.] 8°. **157. i. 11.**
The London Magazine, 1749, *p.* 136.

Had I but the Wings of a Dove. *A Song.* Sung by Miss Falkner. [Music by J. Taylor.] [*London*, 1750?] *s. sh.* fol. **G. 308. (54.)**

[Another edition.] Had I but the Wings of a Dove. *The Enamour'd Swain, etc.* [Music by J. Taylor.] *See* CHLOE. Chloe, or the Musical Magazine, *etc.* No. 43. [1760?] fol. **G. 433.**

Had I but the Wings of a Dove. [Song.] *See* TAYLOR (J.)

Had I the Pinions of a Dove. Ballad. *See* BLEWITT (J.)

Had Molly but known. *The Je ne sçai quoi.* [Song.] [*London*, 1730?] *s. sh.* fol. **G. 308. (27.)**

Had Neptune when first he took Charge of the Sea. Song. *See* POPELY (W.)

Had Phillis been as heretofore. *The Advice.* [Song.] [*London*, 1730?] *s. sh.* fol. **G. 308. (26.)**

HADRIANIUS (EMANUEL) *See* ADRIANSEN.

HAEFTEN (BENEDICTUS VAN) Den Lust-Hof der Christelycke Leeringhe, beplant met gheestelycke Liedekens, Tot verklaringhe vanden Catechismus des Artsbischdoms van Mechelen, *etc.* *By Hieronymus Verdussen: Antwerpen*, 1622. 4°. **K. 3. h. 14.**

[Another copy.] **11555. d. 15.**

HAENDEL (Georg Friedrich)

Arrangement.

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6. Duets and Single Songs.
7. Instrumental.
8. Doubtful and Spurious works.
9. Appendix.
10. Index of Vocal Numbers.

1. Arnold's Edition.

[The Works of G. F. Handel, edited in score by Samuel Arnold.] 180 Nos. bound in 54 vols. *London*, 1789-1797. fol. **I. 50.**

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a. Vocal.

Israel in Babylon. An Oratorio. As Perform'd at the Theatre Royal in Covent-Garden. The Musick Selected from the Works compos'd by Mr. Handel. [Compiled by E. Toms. P. F. Score.] *Printed for I. Walsh: London*, [1765.] *obl.* fol. **E. 452. i.**

[Lucio Vero.] The Favourite Songs in the Opera call'd Lucius Verus, *etc.* [Full Score.] *Printed for I. Walsh: London*, [1748.] fol. **G. 194. (6.)**

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Handel's Songs. Selected from his Latest Oratorios for the Harpsicord, Voice, Hoboy, or German Flute, *etc.* 5 vols. *Printed for I. Walsh* (*H. Wright*)*: London*, [1749?-1755?] **E. 146. a.**

Imperfect, wanting Vol. I. Vol. III. is a reprint, with a new title-page, published by H. Wright about 1780.

b. Instrumental.

Handel's Hallelujah in the Messiah, and Grand Coronation Anthem; to which are prefix'd Two New Fugues; the whole adapted & composed for 2 Performers on one Organ or Harpsichord by J. Marsh. *R. Bremner: London*, [1780?] fol. **H. 2815. d. (4.)**

The Lady's Banquet. Sixth Book. Being a Collection of all the Sarabands, Jiggs, Gavots, Minuets and Marches perform'd in all the late Operas, compos'd by Mr. Handel. Set for the Violin or Harpsicord. *Printed for I. Walsh: London*, [1735.] *obl.* fol. **c. 60. (2.)**

Handel's Favourite Minuets from his Operas & Oratorios with those made for the Balls at Court, for the Harpsicord, German Flute, Violin or Guitar. *Printed for I. Walsh: London*, [1755?] 8°. **e. 438. c.**

Pp. 33-36 *mutilated.*

HAENDEL (Georg Friedrich) [Minuets. Walsh's Collection, p. 13.] Love Triumphant. [Song, arranged to a Minuet by Handel.] *See* When. When I beheld Clarinda's Eyes, *etc.* [1715?] *s. sh.* fol. **G. 313. (42.)**

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—— [p. 29.] When I survey Clarinda's Charms. *A Song.* The Words made by Mr. B. to a Favourite Minuet of Mr. Handel's. [*London*, 1725?] *s. sh.* fol. **G. 316. f. (96.)**

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The composers named in this collection are: Handel, Stanley, Wadyman or Wideman, Festing and Arne.

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Some of the parts are in manuscript.

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and the most Eminent Masters. 4 pts. *Printed for I. Walsh: London*, [1760?] 8°. **e. 438. d.**

Each book has a separate title-page, but the pagination is continuous. The composers named are: Grano, Geminiani, Dubourg, Arne, Titcomb, Whinfield, Shoar [Shore], St. Martini and Handel.

3. Church Music.

[Chandos Anthems. No. V^a. I will magnify Thee.] Every day will I give thanks. Solo Anthem, *etc.* *R. Birchall: London*, [1790?] fol. **G. 805. (29.)**

No. 15, Vol. 2 of "Bland's Collection of Divine Music."

Handel's Celebrated Coronation Anthems in Score for Voices & Instruments. Vol. I. *Printed for I. Walsh: London*, [1750?] fol. **H. 991. j. (1.)**

Vol. II. contains the Funeral Anthem.

Handel's Celebrated Coronation Anthems in Score, for Voices & Instruments. Vol. I. *Printed for W. Randall: London*, [1770?] fol. **I. 114. a. (1.)**

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—— [My heart is inditing. Voice parts only.] *See* Newton (J. W.) Psalmody Improved: in a Collection of Psalm Tunes ... to which is added a Celebrated Anthem, by G. F. Handel, *etc.* 1775. 8°. **C. 565.**

—— [Zadok the Priest.] Handel's Celebrated Coronation Anthem set for the Voice and Harpsichord in a manner never before Printed. *Printed for W. Randall: London*, [1770?] fol. **G. 805. r. (7.)**

—— [Zadok the Priest.] Handel's Grand Coronation Anthem for the Harpsichord or Piano Forte. *W. Boag: London*, [1790?] fol. **G. 805. b. (49.)**

—— [Zadok the Priest. God save the King.] Handel's Coronation Anthem arranged as a Duett for two Performers on one Piano Forte by I. C. Pring. *G. Walker: London*, [1795?] fol. **g. 272. o. (10.)**

The Anthem which was Perform'd in Westminster Abby [*sic*] at the Funeral of Her most Sacred Majesty Queen Caroline. Vol. II. [Full Score.] *Printed for I. Walsh: London*, [1750?] fol. **H. 991. j. (2.)**

Vol. I. contains the Coronation Anthems.

The Anthem which was Perform'd in Westminster Abby [*sic*] at the Funeral of ... Queen Caroline. Vol. II. [Full Score.] *Printed for W. Randall: London*, [1770?] fol. **I. 114. a. (2.)**

A reprint of Walsh's edition.

[Funeral Anthem.] Empfindungen am Grabe Jesu. Ein Oratorium. Partitur [and voice parts]. *Breitkopf und Härtel: Leipzig*, [1780?] fol. **H. 991. t.**

HAENDEL (Georg Friedrich) Handel's Grand Dettingen Te Deum in Score for Voices and Instruments ... Vol. IV. *Printed for W. Randall: London*, [1770?] fol. **I. 114. a. (4.)**

[Utrecht] Te Deum et Jubilate, for Voices and Instruments. Perform'd before the Sons of the Clergy at the Cathedral-Church of St. Paul. [Full Score.] *Printed for W. Randall: London*, [1770?] fol. **I. 114. a. (3.)**

[Utrecht] Jubilate Deo ... for the Voice, Harpsichord and Violin; with the Chorusses in Score, *etc.* *Printed for Harrison & Co.: London*, [1790?] *obl.* fol. **E. 146. c. (2.)**

4. Operas.

Admeto.

Admetus, an Opera, *etc.* [Full Score.] *J. Cluer: London*, [1727.] fol. **F. 90.**

Admetus, for a Flute. The Ariets with their Symphonys for a single Flute and the Duet for two Flutes, *etc.* *Printed for I. Walsh and Ioseph Hare: London*, [1730?] *obl.* 4°. **a. 206. (6.)**

Overture. [Act I. Orchestral Parts.] *See* Overtures. Six Overtures ... 3rd Collection. No. 4. [1728?] fol. **h. 3211. (3.)**

Overture. [Act II. Orchestral Parts.] *See* Overtures. Six Overtures ... 4th Collection. No. 1. [1728?] fol. **h. 3211. (4.)**

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Ætius. *See* infra: [*Ezio.*]

Agrippina.

Overture. [Orchestral Parts.] *See* Overtures. Six Overtures ... 4th Collection. No. 6. [1728?] fol. **h. 3211. (4.)**

Ho un non so che nel cor.—'Tis not y^r Wealth, My Dear. [Song.] *Sung by Sig^ra Francesca Vanini Boschi* in the Opera of Pyrrhus. Compos'd by Mr. Handell. [*London*, 1710?] *s. sh.* fol. **G. 305. (189.)**

[Another copy.] **G. 312. (9.)**

[Another edition.] Ho un non so che nel cor, *etc.* [*London*, 1715?] *s. sh.* fol. **H. 1601. (425.)**

—— *See* Pirro e Demetrio. Conjugal Love, [Song,] made ... to an Air [from G. F. Handel's 'Agrippina,' introduced] in Pyrrhus. [1710?] *s. sh.* fol. **H. 1601. (219.)**

HAENDEL (Georg Friedrich)

Alcina.

[The Songs in Alcina.] [*J. Walsh : London*, 1735.] fol. **H. 299. o. (2.)**

Wanting the title-page.

Alcina, an Opera, as it is Perform'd at the Theatre Royal in Covent Garden. [Words by A. Marchi. Full Score.] *Printed for I. Walsh : London*, [1736?] fol. **G. 166.**

Overture. [Orchestral Parts.] *See* supra : Six Overtures...Sixth Collection. No. 4.

—— Minuet. [P. F.] [1775?] *s. sh.* fol. *See* Minuets. **H. 1994. a. (206*.)**

—— [Musette.] Bird of May. [Song.] *To a Favourite aire in Alcina, etc.* [Words by J. Lockman.] [*London*, 1740?] *s. sh.* fol. **G. 306. (252.)**

—— [Musette.] Bird of May. *To a Nightingale* [Song.] The words by the Author. The adieu to the Spring Gardens at Vaux Hall. To a Favourite Air in Alcina, *etc.* [*London*? 1740?] *s. sh.* fol. **G. 316. h. (10.)**

—— [Musette.] Bird of May. [Song.] *To a Favourite Air, etc. Printed for J. Simpson :* [*London*, 1745?] *s. sh.* fol. **G. 315. (123.)**

—— [Musette.] Bird of May. [Song.] *To a Favourite Aire in Alcina, etc.* *See* Chloe. Chloe, or the Musical Magazine, *etc.* No. 77. [1760?] fol. **G. 433.**

—— [Musette.] The Request to the Nightingale. [Song.] *R. Falkener : London*, [1775?] *s. sh.* fol. **H. 1994. a. (206.)**

Ah mio Cor. *See* Alcina. Ah mio Cor, as Sung by Madame Mara in Alcina. [1795?] fol. **G. 805. f. (1.)**

[Verdi prati.] Love sweet poison. *A Favourite Song*, sung by Mrs. Kennedy, *etc.* [*London*, 1783.] 8°. **2117. c.**

The European Magazine, Vol. III., p. 137.

Alessandro.

Alexander, an Opera. [Words by P. Rolli. Full Score.] *J. Cluer : London*, [1726.] fol. **G. 168. d.**

The Most Celebrated Songs in the Opera of Alexander. (A 2d Collection of the most celebrated Songs in...Alexander.) 2 Books. [*J. Walsh.*] *Sold at the Musick Shops :* [*London*, 1726?] fol. **G. 195. (4.)**

[Another copy. Book I.] **H. 230. f. (6.)**

Wanting the title-page.

Alexander, for a Flute. The Ariets with their Symphonys for a single Flute and the Duet for two Flutes, *etc. Printed for I. Walsh & Ioseph Hare : London*, [1726?] *obl.* 4°. **a. 206. (7.)**

HAENDEL (Georg Friedrich) Overture. [Orchestral Parts.] *See* Overtures. Six Overtures...4th Collection. No. 2. [1728?] fol. **h. 3211. (4.)**

Alessandro Severo.

Overture. [Orchestral Parts.] *See* supra : Six Overtures . . . Seventh Collection. No. 3.

Amadigi.

Overture. [Orchestral Parts.] *See* Overtures. Six Overtures...3d collection. No. 2. [1728?] fol. **h. 3211. (3.)**

[Ch'io lasci mai d'amare.] *See* Love. Love grows fiercer by denials. *A New Song, etc.* [Words, by P. A. Motteux, adapted to 'Ch'io lasci mai d'amare,' *etc.*] [1720?] *s. sh.* fol. **H. 1601. (292.)**

—— [For editions of this song published anonymously :] *See* Che.

Arianna.

Ariadne, an Opera, *&c.* [Words by F. Colman. Full Score.] *Printed for I. Walsh : London*, [1737.] fol. **G. 167.**

Overture. [Orchestral Parts.] *See* supra : Six Overtures...Fifth Collection. No. 1.

—— [Minuet.] How is it possible. [Song.] *A Favourite Aire...in Ariadne.* [*London*, 1735?] *s. sh.* fol. **G. 306. (253.)**

—— [Minuet.] How is it possible, *etc.* *See* Chloe. Chloe, or the Musical Magazine, *etc.* No. 77. [1760?] fol. **G. 433.**

[For songs, *etc.*, published anonymously :] *See* Arianna.

Ariodante.

Overture. [Orchestral Parts.] *See* supra : Six Overtures...Sixth Collection. No. 5.

Arminio.

Arminius. An Opera as it is Perform'd at the Theatre Royal in Covent Garden, *etc.* [Full Score.] *Printed for I. Walsh : London*, [1737.] fol. **G. 164.**

Overture. [Orchestral Parts.] *See* supra : Six Overtures...Sixth Collection. No. 2.

Atalanta.

Atalanta, an Opera, as it is Perform'd at the Theatre Royal in Covent Garden, *etc.* [Full Score.] *Printed for I. Walsh : London*, [1736.] fol. **G. 163.**

Overture. [Orchestral Parts.] *See* supra : Six Overtures...Sixth Collection. No. 3.

[S'è tuo piacer.] If Love my dearest Treasure. *A Favourite Aire...in Atalanta.* [*London*, 1737?] *s. sh.* fol. **G. 309. (22.)**

[For songs, &c., published anonymously :] *See* Atalanta.

HAENDEL (Georg Friedrich)

Berenice.

Berenice, an Opera, as it is Perform'd at the Theatre Royal in Covent Garden, *etc.* [Full Score.] *Printed for I. Walsh: London*, [1737.] fol. **G. 168.**

Overture. [Orchestral Parts.] *See* supra: Six Overtures . . . Seventh Collection. No. 5.

Deidamia.

Deidamia, an Opera. [Libretto by P. Rolli. Full Score.] *Printed for J. Walsh: London*, [1741.] fol. **G. 162**

Ezio.

Ætius, an Opera, as it is Perform'd at the King's Theatre, *etc.* [Libretto by P. Metastasio. Full Score.] *Printed for I. Walsh: London*, [1732.] fol. **I. 111.**

Overture. [Orchestral Parts.] *See* supra. Six Overtures...Fifth Collection. No. 4.

[Stringo al fine.] The Advice, *etc.* [Song.] [*London*, 1735?] *s. sh.* fol. **G. 316. e. (85.)**

—— The Advice. [Song.] For Two Voices. *R. Falkener: London*, [1775?] *s. sh.* fol. **H. 1994. a. (77.)**

—— Spring renewing all things Gay. *A Song, etc.* [*London*, 1745?] *s. sh.* fol. **G. 305. (238.)**

—— [Another copy.] **G. 311. (57.)**

[For songs, &c., published anonymously:] *See* Ezio.

Faramondo.

Faramondo, an Opera, as it is Perform'd at the King's Theatre, *etc.* [Libretto by A. Zeno. Full Score.] *Printed for I. Walsh: London*, [1738.] fol. **G. 161.**

Overture. [Orchestral Parts.] *See* supra: Six Overtures. Seventh Collection. No. 2.

Flavio.

Flavius, an Opera, as it was Perform'd at the King's Theatre for the Royal Accademy...Publish'd by the Author. [Libretto by N. Haym. Full Score.] *I. Walsh and In° & Ioseph Hare: London*, [1723.] fol. **H. 299. a.**

Flavius, for a Flute. The Ariets with their Symphonys for a single Flute and the Duets for two Flutes of that Celebrated Opera, *etc.* *I. Walsh & Ioseph Hare: London*, [1726?] *obl.* 4°. **a. 206. a. (3.)**

Overture. [Orchestral Parts.] *See* Overtures. Six Overtures...2d Collection. No. 2. [1725?] fol. **h. 3211. (2.)**

HAENDEL (Georg Friedrich)

Floridante.

Floridant. An Opera as it was Perform'd at the King's Theatre for the Royal Accademy...Publish'd by the Author. [Libretto by P. Rolli. Full Score.] *I. Walsh...and In° & Ioseph Hare: London*, [1722?] fol. **H. 299. b. (1.)**

All the Additional Celebrated Aires in... Floridante. *Printed for R. Meares: London*, [1723.] fol. **H. 229. b. (2.)** *Engraved by Cross.*

Floridant, for a Flute. The Ariets with their Symphonys for a single Flute and the Duets for two Flutes of that Celebrated Opera, *etc.* *I. Walsh and In° & Ioseph Hare: London*, [1725?] *obl.* 4°. **a. 206. a. (5.)**

Overture. [Orchestral Parts.] *See* Overtures. Six Overtures. 2d Collection. No. 1. [1725?] **h. 3211. (2.)**

Se risolvi abbandonarmi. Talk to me no more of Glory. [For editions of this song published anonymously with English words:] *See* Talk.

[Vanne segui.] The Impatient Lover. [Song.] Made to a Favourite Minuet of Mr. Handels. [*London*, 1723?] *s. sh.* fol. **G. 305. (191.)**

Vanne segui.—Oh my Treasure. [Song.] *A Favourite Minuet, etc.* [*London*, 1730?] *s. sh.* fol. **G. 315. (116.)**

[For songs, &c., published anonymously:] *See* Floridante.

Giulio Cesare.

Julius Cæsar: an Opera, *etc.* [Libretto by N. Haym. Full Score.] *Printed at Cluer's Printing-Office: London*, [1724.] 8°. **D. 310. a.**

Julius Cæsar, for a Flute. The Ariets with their Symphonys for a single Flute and the Duets for two Flutes of that Celebrated Opera, *etc.* *Printed for I. Walsh and In° & Ioseph Hare: London*, [1725?] *obl.* 4°. **a. 206. a. (2.)**

Overture. [Orchestral Parts.] *See* Overtures. Six Overtures . . . 3d Collection. No. 6. [1728?] fol. **h. 3211. (3.)**

[For editions and detached songs, &c., published anonymously:] *See* Giulio Cesare.

Giustino.

Justin, an Opera, as it is Perform'd at the Theatre Royal in Covent Garden, *etc.* [Full Score.] *Printed for I. Walsh: London*, [1737.] fol. **H. 299. c.**

HAENDEL (Georg Friedrich) Overture. [Orchestral Parts.] *See* supra: Six Overtures...Sixth Collection. No. 1.

Hymen. *See* infra: [*Imeneo.*]

Imeneo.

The Favourite Songs in the Operetta call'd Hymen, *etc.* [Full Score.] *Printed for...I. Walsh: London,* [1740.] fol. **G. 168. f.**

Julius Cæsar. See supra: [*Giulio Cesare.*]

Justin. *See* supra: [*Giustino.*]

Lotario.

Lotharius, an Opera, *etc.* [Libretto by M. Noris. Full Score.] *Printed at Cluer's Printing Office: London,* [1730.] fol. **G. 166. a.**

Lotharius, for a Flute. The Ariets with their Symphonys for a Single Flute and the Duet for two Flutes of that Celebrated Opera, *etc.* *Printed for I. Walsh and Ioseph Hare: London,* [1730?] *obl.* 4°. **a. 206. (2.)**

[For songs, &c., published anonymously:] *See* Lotario.

Muzio Scevola, Act III.

The Most Favourite Songs in the Opera of Muzio Scævola. Compos'd by Three Famous Masters [viz. F. Mattei, G. B. Bononcini, and G. F. Haendel]. [1721.] fol. *See* Muzio Scevola. **G. 192. (2.)**

Overture. [Orchestral Parts.] *See* Overtures. Six Overtures . . . 2d Collection. No. 5. [1725?] fol. **h. 3211. (2.)**

Aria (Duetto) nel Muzio Scevola, *etc.* [*B. Goodison: London,* 1790?] fol. **H. 103. (2.)**

Oreste.

[Oreste.] Overture. [Orchestral Parts.] *See* supra: Six Overtures...Seventh Collection. No. 6.

Orlando.

Orlando, an Opera, as it is Perform'd at the King's Theatre in the Hay Market, *etc.* [Libretto by Braccioli. Full Score.] *Printed for I. Walsh: London,* [1733.] fol. **H. 299. m. (1.)**

Overture. [Orchestral Parts.] *See* supra: Six Overtures . . . Fifth Collection. No. 2.

[For songs, &c., published anonymously:] *See* Orlando.

HAENDEL (Georg Friedrich)

Ottone.

Otho, an Opera, as it was Perform'd at the King's Theatre for the Royal Accademy... Publish'd by the Author. [Libretto by N. Haym. Full Score.] *I. Walsh and Inº & Ioseph Hare: London,* [1723.] fol. **H. 299. d.**

This copy has 9 pages of additional songs.

Overture. [Orchestral Parts.] *See* Overtures. Six Overtures . . . 2d Collection. No. 3. [1725?] fol. **h. 3211. (2.)**

—— [Gavotte.] Bacchus God of Mortal Pleasure. *A Bacchanal.* [Two-Part Song, words by R. Leveridge.] [*London,* 1740?] *s. sh.* fol. **G. 306. (248.)**

—— [Gavotte. Another edition.] *See* Bacchus. Bacchus God of Mortal Pleasure. *A Bacchanal.* [Two-Part Song, adapted to the Gavotte in the Overture to Handel's 'Ottone.'] [1740?] *s. sh.* fol. **G. 316. d. 54.**

—— [Gavotte.] *See* Snow (J.) Variations for the Harpsichord, *&c.* [1760?] *obl.* fol. **d. 160. (4.)**

[No, non temere.] Come to my Arms my Treasure. *A Favourite Air...*The English Words by Mr. Leveridge. [*London,* 1725?] *s. sh.* fol. **G. 307. (14.)**

[For editions and songs, &c., published anonymously:] *See* Ottone.

Partenope.

Parthenope, an Opera, as it was Perform'd at the King's Theatre for the Royal Accademy, *etc.* [Libretto by S. Stampiglia. Full Score.] *Printed for I. Walsh and Ioseph Hare: London,* [1730.] fol. **I. 49. (1.)**

Parthenope, for a Flute. The Ariets with their Symphonys for a single Flute and the Duet for two Flutes of that Celebrated Opera...To which is added the most Favourite Songs in the Opera of Ormisda, *etc. Printed for...I. Walsh, etc.: London,* [1735?] *obl.* 4°. **a. 206. (1.)**

Pastor Fido.

Overture. [Orchestral Parts.] *See* Overtures. Six Overtures . . . 3d Collection. No. 3. [1728?] fol. **h. 3211. (3.)**

Overture No. 2. [Orchestral Parts.] *See* supra: Six Overtures . . . Sixth Collection. No. 6.

HAENDEL (Georg Friedrich)

Poro.

Porus, an Opera, as it is Perform'd at the King's Theatre in the Hay Market, *etc.* [Libretto by P. Metastasio. Full Score.] *Printed for I. Walsh: London*, [1731.] fol. **H. 299. e.**

The Favourite Songs in the Opera call'd Porus. *Printed for I. Walsh and Ioseph Hare: London*, [1731.] fol. **H. 992. k.**

Printed from the plates after they had been numbered for the complete edition of the opera.

Overture. [Orchestral Parts.] *See* supra: Six Overtures...Fifth Collection. No. 5.

[For songs, &c., published anonymously:] *See* Poro.

Ptolomy. *See* infra: [*Tolomeo.*]

Radamisto.

Il Radamisto. Opera, rapresentata nel Regio Teatro d'Haymarket, *etc.* [Libretto by N. Haym. Full Score.] *Publisht by the Author. Printed by R. Meares & by C. Smith: London*, [1720.] fol. **G. 160.**

Engraved by T. Cross.

Arie aggiunte di Radamisto, *etc.* [Full Score.] *Publisht by the Author. Printed by R. Meares & by C. Smith: London*, [1721.] fol. **G. 160. (2.)**

Overture. [Orchestral Parts.]
See Overtures. Six Overtures...2d Collection. No. 4. [1725?] fol. **h. 3211. (2.)**

[For editions, songs, &c., published anonymously:] *See* Radamisto.

Riccardo Primo.

Richd ye 1st King of England. An Opera, *etc.* [Libretto by P. Rolli. Full Score.] *J. Cluer: London*, [1728.] fol. **F. 90. a.**

Richard the 1st, for a Flute. The Ariets with their Symphonys for a single Flute and the Duet for two Flutes of that Celebrated Opera. *Printed for I. Walsh and Ioseph Hare: London*, [1728.] *obl.* 4°. **a. 206. (5.)**

Overture, *etc.* [Orchestral Parts.]
See Riccardo Primo. Overture, *&c.* [1730?] fol. **h. 3211. (5.)**

T'amo si sarai. [Duet.] Sung by Madame Mara & Sigr Rubinelli in the Opera of Giulio Cesare, *etc.* [Full Score.] *Longman and Broderip: London*, [1787.] fol. **G. 197. (10.)**

This duet was introduced in 'Giulio Cesare' in 1787, *on which occasion the music of the opera was announced as 'selected from Operas by Handel.'*

HAENDEL (Georg Friedrich)

Rinaldo.

Arie dell' Opera di Rinaldo, *etc.* [Libretto by A. Hill, translated by G. Rossi. Full Score.] *Printed for J. Walsh & J. Hare: London*, [1711.] fol. **H. 299. g.**

Overture. [Orchestral Parts.]
See Overtures. Six Overtures, *etc.* [No. 6.] [1720?] fol. **h. 3211. (1.)**

[Al trionfo di nostro furore.] An Answer to Colins Complaint, the Tune [adapted from the second part of 'Al trionfo di nostro furore' in the second version of 'Rinaldo'] by Mr. Hendell. [*London*, 1732?] *s. sh.* fol. **G. 314. (2.)**

[Il Tricerbero humiliato.] *See* All. All the world's in strife and hurry. *The Whim*...Song, *etc.* [Adapted to 'Il Tricerbero humiliato,' *etc.*] [1711?] *s. sh.* fol. **H. 1601. (34.)**

—— *See* Let. Let the Waiter bring clean Glasses, *etc.* [Adapted to 'Il Tricerbero humiliato.'] [1790?] *s. sh.* fol. **G. 805. i. (9.)**

[For songs, &c., published anonymously:] *See* Rinaldo.

Rodelinda.

Rodelinda, an Opera, *etc.* [Libretto by N. F. Haym. Full Score.] *J. Cluer: London*, [1725.] fol. **E. 146. (1.)**

Rodelinda, for a Flute. The Overture, Symphonys, Songs & Ariets for a single Flute and the Duets for two Flutes of that Celebrated Opera, *etc.* *I. Walsh & Iohn & Ioseph Hare: London*, [1725.] *obl.* 4°. **a. 206. (9.)**

Overture. [Orchestral Parts.]
See Overtures. Six Overtures...4th Collection. No. 4. [1728?] fol. **h. 3211. (4.)**

[Dove sei.] Holy, holy. *Music to Dove sei.* Introduced by Dr Arnold to English Words in that excellent Compilation... called Redemption. [*London*,] 1790. *s. sh.* 4°. **P.P. 5141.**

The Lady's Magazine, 1790, *Supplement.*

[Scacciato dal suo nido.] On the Humours of the Town. A Dialogue between Colombine and Punch to a Favourite Air of Mr. Handels. [Begins: 'O my pretty Punchinello.' Words by H. Carey.] [*London*, 1733?] *s. sh.* fol. **G. 310. (193.)**

—— [Another edition.] On the Humours of the Town. A Dialogue between Colombine & Punch, to a Favourite Air of Mr. Handel's. [*London*, 1733?] *s. sh.* fol. **G. 316. e. (113.)**

[For songs, &c., published anonymously:] *See* Rodelinda.

HAENDEL (Georg Friedrich)

Rodrigo.

All' or che sorge, *etc.* [1730?] *s. sh.* fol. *See* Allor. **G. 307. (138.)**

Scipione.

Scipio, an Opera, *etc.* [Libretto by P. Rolli. Full Score.] *J. Cluer: London,* [1726.] fol. **G. 167. a.**

Scipio, for a Flute. The Ariets with their Symphonys for a single Flute and the Duet for two Flutes of that Celebrated Opera, *etc.* *Printed for I. Walsh and Ioseph Hare: London,* [1726.] *obl.* 4°. **a. 206. (8.)**

Overture. [Orchestral Parts.] *See* Overtures...4th Collection. No. 3. [1728?] fol. **h. 3211. (4.)**

[March.] *See* Come. Come sweet Muse. *A New Song, etc.* [Adapted to the March from 'Scipio.'] [1735?] *s. sh.* fol. **G. 316. d. (81.)**

[For songs, &c., published anonymously:] *See* Scipione.

Serse.

Xerxes, an Opera, as it is Perform'd at the King's Theatre in the Hay-Market, *etc.* [Full Score.] *Printed for I. Walsh: London,* [1738.] fol. **G. 168. b.**

Overture. [Orchestral Parts.] *See* supra: Six Overtures...Seventh Collection. No. 1.

Siroe.

Siroe, an Opera, *etc.* [Libretto by Metastasio, altered by N. Haym. Full Score.] *J. Cluer: London,* [1728.] fol. **G. 168. a.**

Siroe, for a Flute, containing the Overture, Songs & Symphonys curiously Transpos'd & fitted to the Flute in a compleat manner, *etc.* *Printed for I. Walsh and Ioseph Hare: London,* [1728?] *obl.* 4°. **a. 206. (4.)**

Overture. [Orchestral Parts.] *See* Siroe. Overture, *etc.* [1730?] fol. **h. 3211. (6.)**

Non vi piacque. A Favourite Song, *etc.* *H. Wright: London,* [1790?] fol. **G. 760. f. (6.)**

Sosarme.

Sosarmes, an Opera, as it was Perform'd at the Kings Theatre in the Hay Market, *etc.* [Libretto by M. Noris. Full Score.] *Printed for I. Walsh: London,* [1732.] fol. **H. 299. m. (2.)**

HAENDEL (Georg Friedrich) Overture. [Orchestral Parts.] *See* supra: Six Overtures...Fifth Collection. No. 3.

Tamerlano.

Tamerlane: an Opera, *etc.* [Libretto by N. Haym. Full Score.] *J. Cluer: London,* [1725.] fol. **E. 146. (2.)**

Tamerlane, for a Flute, the Ariets with their Symphonys for a single Flute and the Duets for two Flutes of that Celebrated Opera, *etc.* *Printed for I. Walsh and Inº and Ioseph Hare: London,* [1725.] *obl.* 4°. **a. 206. a. (1.)**

Overture. [Orchestral Parts.] *See* Overtures. Six Overtures...4th Collection. No. 5. [1728?] fol. **h. 3211. (4.)**

[For songs, &c., published anonymously:] *See* Tamerlano.

Teseo.

Overture. [Orchestral Parts.] *See* Overtures. Six Overtures...3rd Collection. No. 1. [1728?] fol. **h. 3211. (3.)**

[Chi ritorna alla mia mente.] Virtue. One of Mr. Handel's ... Italian Songs, adapted to English words, *etc.* [*London,*] 1800. *s. sh.* 4°. **P.P. 5141.**

The Lady's Magazine, Aug., 1800.

Vieni torna Idolo mio.—Turn O turn thee, *etc.* [1715?] *s. sh.* fol. *See* Vieni. **H. 1601. (445.)**

[For songs, &c., published anonymously:] *See* Teseo.

Tolomeo.

The Favourite Songs in the Opera call'd Ptolomy. *Printed for...I. Walsh...and Ioseph Hare: London,* [1733?] fol. **H. 299. p.**

Printed from the plates previously used in "Apollo's Feast."

Ptolomy. An Opera, as it is Perform'd at the King's Theatre in the Hay-Market, *etc.* [Libretto by N. F. Haym. Full Score.] *Printed for I. Walsh: London,* [1737.] fol. **H. 299. f.**

Ptolomy, for a Flute. The Ariets with their Symphonys for a single Flute and the Duet for two Flutes of that Celebrated Opera, *etc.* *Printed for I. Walsh and Ioseph Hare: London,* [1728.] *obl.* 4°. **a. 206. (3.)**

Overture. [Orchestral Parts.] *See* Tolomeo. Overture, *etc.* [1728?] fol. **h. 3211. (7.)**

Xerxes. *See* supra: [Serse.]

HAENDEL (Georg Friedrich)

5. Oratorios, &c.

Acis and Galatea.

Acis and Galatea for a Flute containing the Songs and Symphonys curiously transpos'd and fitted to the Flute, *etc.* [1725?] *obl.* 4°. *See* Acis and Galatea. **a. 206. a.**

Acis and Galatea, A Mask as it was Originally Compos'd, with the Overture, Recitativo's, Songs, Duets & Choruses, for Voices and Instruments. [Words selected from J. Gay, J. Hughes, Pope & Dryden. Full Score.] *Printed for I. Walsh : London*, [1750?] fol. **G. 168. e.**

Acis and Galatea, a Mask, *etc.* [Full Score.] *Printed for W. Randall : London*, [1770?] fol. **I. 141. i. (1.)**

Overture. [Orchestral Parts.] *See* Overtures. Six Overtures...2d Collection. No. 6. [1725?] fol. **h. 3211. (2.)**

As when the Dove. *A Song by an Eminent Master, etc.* [1725?] fol. *See* As. **G. 316. g. (46.)**

As when the Dove. *A Song.* From Acis and Galatea, *etc. R. Falkener : London*, [1775?] fol. **H. 1994. a. (100.)**

Consider, foud Shepherd. *Song, etc.* [*London,*] 1791. *s. sh.* 4°. **P.P. 5141.** *The Lady's Magazine, Feb.*, 1791.

[The Flocks shall leave the Mountains.] *A three part Song, etc.* [*London*, 1740?] fol. **H. 1994. a. (116.)** *Pp.* 51–53 *of some unidentified collection.*

[For us the zephyr blows.] The Dream. [Song.] [*London*, 1730?] *s. sh.* fol. **G. 306. (228.)**

Heart, the Seat of soft Delight. *A Song.* From Acis and Galatea, *etc. R. Falkener : London*, [1775?] fol. **H. 1994. a. (225.)**

Love in her eyes sits playing. *A Song.* From Acis and Galatea, *etc. R. Falkener : London*, [1775?] fol. **H. 1994. a. (114.)**

Love sounds th' alarm. *A Song.* From Acis and Galatea, *etc. R. Falkener : London*, [1775?] fol. **H. 1994. a. (109.)**

Love sounds th' Alarm. *Song, etc.* [*London,*] 1791. *s. sh.* 4°. **P.P. 5141.** *The Lady's Magazine, March*, 1791.

O ruddier than the Cherry. *Polyphemus.* [Song, from Handel's 'Acis and Galatea.'] [1722?] fol. *See* O. **G. 315. (151.)**

O ruddier than the cherry. *A Song.* From Acis and Galatea, *etc. R. Falkener : London*, [1775?] fol. **H. 1994. a. (106.)**

HAENDEL (Georg Friedrich) Shepherd what art thou pursuing. *A Song...* in the Opera of Acis & Galethen [*sic*]. [*London*, 1732?] *s. sh.* fol. **H. 1601. (419.)**

Where shall I seek the charming fair. [1740?] *s. sh.* fol. *See* Where. **G. 315. (61.)**

Where shall I seek the charming fair? *A Song* in Acis and Galatea, *etc. R. Falkener : London*, [1775?] fol. **H. 1994. a. (135.)**

Woud you gain the tender Creature. *A Song...* in the Mask of Acis and Galathea. [*London*, 1732?] *s. sh.* fol. **H. 1601. (518.)**

Wou'd you gain the Tender Creature, *etc.* [Song.] *R. Falkener : London*, [1775?] fol. **H. 1994. a. (136.)**

Wou'd you gain the tender creature. *Song, etc.* [*London*, 1779.] *s. sh.* 4°. **P.P. 5141.** *The Lady's Magazine, May*, 1779.

Alexander Balus.

Alexander Balus, an Oratorio, *etc.* [Words by T. Morell. Overture and Songs. Full Score.] *Printed for I. Walsh : London*, [1748.] fol. **G. 160. m. (2.)**

Convey me to some peaceful shore. *Song, etc.* [*London*, 1785.] *s. sh.* 4°. **P.P. 5141.** *The Lady's Magazine, July*, 1785.

Here, amid the shady woods. *Song, etc.* [*London*, 1779.] *s. sh.* 4°. **P.P. 5141.** *The Lady's Magazine, Jan.*, 1779.

Here amid the shady woods. *Song, etc.* [*London*, 1785.] *s. sh.* 4°. **P.P. 5141.** *The Lady's Magazine, Aug.* 1785.

How happy shou'd we Mortals prove. *Song, etc.* [*London,*] 1788. *s. sh.* 4°. **P.P. 5141.** *The Lady's Magazine, Sept.*, 1788.

How happy should we Mortals prove. *Song, etc.* [*London,*] 1792. *s. sh.* 4°. **P.P. 5141.** *The Lady's Magazine, Sept.*, 1792.

Powerful Guardians, *etc.* [Song.] *R. Falkener : London*, [1775?] fol. **H. 1994. a. (138.)**

Strange Reverse of Human Fate. *Song, etc.* [*London,*] 1800. *s. sh.* 4°. **P.P. 5141.** *The Lady's Magazine, March*, 1800.

Alexander's Feast.

Alexander's Feast, or the Power of Musick. An Ode Wrote in Honour of St. Cecilia by Mr. Dryden. [With additions by N. Hamilton.] . . . With the Recitativo's, Songs, Symphonys and Chorus's for Voices

& Instruments. Together with the Cantata [beginning: "Cecilia volgi un sguardo"], Duet and Songs, as Perform'd at the Theatre Royal in Covent Garden. Publish'd by the Author. [Full Score.] *Printed for I. Walsh: London*, [1738.] 8°. **G. 168. c.**

Alexander's Feast, *etc.* [Full Score.] *Printed for W. Randall: London*, [1775?] fol. **I. 114.**

The Overture and Songs in Alexander's Feast and Dryden's Ode on S^t^ Cecilia's Day. For the Voice, Harpsichord, and Violin. Harrison's Edition, corrected by Dr. Arnold. *Printed for Harrison and Co.: London*, [1785?] *obl.* fol. **E. 146. c. (10.)**

Overture. [Orchestral Parts.] *See* supra: Six Overtures...Seventh Collection. No. 4.

Happy, happy pair. [Recit. and Air.] *Sung by Mr. Beard, etc.* [1775?] fol. *See* ALEXANDER'S FEAST. **H. 1994. a. (104.)**

The prince, unable to conceal his pain. *Song, etc.* [*London*,] 1790. *s. sh.* 4°. **P.P. 5141.**

The Lady's Magazine, April, 1790.

The prince unable to conceal his pain. *Song, etc.* [*London*,] 1797. *s. sh.* 4°. **P.P. 5141.**

The Lady's Magazine, March, 1797.

Thais led the way. *Song, etc.* [*London*,] 1787. *s. sh.* 4°. **P.P. 5141.**

The Lady's Magazine, June, 1787.

War, he sung, is toil and trouble. *Song, etc.* [*London*,] 1790. *s. sh.* 4°. **P.P. 5141.**

The Lady's Magazine, Oct., 1790.

L'Allegro, il Penseroso ed il Moderato.

L'Allegro, il Penseroso, ed il Moderato. The Words taken from Milton. [Arranged & written by C. Jennens.] *Printed for I. Walsh: London*, [1740.] fol. **H. 299. o. (1.)**

Additional songs in L'Allegro il Penseroso, *etc.* [*London*, 1741?] fol. **G. 305. (107.)**

Pp. 19–24 *of a work.*

L'Allegro, il Pensieroso ed il Moderato, the Words taken from Milton. Set to Musick by Mr. Handel, to which is added his Additional Songs. [Full Score.] *Printed for W. Randall: London*, [1775?] fol. **I. 114. h.**

The Overture and Songs in L'Allegro, il Penseroso, ed il Moderato; for the Voice, Harpsichord and Violin. Harrison's edition, corrected by Dr. Arnold. *Printed for Harrison & Co.: London*, [1785?] *obl.* fol. **E. 146. c. (5.)**

HAENDEL (GEORG FRIEDRICH) Come and trip it as you go. [Song, from Handel's 'L'Allegro.'] [1740.] *s. sh.* fol. *See* COME. **G. 307. (126.)**

Come and trip it as you go. *La Aria dell L'Allegro, etc.* [*London*, 1745?] *s. sh.* fol. **G. 316. d. (71.)**

Come thou Goddess. *Song, etc.* [*London*,] 1789. *s. sh.* 4°. **P.P. 5141.**

The Lady's Magazine, March, 1789.

Let me wander not unseen. *Sung by Mr. Beard, etc.* [*London*, 1745?] *s. sh.* fol. **G. 316. e. (67.)**

Let me wander. [Song.] *R. Falkener: London*, [1775?] *s. sh.* fol. **H. 1994. a. (138*.)**

—— *See* LOVE IN A VILLAGE. My Dolly was the fairest thing. [Song.] *Sung by Mr. Beard, etc.* [Adapted to 'Let me wander not unseen,' from Handel's 'L'Allegro.'] [1770?] *s. sh.* fol. **G. 310. (122.)**

Or let the merry Bells. A favourite Song, *etc.* [*London*, 1760?] *s. sh.* fol. **G. 310. (262.)**

Or let the merry bells ring round. *Song, etc.* [*London*, 1785.] *s. sh.* 4°. **P.P. 5141.**

The Lady's Magazine, April, 1785.

There let Hymen oft appear. *Song, etc.* [*London*,] 1789. *s. sh.* 4°. **P.P. 5141.**

The Lady's Magazine, Oct., 1789.

Athalia.

The Most Celebrated Songs in the Oratorio call'd Athalia, *etc.* [Words by S. Humphreys. Full Score.] *Printed for I. Walsh: London*, [1735.] fol. **G. 165. (2.)**

The Overture and Songs in Athaliah;... For the Voice, Harpsichord and Violin. Harrison's Edition, corrected by Dr. Arnold. *Printed for Harrison & Co.: London*, [1785?] *obl.* fol. **E. 146. c. (4.)**

Gentle Airs, *etc.* [Song.] *R. Falkener: London*, [1775?] *s. sh.* fol. **H. 1994. a. (89.)**

Belshazzar.

Belshazzar. An Oratorio. [Words by C. Jennens. Overture and Songs. Full Score.] *Printed for I. Walsh: London*, [1745.] fol. **G. 160. j.**

The Overture and Songs in Belshazzar... For the Voice, Harpsichord and Violin. Harrison's Edition, corrected by Dr. Arnold. *Printed for Harrison & Co.: London*, [1785?] *obl.* fol. **E. 146. b. (3.)**

HAENDEL (Georg Friedrich)

The Choice of Hercules.

The Choice of Hercules. [A Musical Interlude, the words from Spence's 'Polymetis.' Full Score.] *Printed for I. Walsh: London*, [1751.] fol. **G. 165. (1.)**

The Complete Score of the Choice of Hercules. *Printed for W. Randall: London*, [1770?] fol. **I. 115. i. (3.)**

Come blooming boy. *A Favourite Song, etc.* [*London*, 1782.] *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, Feb., 1782.

Enjoy the Sweet Elysian Grove. *Song, etc.* [*London*, 1790.] *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, March, 1790.

There the brisk sparkling nectar drain. *A Favourite Song, etc.* [*London*, 1782.] *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, April, 1782.

Deborah.

The Most Celebrated Songs in the Oratorio call'd Deborah, *etc.* *Printed for I. Walsh: London*, [1735.] fol. **G. 160. i.**
This collection also includes two numbers from the revised version of "Esther," and two from "Athaliah."

The Overture and Songs in Deborah;... For the Voice, Harpsichord and Violin. Harrison's Edition, corrected by Dr. Arnold. *Printed for Harrison & Co.: London*, [1785?] *obl.* fol. **E. 146. b. (1.)**

Choirs of angels, all around thee. *Song, etc.* [*London,*] 1795. *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, Dec., 1795.

The glorious sun shall cease to shed. *Song, etc.* [*London,*] 1787. *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, March, 1787.

How lovely is the blooming fair. *Song, etc.* [*London*, 1779.] *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, Feb., 1779.

Tears, such as tender fathers shed. *Song, etc.* [*London*, 1785.] *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, June, 1785.

Watchful Angels, let her share. *Song, etc.* [*London*, 1783.] *s. sh.* fol. **P.P. 5141.**
The Lady's Magazine, Dec., 1783.

Empfindungen am Grabe Jesu. Ein Oratorium. *See* supra: [*Church Music. Funeral Anthem.*]

HAENDEL (Georg Friedrich)

Esther.

The Most Celebrated Songs in the Oratorio call'd Queen Esther, to which is Prefixt the Overture in Score. [Words partly by S. Humphreys.] *Printed for... I. Walsh: London*, [1732.] fol. **G. 160. d.**

The Overture and Songs in Esther...For the Voice, Harpsichord and Violin. Harrison's Edition, corrected by Dr. Arnold. *Printed for Harrison & Co.: London*, [1785?] *obl.* fol. **E. 146. b. (7.)**

Overture. [Orchestral Parts.]
See supra: Six Overtures...Fifth Collection. No. 6.

Overture, *etc.* [P. F.] *Longman, Clementi & Co.: London*, [1800?] fol. **h. 435. f. (7.)**

Overture, *etc.* An Improv'd Edition. [P. F.] *W. Hodsoll: London*, [1800?] fol. **g. 270. h. (14.)**

Dread not, righteous Queen, the danger. *Song, etc.* [*London*, 1778.] *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, May, 1778.

I'll proclaim the wondrous Story. *Song, etc.* [*London,*] 1789. *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, April, 1789.

I'll proclaim the wond'rous story. *Duetto, etc.* [*London,*] 1793. *s. sh.* fol. **P.P. 5141.**
The Lady's Magazine, April, 1793.

O beauteous Queen, unclose those eyes! *A Song, etc.* *R. Falkener: London*, [1775?] fol. **H. 1994. a. (147.)**

Tears assist me. *Song, etc.* [*London,*] 1791. *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, May, 1791.

Hercules.

Hercules [Musical Drama, by T. Broughton] in Score. *Printed for I. Walsh: London*, [1745.] fol. **G. 160. b. (1.)**

The Overture and Songs in Hercules;... For the Voice, Harpsichord and Violin. Harrison's Edition, corrected by Dr. Arnold. *Printed for Harrison & Co.: London*, [1785?] *obl.* fol. **E. 146. c. (8.)**

Constant lovers. *Song, etc.* [*London*, 1778.] *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, Nov., 1778.

Constant Lovers. *Song, etc.* [*London,*] 1787. *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, July, 1787.

My Breast with tender Pity swells. *Song, etc.* [*London,*] 1798. *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, July, 1798.

HAENDEL (Georg Friedrich) When Beauty Sorrow's Livery wears. *Song, etc.* [*London,*] 1799. *s. sh.* 4° **P.P. 5141.**
Lady's Magazine, July, 1799.

Israel in Egypt.

Israel in Egypt, an Oratorio, in Score, *etc.* *Printed for W. Randall: London,* [1770?] fol. **I. 114. g.**

The Lord shall reign . . . Chorus . . . Arranged for Two Performers on the Piano Forte, by T. Haigh. *G. Walker: London,* [1800?] fol. **g. 272. o. (12.)**

Jephtha.

Jephtha. An Oratorio. [Words by Thomas Morell. Overture and Songs. Full Score.] *Printed for I. Walsh: London,* [1752.] fol. **G. 160. f.**

Jephtha. An Oratorio, in Score. Composed by Mr. Handel, with his additional Quintetto. *Printed for W. Randall: London,* [1770?] fol. **I. 114. f.**

The Overture and Songs in Jephtha; ... For the Voice, Harpsichord and Violin, Composed by Mr. Handel, with his additional Quintetto. Harrison's Edition, corrected by Dr. Arnold. *Printed for Harrison & Co.: London,* [1785?] *obl.* fol. **E. 146. b. (8.)**

[Farewell] Ye Limpid Springs. [Recit. and Air.] *W. Boag: London,* [1800?] fol. **G. 805. b. (50.)**

Freely I to Heav'n resign. *Song, etc.* [*London,*] 1788. *s. sh.* 4°. **P.P. 5141.**
Lady's Magazine, April, 1788.

The Smiling Dawn, *etc.* [Song.] [*London,* 1776.] *s. sh.* 4°. **P.P. 5141.**
Lady's Magazine, Aug., 1776.

Welcome thou whose deeds conspire. *Ductto, etc.* [*London,*] 1793. *s. sh.* 4°. **P.P. 5141.**
Lady's Magazine, July, 1793.

Joseph.

Joseph and his Brethren. An Oratorio. [Words by James Miller. Overture and Songs. Full Score.] *Printed for I. Walsh: London,* [1744.] fol. **G. 160. h.**

Joseph, an Oratorio in Score, *etc.* *Printed for H. Wright: London,* [1785?] fol. **I. 113.**

The Overture and Songs in Joseph and his Brethren ... For the Voice, Harpsichord and Violin. Harrison's Edition, corrected by Dr. Arnold. *Printed for Harrison & Co.: London,* [1785?] *obl.* fol. **E. 146. b. (4.)**

HAENDEL (Georg Friedrich) Come, divine Inspirer, come. *Air, etc.* [*London,*] 1788. *s. sh.* 4°. **P.P. 5141.**
Lady's Magazine, 1788, *Supplement.*

Come, divine inspirer, come. *Song in Joshua* [or rather Joseph]. [*London,*] 1797. *s. sh.* 4°. **P.P. 5141.**
Lady's Magazine, 1797, *Supplement.*

Joshua.

Joshua, an Oratorio, *etc.* [Words by Thomas Morell. Overture and Songs. Full Score.] *Printed for I. Walsh: London,* [1748.] fol. **G. 160. m. (1.)**

Joshua, an Oratorio, in Score, *etc.* *Printed for W. Randall: London,* [1775?] fol. **I. 114. d.**

The Overture and Songs in Joshua; ... For the Voice, Harpsichord and Violin. Harrison's Edition, corrected by Dr. Arnold. *Printed for Harrison & Co.: London,* [1785?] *obl.* fol. **E. 146. b. (2.)**

Awful, pleasing being say. *Song, etc.* [*London,* 1778?] *s. sh.* 4°. **P.P. 5141.**
Lady's Magazine, August, 1778.

Nations, who in future story. *Song, etc.* [*London,*] 1794. *s. sh.* 4°. **P.P. 5141.**
Lady's Magazine, July, 1794.

Oh! had I Jubal's Lyre. [P.F. with words between the staves.] *W. Boag: London,* [1800?] fol. **G. 805. b. (54.)**

Judas Maccabæus.

Judas Macchabæus, an Oratorio, *etc.* [Words by Thomas Morell. Full Score.] *Printed for I. Walsh: London,* [1747.] fol. **G. 160. c.**

Judas Macchabæus, an Oratorio, in Score ...by Mr. Handel, with his Additional Alterations. *Printed for W. Randall: London,* [1770?] fol. **I. 114. b.**

The Overture and Songs in Judas Maccabæus...For the Voice, Harpsichord and Violin. Harrison's Edition, corrected by Dr. Arnold. *Printed for Harrison & Co.: London,* [1785?] *obl.* fol. **E. 146. c. (3.)**

Arm, arm, ye brave. *Song, etc.* [*London,*] 1793. *s. sh.* 4°. **P.P. 5141.**
Lady's Magazine, March, 1793.

O Liberty, thou choicest treasure. *Song* ...Sung by Madame Mara. [*London,*] 1787. *s. sh.* 4°. **P.P. 5141.**
Lady's Magazine, Aug., 1787.

Pious orgies. *Song, etc.* [*London,* 1776.] *s. sh.* 4°. **P.P. 5141.**
Lady's Magazine, 1776, *Supplement.*

HAENDEL (Georg Friedrich) [See the conqu'ring hero.] To George and Charlott. *On the Birth of His Royal Highness the Prince of Wales.* Aug^{t} 12, 1762. [Duet, adapted to 'See the conqu'ring hero.'] Sung by Mr. Lowe, *etc.* [*London*, 1762.] *s. sh.* fol.
G. 312. (78.)

—— *See* See. See brave Keppel, *etc.* [Adapted to Handel's 'See the conquering hero comes.'] [1779.] fol.
G. 311. (151.)

Wise Men flatt'ring. An Additional Song in Judas Maccabceus [*sic*], *etc.* [*London*, 1750?] fol. **H. 1994. a. (115.)**

With pious hearts. *Song, etc.* [*London*,] 1797. *s. sh.* 4°. **P.P. 5141.**
Lady's Magazine, Jan., 1797.

[For airs, &c., published anonymously:
See Judas Maccabæus.

Messiah.

Messiah, an Oratorio, in Score. As it was originally perform'd. Composed by Mr. Handel. To which are added his additional Alterations.
Randall & Abell: London, [1767.] fol.
I. 112.
This edition was advertised in the Public Advertizer for 23 *July*, 1767, *as ready to be delivered to the subscribers. Some of the plates of Walsh's edition of the songs were used in it.*

The Songs in Messiah, an Oratorio, *etc.* *Printed for I. Walsh* [*W. Randall*]: *London*, [1770?] fol. **G. 160. l.**
Printed from Walsh's plates after they had been re-paged for use in Randall and Abell's edition of the full score (1767), *with a re-issue of the original title-page.*

The Songs in Messiah, an Oratorio, *etc.* *Printed for I. Walsh: London*, [1780?] fol. **G. 160. p.**
This copy is identical with that at G. 160. l., except that Randall's initials, which appear at the end of some of the pages, are here omitted, as well as the heading 'Messiah' above some of the songs.

The Messiah; an Oratorio...for the Voice, Harpsichord, and Violin; with the Chorusses in Score. *Printed for Harrison & C^{o}: London*, [1785?] *obl.* fol.
E. 452.

Messiah. An Oratorio—in Score—As it was originally performed. Composed by Mr. Handel, to which are added his additional Alterations. New Edition.
Bland & Weller: London, [1795?] fol.
I. 139. c.

HAENDEL (Georg Friedrich) Messiah, an Oratorio in Score, *etc.*
H. Wright: London, [1800?] fol.
K. 9. c. 4.
Sir G. Smart's conducting copy, with many autograph notes and Mozart's additional accompaniments added in manuscript.

But lo! the Angel of the Lord came upon them. *Air, etc.* [*London,*] 1789. *s. sh.* 4°. **P.P. 5141.**
Lady's Magazine, 1789, *Supplement.*

Ev'ry Valley. *Air, etc.* [*London,*] 1789. *s. sh.* 4°. **P.P. 5141.**
Lady's Magazine, Jan., 1789.

[Hallelujah Chorus. Organ.]
See Brewster (H.) A Set of Lessons... with the Grand Chorus in the Messiah... adapted for the Organ, *etc.*
[1785?] *obl.* fol. **e. 284. a. (3.)**

Hallelujah Chorus. [P. F. with words between the staves.] *W. Boag: London*, [1800?] fol. **G. 805. b. (51.)**

He shall feed His Flock, *etc.* [*London*, 1800?] fol. **G. 805. b. (53.)**

How beautiful are the feet. *Song, etc.* [*London*, 1774.] *s. sh.* 4°. **P.P. 5141.**
Lady's Magazine, Feb., 1774.

How beautiful are the feet. *Song, etc.* [*London*, 1784.] *s. sh.* 4°. **P.P. 5141.**
Lady's Magazine, Jan., 1784.

How beautiful are the feet. *Air, etc.* [*London,*] 1790. *s. sh.* 4°. **P.P. 5141.**
Lady's Magazine, Jan., 1790.

[For airs, &c., published anonymously:]
See Messiah.

Occasional Oratorio.

Overture, *etc.* [P. F.] *Longman, Clementi & Co.*: [*London*, 1800?] fol.
h. 435. f. (8.)

May balmy peace. *Song, etc.* [*London,*] 1794. *s. sh.* 4°. **P.P. 5141.**
Lady's Magazine, Feb., 1794.

Thee will I, Jehovah, praise. *Song, etc.* [*London,*] 1794. *s. sh.* 4°. **P.P. 5141.**
Lady's Magazine, Jan., 1794.

Ode for St. Cecilia's Day.

The Songs in the Ode wrote by Mr. Dryden for St. Cecilia's Day. [Full Score.]
Printed for I. Walsh: London, [1739.] fol.
G. 160. o. (2.)

The Complete Score of the Ode for St. Cecilia's Day, the Words by Mr. Dryden, *etc.* *Printed for W. Randall: London*, [1775?] fol. **I. 114. i. (2.)**

[The Trumpet's loud clangor.]
See Shield (W.) Sprigs of Laurel...A Comic Opera,...consisting of Airs...by Handel, Anfossi, *etc.* [1793.] *obl.* fol.
D. 287. (5.)

HAENDEL (Georg Friedrich)

Samson.

Samson. An Oratorio. The Words taken from Milton. [Overture and Songs. Full Score.] *Printed for I. Walsh : London*, [1742.] fol. **G. 160. g.**

Samson. An Oratorio, in Score, *etc.* *Printed for W. Randall : London*, [1775?] fol. **I. 114. c.**

The Overture and Songs in Samson... For the Voice, Harpsichord and Violin. Harrison's Edition, corrected by Dr. Arnold. *Printed for Harrison & Co. : London*, [1785?] *obl.* fol. **E. 146. b. (6.)**

Overture, *etc.* [P. F.] *Longman, Clementi & Co. : [London*, 1800?] fol. **h. 435. f. (9.)**

Let their celestial concerts all unite... Chorus...Adapted for Two Performers on one Piano Forte by T. Haigh. *Printed for G. Walker : London*, [1800?] fol. **g. 272. o. (13.)**

Total eclipse. *A Song, etc.* [*London*, 1781.] *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, 1781, *Supplement.*

Total eclipse. *Song, etc.* [*London*, 1784.] *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, March, 1784.

Ye sons of Israel now lament. *Song, etc.* [*London*, 1785.] *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, Oct., 1785.

Saul.

The Most Celebrated Songs in the Oratorio call'd Saul, *etc.* [Full Score.] *Printed for I. Walsh : London*, [1739.] fol. **G. 160. o. (1.)**

Saul, an Oratorio, in Score, as it was originally composed by Mr. Handel, with his Additional Alterations. *Printed for W. Randall : London*, [1775.] fol. **I. 114. e.**

The Overture and Songs in Saul...For the Voice, Harpsichord and Violin. Harrison's Edition, corrected by Dr. Arnold. *Printed for Harrison and Co. : London*, [1785?] *obl.* fol. **E. 146. b. (9.)**

Overture (Dead March) in Saul, *etc.* [P. F.] *Longman, Clementi & Co. : [London*, 1800?] fol. **h. 435. f. (10.)**

As great Jehovah lives. *Song, etc.* [*London*,] 1792. *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, April, 1792.

At Persecution I can laugh. *Duetto, etc.* [*London*,] 1791. *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, Oct., 1791.

At Persecution I can laugh. *Favourite Duett, etc.* [*London*,] 1794. *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, Dec., 1794.

HAENDEL (Georg Friedrich) My soul rejects the thought with scorn. *Song, etc.* [*London*,] 1787. *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, Sept., 1787.

No! let the guilty tremble. *Song, etc.* [*London*,] 1795. *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, Nov., 1795.

O godlike Youth. *Song, etc.* [*London*,] 1798. *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, Jan., 1798.

Sin not O King! *Song, etc.* [*London*, 1781.] *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, March, 1781.

Wisest and greatest. *Song, etc.* [*London*,] 1792. *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, May, 1792.

Your words O King! *Song, etc.* [*London*, 1785.] *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, Sept., 1785.

Your words, O King. *Song, etc.* [*London*,] 1798. *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, April, 1798.

Your words, O King. *Favourite Song in ...Saul, etc.* [*London*,] 1793. *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, 1793, *Supplement.*

Semele.

Semele [Oratorio, words by W. Congreve,] as it is Perform'd at the Theatre Royal in Covent Garden, *etc.* [Full Score.] *Printed for I. Walsh : London*, [1744?] fol. **G. 160. b. (2.)**

The Overture and Songs in Semele;...For the Voice, Harpsichord and Violin. Harrison's Edition, corrected by Dr. Arnold. *Printed for Harrison & Co. : London*, [1785?] *obl.* fol. **E. 146. e. (7.)**

I must with speed amuse her. *Song, etc.* [*London*,] 1791. *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, April, 1791.

O sleep, why dost thou leave me? *A Song, etc.* [*London*, 1784?] *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, June, 1784.

There, from mortal cares retiring. *Song, etc.* [*London*,] 1787. *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, Nov., 1787.

Turn, hopeless lover. *Song, etc.* [*London*,] 1794. *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, Aug., 1794.

When the Sun o'er yonder Hills. *Song, etc.* [*London*,] 1798. *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, March, 1798.

Where'er you walk. *Song, etc.* [*London*, 1776.] *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, Nov., 1776.

[For songs, &c., published anonymously:] *See* Semele.

HAENDEL (Georg Friedrich)

Solomon.

Solomon. An Oratorio, *etc.* [Words by T. Morrell. Full Score.] *Printed for I. Walsh: London* [1749?] fol. **G. 160. a.**

The Overture and Songs in Solomon... For the Voice, Harpsichord and Violin. Harrison's Edition, corrected by Dr. Arnold. *Printed for Harrison & Co.: London,* [1785?] *obl.* fol. **E. 146. b. (5.)**

Now a different measure try... Chorus... arranged as a Duet, for Two Performers, on the Piano Forte by T. Haigh. *G. Walker: London,* [1800?] fol. **g. 272. o. (11.)**

With thee th' unshelter'd moor I'll tread. [*London,*] 1790. *s. sh.* 4°. **P.P. 5141.** *The Lady's Magazine, Dec.,* 1790.

Susanna.

Susanna. An Oratorio. [Full Score.] *Printed for I. Walsh: London,* [1749.] fol. **G. 160. k.**

The Overture and Songs in Susanna,... For the Voice, Harpsichord and Violin. Harrison's Edition, corrected by Dr. Arnold. *Printed for Harrison & Co.: London,* [1785?] *obl.* fol. **E. 146. c. (1.)**

Ask if yon damask Rose be sweet. [Song.] *Sung by Sig^ra Sibilla, etc.* [1749. fol. *See* Ask. **I. 530. (9.)**

Ask if yon damask Rose, *etc.* [*London,* 1760?] *s. sh.* fol. **H. 1994. c. (39.)**

Ask if yon damask rose be sweet. *Song, etc.* [*London,*] 1793. *s. sh.* 4°. **P.P. 5141.** *The Lady's Magazine, Jan.,* 1793.

Beneath the Cypress' gloomy Shade. *Air. etc.* [*London,*] 1799. *s. sh.* 4°. **P.P. 5141.** *The Lady's Magazine, Aug.,* 1799.

If guiltless Blood be your Intent. *Song, etc.* [*London,*] 1792. *s. sh.* 4°. **P.P. 5141.** *The Lady's Magazine, Dec.,* 1792.

'Tis not Age's sullen Face. *Song, etc.* [*London,*] 1798. *s. sh.* 4°. **P.P. 5141.** *The Lady's Magazine, May,* 1798.

When first I saw my lovely Maid. *Song, etc.* [*London,*] 1792. *s. sh.* 4°. **P.P. 5141.** *The Lady's Magazine, Aug.,* 1792.

Ye verdant hills. *Song, etc.* [*London,*] 1787. *s. sh.* 4°. **P.P. 5141.** *The Lady's Magazine, Oct.,* 1787.

Ye verdant Hills, *etc.* [Song.] [1756.] 8°. *See* Ye. **158. l. 1.**

HAENDEL (Georg Friedrich)

Theodora.

The Overture and Songs in Theodora,... For the Voice, Harpsichord, and Violin. Harrison's Edition, corrected by Dr. Arnold. *Printed for Harrison & Co.: London,* [1785?] *obl.* fol. **E. 146. c. (9.)**

Angels, ever bright and fair. *Song, etc.* [*London,* 1778.] *s. sh.* 4°. **P.P. 5141.** *The Lady's Magazine,* 1778, *Supplement.*

Descend, kind Pity. *A Favorite Air, etc.* [*London,*] 1791. *s. sh.* 4°. **P.P. 5141.** *The Lady's Magazine, Sept.* 1791.

Fond flatt'ring world, adieu. *Song, etc.* [*London,*] 1793. *s. sh.* fol. **P.P. 5141.** *The Lady's Magazine, May,* 1793.

Venus laughing. [P. F. Duet.] *See* Haigh (T.) Two Duetts for two Performers, on One Piano Forte, one Composed by Pleyel, the other... by G. F. Handel, *etc.* [1800?] fol. **g. 270. c. (14.)**

Il Trionfo del Tempo.

[Lascia la spina.] The Address to Silvia. [Song.] [*London?* 1740?] *s. sh.* fol. **G. 316. h. (7.)**

—— [Another edition.] The Address to Silvia. [Song.] [*London,* 1745?] *s. sh.* fol. **G. 316. d. (52.)**

—— The Address to Sylvia, *etc.* [Song.] [*London,* 1750.] 8°. **249. c. 20.** *The Gentleman's Magazine, Vol. XX., p.* 371.

—— [Another edition.] The Address to Silvia, *etc.* [*London,* 1750?] *s. sh.* fol. **G. 306. (254.)**

The Triumph of Time and Truth.

The Triumph of Time and Truth. An Oratorio. [Libretto translated and written by T. Morrell. Overture and Songs. Full Score.] *Printed for I. Walsh: London,* [1757.] fol. **G. 160. n.**

The Triumph of Time and Truth, an Oratorio in Score, *etc.* [Arnold's Edition.] MS. NOTES [by Dr. Crotch]. [*London,* 1795?] fol. **I. 50. a.**

The Overture and Songs in the Triumph of Time and Truth;... For the Voice, Harpsichord and Violin. Harrison's Edition, corrected by Dr. Arnold. *Printed for Harrison & Co.: London,* [1785?] *obl.* fol. **E. 146. c. (6.)**

Charming beauty, check the starting tear. *Song, etc.* [*London,* 1787.] *s. sh.* 4°. **P.P. 5141.** *The Lady's Magazine,* 1787, *Supplement.*

HAENDEL (Georg Friedrich) Come, live with Pleasure. *A Song, etc.* *R. Falkener: London*, [1775.] *s. sh.* fol. **H. 1994. a. (95.)**

[Another copy.] **H. 1994. a. (204.)**

Lovely beauty, close those eyes. *Song, etc.* [*London*,] 1790. *s. sh.* 4°. **P.P. 5141.**

The Lady's Magazine, Feb., 1790.

Pleasure! my former ways resigning, *etc.* [Song. Full Score.] *Smart: London*, [1780?] fol. **G. 805. b. (48.)**

6. Duets and Single Songs.

Thirteen Celebrated Italian Duets, accompanied with the Harpsichord or Organ. Never before Printed. *Printed for W. Randall: London*, [1775?] fol. **I. 110. a.**

Cease O Judah cease thy Mourning. [Song.] *Set by Mr. Handel.* [Full Score.] [*London*, 1745?] fol. **G. 305. (245.)**

Pp. 9–12 *of "The Vocal Musical Mask. A Collection of English Songs never before Printed. Set to Musick by Mr. Lampe, Mr. Howard, &c.," published by Walsh about* 1740–5. *It was introduced in 'Deborah'* (*some time after* 1764) *and is printed in an Appendix to that Oratorio in Harrison's Edition, corrected by Dr. Arnold.*

The Death of the Stagg. A Favourite Hunting Song for two Voices, two French Horns, or two Violins & a Bass. *H*[*enry*] *T*[*horowgood: London*, 1760?] *s. sh.* fol. **G. 316. (73.)**

[Another edition.] The Death of the Stag. *See* Hunting Songs. A Choice Collection of . . . Hunting Songs, *etc.* Book I. [1770?] fol. **G. 302.**

From scourging rebellion. *A Song* on the Victory obtained over the Rebels by his Royal Highness the Duke of Cumberland. The Words by Mr. Lockman ... Sung by Mr. Lowe, &c. [*London*, 1746.] 4°. **157. l. 8.**

The London Magazine, 1746, *p.* 364.

From Scourging Rebellion. *A Song* on the Victory over the Rebels by His Royal Highness the Duke of Cumberland. The Words by Mr. Lockman, *etc.* [*London*, 1746.] *s. sh.* fol. **G. 303. (77.)**

[Another copy.] **I. 530. (64.)**

[Another edition.] From scourging Rebellion. *A Song* on the Victory obtain'd over the Rebels, by His Royal Highness the Duke of Cumberland. The Words by Mr. Lockman ... Sung by Mr. Lowe, &c. in Vauxhall Gardens. [*London*, 1746.] *s. sh.* fol. **G. 307. (203.)**

HAENDEL (Georg Friedrich) [Another edition.] From scourging Rebellion. *A Song* on the Victory obtain'd over the Rebels, *&c.* [*London*, 1746.] *s. sh.* fol. **G. 307. (234.)**

Stand round my brave boys. *A Song* made for the Gentlemen Volunteers of the City of London, *etc.* [*London*, 1745.] 8°. **157. l. 7.**

The London Magazine, 1745, *p.* 560.

Stand round my brave Boys. *A Song* made for the Gentlemen Volunteers of the City of London, *etc.* [*London*, 1745.] *s. sh.* fol. **G. 311. (50.)**

Strephon's complaint of Love. [Song, begins: "Oh! cruel Tyrant Love!"] Set by Mr. Handel. [*London*, 1730?] *s. sh.* fol. **G. 310. (195.)**

Twas when the seas were roaring. [Song.] *Sung in the Comick Tragick Pastorall Farce or what d'ye call it.* [Words by J. Gay, music attributed to Handel.] [1725?] *s. sh.* fol.

See What d'ye call it. **H. 1601. (427.)**

[Another edition.] Twas when the Seas were roaring, *etc.* [1730?] *s. sh.* fol.

See What d'ye call it. **G. 305. (59.)**

The Unhappy Lovers, *etc.* [Song.] [*London*, 1712?] *s. sh.* fol. **G. 305. (45.)**

[Another copy.] **G. 315. (113.)**

[The Universal Passion.] I like the am'rous Youth that's free. [Song.] *Sung by Mrs. Clive* in the Comedy call'd the Universal Passion [by J. Miller]. [*London*, 1737.] *s. sh.* fol. **G. 309. (12.)**

[Another copy.] **G. 305. (165.)**

Yes, I'm in Love. [Song.] *Set by Mr. Handel.* [Words by W. Whitehead.] [*London*, 1740?] *s. sh.* fol. **G. 314. (20.)**

[Another edition.] Yes, I'm in Love. [Song.] *Set by Mr. Handel.* [*London*, 1740?] *s. sh.* fol. **G. 305. (263.)**

7. Instrumental.

Twelve Grand Concertos in Seven Parts for four Violins, a Tenor Violin, a Violoncello with a Thorough Bass for the Harpsichord. [Op. 6. Separate Parts.] *Publish'd by the Author. Printed for I. Walsh: London*, [1740.] fol. **g. 274. a.**

Twelve Grand Concertos for Violins, &c. in Seven Parts. Opera Sexta. 2d Edition. *Printed for I. Walsh: London*, [1750?] fol. **h. 205. a. (3.)**

The Violoncello part only.

HAENDEL (Georg Friedrich) Concerti Grossi con Due Violini e Violoncello di Concertino Obligati e Due Altri Violini, Viola e Basso di Concerto Grosso Ad Arbitrio. Opera Terza. [Separate Parts.] *Printed for I. Walsh: London*, [1750?] fol. **g. 74. j.**

Imperfect, wanting all after p. 7 of the 1st Oboe part and the parts containing the 1st and 2nd Flute of Concerto I and 3rd and 4th Violin of Concerto II.

[Concerti Grossi. Op. III.] Handel's Celebrated Oboe Concertos...adapted for the Organ, Harpsichord or Piano Forte. *H. Wright: London*, [1795?] fol. **g. 74.**

[Concerti Grossi. Op. III. No. 4. Minuet.] *See* Capricious Lovers. Whine not, pine not, [Duet] Sung ... in the New Comedy calld the Capricious Lovers. [Written by G. Odingsells. Adapted to the Minuet from Handel's Concerto Grosso, Op. III. No. 4.] [1726?] *s. sh.* fol. **I. 530. (23.)**

Six Concertos for the Organ and Harpsicord: also for Violins Hautboys and other Instruments, in 7 Parts...Opera Quarta. [Separate Parts.] *Printed for William Randall: London*, [1770?] fol. **g. 74. p.**

Six Concertos for the Harpsicord or Organ, *etc.* [Op. IV. Organ part.] *Printed for I. Walsh: London*, [1738.] fol. **g. 74. f. (1.)**

On pp. 29–32 *are alterations in manuscript.*

Six Concertos for the Harpsichord or Organ. [Op. IV. Organ part.] *Sold at the Music Shops, in England, Scotland, & Ireland, etc.* [1770?] fol. **h. 436. c.**

This is probably a reprint of the pirated edition which appeared in September, 1738.

A Second Set of Six Concertos for the Harpsicord or Organ. *Printed for I. Walsh: London*, [1740.] fol. **g. 74. f. (2.)**

A Third Set of Six Concertos for the Harpsicord or Organ. *Printed for I. Walsh: London*, (1760.) fol. **g. 74. f. (3.)**

[Concerto Grosso in C. Separate Parts.] *See* Select Harmony. Select Harmony. Fourth Collection, *etc.* (Concerto I.) [1741.] fol. **g. 26. a.**

Six Fugues or Voluntarys for the Organ or Harpsicord . . . Troisieme Ouvrage. *Printed for I. Walsh: London*, [1735.] *obl.* fol. **e. 5. i. (3.)**

[Minuets. For the Collection published by Walsh about 1755:] *See* supra: [2. *Selections and Arrangements. b. Instrumental.*]

HAENDEL (Georg Friedrich) The Musick for the Royal Fireworks set for the German Flute Violin or Harpsichord. *Printed for I. Walsh: London*, [1749.] fol. **g. 74. i.**

[Another copy.] **1889. b. 10. (61–72.)**

The Musick for the Royal Fireworks, *etc.* [*London*, 1789–97.] fol. **1889. b. 10. (51–60.)**

No. XXIV. of Arnold's Edition.

Solos for a German Flute, a Hoboy or Violin, with a Thorough Bass for the Harpsicord or Bass Violin, *etc.* [Op. I.] *Iohn Walsh: [London*, 1733?] fol. **g. 74. c. (2.)**

[Another edition.] Solos for a German Flute a Hoboy or Violin with a Thorough Bass for the Harpsicord or Bass Violin, *etc.* [Op. 1.] *Iohn Walsh: [London*, 1733?] fol. **g. 74. h.**

According to contemporary MS. notes on pp. 49 *and* 58, *Sonatas X. and XII. are not by Handel.*

Sonates pour un Traversière, un Violon ou Hautbois con Basso Continuo, *etc.* *Jeanne Roger: Amsterdam*, [1735?] fol. **g. 74. d.**

Printed chiefly from Walsh's plates, but the Andante of No. IX. is omitted; No. X. is replaced by No. XIV. of the H. G. edition (Lief. XXVII.), and No. XII. by No. XV. of the H. G. edition. According to contemporary MS. notes both these last sonatas are not by Handel.

[Three Solos for Flute and Bass. H. G. XLVII. Nos 16–18.] Six Solos, Four for a German Flute and a Bass and two for a Violin with a Thorough Bass for the Harpsicord or Bass Violin. Compos'd by Mr. Handel, Sig^r^ Geminiani, Sig^r^ Somis, Sig^r^ Brivio. *Printed for I. Walsh: London*, [1730?] fol. **h. 2140. d. (3.)**

VI. Sonates à deux Violons, deux haubois ou deux Flûtes traversières & Basse Continue...Second Ouvrage. *Iohn Walsh: [London*, 1733.] fol. **h. 436.**

Seven Sonatas or Trios for two Violins or German Flutes with a Thorough Bass for the Harpsicord or Violoncello...Opera Quinta. [Separate Parts.] *Printed for I. Walsh: London*, [1739.] fol. **g. 74. c. (1.)**

Suites de Pièces pour le Clavecin, *etc.* 2 vols. *J. Walsh: London*, [1733.] *obl.* fol. **e. 438.**

Suites de Pièces pour le Clavecin . . . Premier (Deuxième) Livre. Gravées par M^me^ Leclair. 2 Liv. *Chez M^r^ Leclerc le cadet: Paris*, [1740?] fol. **h. 436. a.**

HAENDEL (Georg Friedrich) [Suites de Pièces. 2nd Collection, N° 9.] Prelude et Chacoone [*sic*] avec LXII. Variations... Opera primo. *Imprimé aux dépens de G. F. Witvogel: Amsterdam,* [1730?] fol. **f. 45. (1.)**

The Celebrated Water Musick in Seven Parts viz. Two French Horns, Two Violins or Hoboys, a Tenor and a Thorough Bass for the Harpsicord or Bass Violin, *etc.* [Separate Parts.] *Printed for... I. Walsh: London,* [1733.] fol. **g. 74. q.**

Handel's Celebrated Water Musick Compleat. Set for the Harpsicord. To which is added, Two favourite Minuets, with Variations for the Harpsicord, by Geminiani. *Printed for I. Walsh: London,* [1740.] fol. **g. 74. k.**

Handel's Water Music. Adapted for the Harpsicord, or Organ. *Printed for I. Longman and Co.: London,* [1770?] fol. **h. 141. a. (7.)**

The opening Largo and concluding March of this arrangement are not in Walsh's and Arnold's editions of the Water Music.

Handel's Water-Piece. [P. F.] *R. Falkener: London,* [1775?] fol. **H. 1994. a. (108.)**

This edition follows that printed for Longman & Co.

Handel's Water Piece for the Harpsichord or Piano Forte. *Printed for T. Straight: London,* [1790?] fol. **g. 74. n. (3.)**

This edition follows that printed for Longman & Co.

Handel's Water Piece. Arranged as a Duet for Two Performers on one Piano Forte. (Adapted by T. Carter.) *G. Walker: London,* [1790?] fol. **g. 272. o. (8.)**

The second and third movements only of the version printed for Longman & Co.

Introduction to Handel's Water Piece. To which is added the Water Piece and March, adapted for the Organ, Harpsichord, Violin & two German Flutes. *Dale: London,* [1795?] fol. **h. 2999. (10.)**

This edition follows that printed for Longman & Co.

—— Overture. [Orchestral Parts.] *See* Overtures. Six Overtures . . . 3d Collection. No. 5. [1728?] fol. **h. 3211. 3.)**

8. Doubtful and Spurious Works.

Fain would I know if virtue confessing. *Song in Handel's Additional Oratorio.* [*London,*] 1788. *s. sh.* 4°. **P.P. 5141.**

The Lady's Magazine, Jan., 1788. *This song is No.* 323 *in Walsh's Collection of Handel's Songs, selected from his Oratorios, in the index to which it is marked 'Add',' i.e. an additional number to some Oratorio. It also occurs in Walsh's "Collection of Songs introduced in the late Oratorios," where it is stated to have been sung by Sig^a Frasi.*

The Forsaken Nymph. [Attributed to Haendel in 'Amaryllis' (II. 64.) but not the song 'Guardian Angels' in 'the Triumph of Time and Truth.'] *See* Guardian. Guardian Angels now protect me, *etc.* [1750?] *s. sh.* fol. **G. 308. (3.)**

—— [Another edition.] *See* Guardian. Guardian Angels, *etc.* [1750?] *s. sh.* fol. **G. 316. d. (162.)**

—— [Another copy.] **G. 303. (50.)**

Great in wisdom, great in glory. *Song in Handel's Additional Oratorio.* [*London,*] 1787. *s. sh.* 4°. **P.P. 5141.**

The Lady's Magazine, Dec., 1787. *This song is No.* 327 *in Walsh's Collection of Handel's Songs, seleeted from his Oratorios, in the index to which it is marked 'Add'.' It also occurs in Walsh's 'Grand Collection of . . . Songs introduced in the late Oratorios,' where it is stated to have been sung by Miss Friderick.*

—— [Another edition.] Great in Wisdom, great in Glory. *Additional Song to the Occasional Oratorio, etc.* [*London,*] 1798. *s. sh.* 4°. **P.P. 5141.**

The Lady's Magazine, Dec., 1798.

The Microcosm Concerto. [Harpsichord.] *See* Jones (E.) *Bard.* Musical Remains: or the compositions of Handel, Bach... &c.; selected from original manuscripts never before published, *etc.* 1796. fol. **g. 247. (1.)**

Together let us range the Fields, composed by G. F. Handel [or rather W. Boyce] and arranged for Two Performers on one Piano Forte. *G. Walker: London,* [1790?] fol. **g. 272. o. (9.)**

9. Appendix.

See Apollonian Harmony. Apollonian Harmony: a Collection of...Glees...by ...Handel, *etc.* [1790?] 8°. **E. 255.**

See Arnold (S.) The Castle of Andalusia. A Comic Opera...the Selected Airs by Handel, *etc.* [1782.] *obl.* fol. **E. 111. c. (2.)**

See Billington (T.) A Second Set of Glees...to which is added airs by Handel and Arne, harmonized by T. Billington. *etc.* [1790?] fol. **G. 805. (5.**

HAENDEL (Georg Friedrich) *See* Bolton ( ) The Opera Miscellany ...Consisting of Select Airs in Rodelinda, Julius Cæsar, and other Works of Mr. Handel, *etc.* [1730?] 8°. **A. 416.**

See Bond (H.) The Psalms of David... The Music consisting of...Tunes...by Handel, *etc.* [1791?] 4°. **E. 579.**

See Delightful Musical Companion. The Delightful Musical Companion... being a Choice Collection out of the latest Operas composed by Mr. Handel, *etc.* [1725.] 8°. **C. 370.**

See French (J.) The Young Psalm-singer's Complete Guide...With some of the difficult Passages made easy in the Works of — Handel, Esq., *etc.* 1759. *obl.* 4°. **A. 1027.**

See Harmonia Anglicana. Harmonia Anglicana...A Collection of...Songs... by...Mr. Handel, *etc.* [1765?] fol. **G. 103. b.**

See Lessons. Select Lessons ... for Two German Flutes...Extracted from the Works of...Handel, *etc.* [1735?] *obl.* 4°. **b. 30. (2.)**

See Love in a Village. Love in a Village. A Comic Opera...The Music by...Handel, *etc.* [1763.] *obl.* fol. **D. 269.**

See Modern Musick-Master. The Modern Musick-Master...VI. The Harpsichord Illustrated & Improv'd . . . In which is included a large Collection of Airs, and Lessons...from the Works of Mr. Handel, *etc.* 1731. 8°. **d. 40.**

See Orpheus and Eurydice. Orpheus and Eurydice, a Grand Serious Opera... Composed by Gluck, Handel *etc.* [1792.] *obl.* fol. **E. 91. c. (1.)**

See Pitt (T.) Church Music: consisting of...Anthems from the sacred works of Handel, selected and adapted by T. Pitt, *etc.* 1788-9. fol. **G. 500. (1.)**

See Pocket Companion. A Pocket Companion for Gentlemen and Ladies, *etc.* (A Pocket Companion for Gentlemen and Ladies. Being a Collection of...Songs out of Operas...by Mr. Handel...Vol. II., *etc.*) [1725?] 8°. **C. 491.**

See Psalms [*English.*] An Abridgment of the ... Psalms...with...Tunes...by Mr. Handel, *etc.* [1777.] 8°. **A. 511. d.**

See Songs. A Choice Collection of Two Three & Four Part Songs, compos'd by Purcell,...Handell, *etc.* Book 2nd. [1775?] fol. **G. 788. a.**

See Sprigs of Laurel. Sprigs of Laurel. A Comic Opera...consisting of...Airs... by Handel, Anfossi, *etc.* [1793.] *obl.* fol. **D. 287. (5.)**

HAENDEL (Georg Friedrich) *See* Thesaurus Musicus. Thesaurus Musicus. A Collection of...Part Songs ...by...Handel, *etc.* [1743?] fol. **H. 73.**

See Voluntaries. A Collection of Voluntaries...by Dr. Green, Mr. Travers & ...other...Masters. Book I. (Twelve Voluntaries and Fugues...with Rules for Tuning by...Mr. Handel. Book IV.) [1777? 1780?] *obl.* fol. **e. 1089**

See Williams (A.) Royal Harmony... Containing . . . Anthems . . . by. . .G. F. Handel, *etc.* [1765?] *obl.* fol. **E. 1492.**

10. Index of Vocal Numbers.

Address to Silvia, The.
See [*Trionfo del Tempo. Lascia la spina.*]

The Advice. *See* [*Ezio. Stringo al fine.*]

Allor che sorge. *See* [*Rodrigo.*]

Angels, ever bright and fair.
See [*Theodora.*]

An Answer to Colin's Complaint.
See [*Rinaldo. Al trionfo di nostro furore.*]

Arm, arm, ye brave.
See [*Judas Maccabæus.*]

As great Jehovah lives. *See* [*Saul.*]

As when the dove.
See [*Acis and Galatea.*]

Ask if yon damask Rose be sweet.
See [*Susanna.*]

At Persecution I can laugh. *See* [*Saul.*]

Awful, pleasing being say. *See* [*Joshua.*]

Bacchus God of Mortal Pleasure.
See [*Ottone. Overture. Gavotte.*]

Bacchus one day gayly striding.
See [*Minuets. Walsh's Collection, p.* 17.]

Beneath the Cypress' gloomy Shade.
See [*Susanna.*]

Bird of May.
See [*Alcina. Overture. Musette.*]

But lo! the Angel of the Lord.
See [*Messiah.*]

Cecilia volgi un sguardo. Cantata.
See [*Alexander's Feast.*]

Ch'io lasci mai d' amare. *See* [*Amadigi.*]

Charming beauty.
See [*The Triumph of Time and Truth.*]

Choirs of angels, all around thee.
See [*Deborah.*]

Cloe when I view thee smiling.
See [*Minuets. Walsh's Collection, p.* 28.]

Come, and trip it as you go.
See [*L'Allegro.*]

Come blooming boy.
See [*The Choice of Hercules.*]

Come, divine Inspirer.
See [*Joseph.*]

HAENDEL (Georg Friedrich) Come, live with Pleasure.
See [*The Triumph of Time and Truth.*]

Come thou Goddess. *See* [*L'Allegro.*]

Come to my Arms, my Treasure.
See [*Ottone. No, non temere.*]

Consider, fond Shepherd.
See [*Acis and Galatea.*]

Constant lovers. *See* [*Hercules.*]

Convey me to some peaceful shore.
See [*Alexander Balus.*]

Descend, kind Pity. *See* [*Theodora.*]

Dread not, righteous queen, the danger.
See [*Esther.*]

The Dream. [Song.]
See [*Acis and Galatea. For us the zephyr blows.*]

Enjoy the sweet Elysian grove.
See [*The Choice of Hercules.*]

Every day will I give thanks.
See [*Chandos Anthem. N° V^a. I will magnify thee.*]

Ev'ry Valley. *See* [*Messiah.*]

Fain would I know.
See [*Doubtful and Spurious Works.*]

Farewell ye limpid Springs.
See [*Jephtha.*]

The Flocks shall leave the Mountains.
See [*Acis and Galatea.*]

Fond flatt'ring world, adieu.
See [*Theodora.*]

Freely I to Heav'n resign.
See [*Jephtha.*]

Gentle Airs. *See* [*Athalia.*]

The glorious sun shall cease to shed.
See [*Deborah.*]

Great in wisdom.
See [*Doubtful and Spurious Works.*]

Happy, happy pair.
See [*Alexander's Feast.*]

He shall feed his Flock. *See* [*Messiah.*]

Heart, the Seat of soft Delight.
See [*Acis and Galatea.*]

Here, amid the shady woods.
See [*Alexander Balus.*]

Ho un non so che nel Cor.
See [*Agrippina.*]

Holy, holy. *See* [*Rodelinda. Dove sei.*]

How beautiful are the feet.
See [*Messiah.*]

How happy should we Mortals prove.
See [*Alexander Balus.*]

How is it possible.
See [*Arianna. Overture. Minuet.*]

How lovely is the blooming fair.
See [*Deborah.*]

I like the am'rous Youth that's free.
See [*The Universal Passion.*]

HAENDEL (Georg Friedrich) I'll proclaim the wondrous Story.
See [*Esther.*]

I must with speed amuse her.
See [*Semele.*]

If guiltless Blood be your Intent.
See [*Susanna.*]

If Love my dearest Treasure.
See [*Atalanta. S'è tuo piacer.*]

The Impatient Lover.
See [*Floridante. Vanne segui.*]

Let me wander not unseen.
See [*L'Allegro.*]

Let their celestial concerts all unite.
See [*Samson.*]

The Lord shall reign.
See [*Israel in Egypt.*]

Love in her eyes sits playing.
See [*Acis and Galatea.*]

Love sounds th' alarm.
See [*Acis and Galatea.*]

Love sweet poison.
See [*Alcina. Verdi prati.*]

Love Triumphant. *See* [*Minuets. Walsh's Collection, p.* 13.]

Lovely beauty, close those eyes.
See [*The Triumph of Time and Truth.*]

May balmy peace.
See [*Occasional Oratorio.*]

My Breast with tender Pity swells.
See [*Hercules.*]

My heart is inditing.
See [*Coronation Anthems.*]

My soul rejects the thought with scorn.
See [*Saul.*]

Nations, who in future story.
See [*Joshua.*]

No! let the guilty tremble.
See [*Saul.*]

Non vi piacque. *See* [*Siroe.*]

Now a different measure try.
See [*Solomon.*]

O beauteous Queen, unclose those eyes.
See [*Esther.*]

O godlike Youth. *See* [*Saul.*]

O Liberty, thou choicest treasure.
See [*Judas Maccabæus.*]

O my pretty Punchinello.
See [*Rodelinda. Scacciato dal suo nido.*]

O ruddier than the cherry.
See [*Acis and Galatea.*]

O Sleep, why dost thou leave me?
See [*Semele.*]

Oh! had I Jubal's Lyre. *See* [*Joshua.*]

On the Humours of the Town. A Dialogue between Colombine & Punch.
See [*Rodelinda. Scacciato dal suo nido.*]

Or let the merry Bells ring round.
See [*L'Allegro.*]

HAENDEL (Georg Friedrich) Phillis the Lovely.
See [*Minuets. Walsh's Collection, p.* 32.]

Pious Orgies. *See* [*Judas Maccabæus.*]

Pleasure ! my former ways resigning.
See [*The Triumph of Time and Truth.*]

Powerful Guardians.
See [*Alexander Balus.*]

The Prince, unable to conceal his pain.
See [*Alexander's Feast.*]

The Request to the Nightingale.
See [*Alcina. Overture. Musette.*]

S'è tuo piacer. *See* [*Atalanta.*]

Se risolvi abbandonarmi.
See [*Floridante.*]

Shepherd what art thou pursuing.
See [*Acis and Galatea.*]

Si, caro, si. *See* [*Admeto.*]

Sin not O King! *See* [*Saul.*]

The Smiling Dawn. *See* [*Jephtha.*]

Spring renewing all things Gay.
See [*Ezio. Stringo al fine.*]

Strange Reverse of Human Fate.
See [*Alexander Balus.*]

T'amo si sarai tu quella.
See [*Riccardo Primo.*]

Talk no more to me of Glory.
See [*Floridante. Se risolvi abbandonarmi.*]

Tears assist me. *See* [*Esther.*]

Tears, such as tender fathers shed.
See [*Deborah.*]

Thais led the way.
See [*Alexander's Feast.*]

Thee will I, Jehovah, praise.
See [*Occasional Oratorio.*]

There, from mortal cares retiring.
See [*Semele.*]

There let Hymen oft appear.
See [*L'Allegro.*]

There the brisk sparkling nectar drain.
See [*The Choice of Hercules.*]

Thyrsis afflicted with Love and Despair.
See [*Minuets. Walsh's Collection, p.* 32.]

'Tis not Age's sullen Face.
See [*Susanna.*]

To a Nightingale.
See [*Alcina. Overture. Musette.*]

To George and Charlott. *See* [*Judas Maccabæus. See the conqu'ring hero.*]

Total eclipse. *See* [*Samson.*]

Il Tricerbero humiliato. *See* [*Rinaldo.*]

Turn, hopeless lover. *See* [*Semele.*]

Vanne segui. *See* [*Floridante.*]

Venus laughing from the skies.
See [*Theodora.*]

Virtue. *See* [*Tesco. Chi ritorna alla mia mente.*]

War, he sung, is toil and trouble.
See [*Alexander's Feast.*]

HAENDEL (Georg Friedrich) Watchful angels, let her share. *See* [*Deborah.*]

Welcome those whose deeds conspire.
See [*Jephtha.*]

When Beauty Sorrow's Livery wears.
See [*Hercules.*]

When first I saw my lovely Maid.
See [*Susanna.*]

When I survey Clarinda's Charms.
See [*Minuets. Walsh's Collection, p.* 29.]

When the Sun o'er yonder Hills.
See [*Solomon.*]

Where'er you walk. *See* [*Semele.*]

Where shall I seek the charming fair ?
See [*Acis and Galatea.*]

Wise men flatt'ring.
See [*Judas Maccabæus.*]

Wisest and greatest. *See* [*Saul.*]

With pious hearts.
See [*Judas Maccabæus.*]

With thee th' unshelter'd moor I'll tread.
See [*Solomon.*]

Wou'd you gain the tender creature.
See [*Acis and Galatea.*]

Ye sons of Israel now lament.
See [*Samson.*]

Ye verdant hills. *See* [*Susanna.*]

Your words O king! *See* [*Saul.*]

Zadok the Priest.
See [*Coronation Anthems.*]

HAENDL (Jacobus) called *Gallus.* Missarum IIII. vocum, liber I, *etc.* Tenor. (Bassus.) 2 pts. *Ex Officina Typographica Georgii Nigrini : Pragæ*, 1580. *obl.* 4°. **A. 126. c.**

Missarum V. vocum, liber I., *&c.* Tenor. (Bassus.) (Quinta Vox.) 3 pts. *Ex Officina Typographica Georgii Nigrini : Pragæ*, 1580. *obl.* 4°. **A. 126.** b.

Missarum VI. vocum, liber I., *etc.* Tenor. (Bassus.) (Quinta (Sexta) Vox.) 4 pts. *Ex Officina Typographica Georgii Nigrini : Pragæ*, 1580. *obl.* 4°. **A. 126.** a.

Missarum VII. & VIII. vocum liber I., *&c.* Tenor. (Bassus.) (Quinta (Sexta) (Septima et Octava) Vox.) 5 pts. *In Officina Nigrintina : Pragæ*, 1580. *obl.* 4°. **A. 126.**
The Septima et Octava Vox wants fol. Aii and Aiii.

Tomus Primus Operis Musici, Cantionum Quatuor, Quinque, Sex, Octo et Plurium Vocum, quæ ex Sancto Catholicæ Ecclesiæ usu, ita sunt dispositæ, ut omni tempore inseruire queant, *etc.* Cantus. (Altus.) (Tenor.) (Bassus.) (Quinta.) (Sexta.) (Septima.) (Octaua.) 8 pts. *Typis Georgii Nigrini : Pragæ*, 1586. *obl.* 4°. **A. 126. c.**
The Cantus is imperfect, wanting Sig. C, which has been supplied in MS.

HAENDL (Jacobus) Secundus Tomus Musici Operis, Harmoniarum Quatuor, Quinque, Sex, Octo, et Plurium Vocum, &c. Cantus. (Altus.) (Tenor.) (Bassus.) (Quinta.) (Sexta.) (Septima.) (Octaua.) 8 pts. *Typis Nigrinianis: Pragæ*, 1587. *obl.* 4°. **A. 126. f.**

Wanting the title-page and two following leaves of the Cantus, and sig. Nn iij. and iv. of the Altus and Bassus, all of which have been supplied in MS.

Quartus Tomus Musici Operis, Harmoniarum Quatuor, Quinque, Sex, Octo, et Plurium Vocum, *etc.* Cantus. (Altus.) (Tenor.) (Bassus.) (Quinta.) (Sexta.). 6 pts. *Pragæ*, 1590. *obl.* 4°. **A. 126. d.**

Wanting sheet f of the Cantus, which has been supplied in MS.

HAENSCHEN UND GRETCHEN. Hänschen und Gretchen. Operette. *See* Reichardt (J. F.)

HAESSLER (Johann Wilhelm) Cantata per festeggiare le nozze delle AA. II. del Gran Duca Alessandro e della Principessa Elisabetta. Scritta da F. A. C. Werthes, *etc.* *Presso J. D. Gerstenberg e Comp.: Pietroburgo*, [1795.] *obl.* fol. **E. 870. a. (2.)**

Clavier- und Singstücke verschiedener Art ...Erste Sammlung. *Auf Kosten des Verfassers: Erfurt*, 1782. *obl.* fol. **f. 28. (1.)**

Clavier- und Singstücke verschiedener Art ...Zweite Sammlung. *Im Schwickertschen Verlage: Leipzig*, [1786.] *obl.* fol. **f. 28. (2.)**

Sechs Klavier-Solos halb leicht halb schwer. *Im Schwickertschen Verlage: Leipzig*, [1785?] *obl.* fol. **f. 28. a. (3.)**

Acht und vierzig kleine Orgelstücke, theils zu Choral-Vorspielen beim öffentlichen Gottesdienst, theils zur Privatübung... bestimmt, *etc.* *In Commission der Breitkopfischen Buchhandlung: Leipzig*, [1789.] 4°. **e. 157.**

Sechs Sonaten für Clavier, *etc.* *Im Schwickertschen Verlage: Leipzig*, 1776. *obl.* fol. **f. 28. a. (1.)**

Sechs neue Sonaten fürs Clavier oder Pianoforte, nebst einem Anhang von einigen Liedern und Handstücken, *etc.* *Im Schwickertschen Verlage: Leipzig*, 1779. *obl.* fol. **f. 28. a. (2.)**

Sechs leichte Sonaten fürs Clavier oder Piano-Forte, wovon Eine für drei Hände auf Einem Claviere...Erster Theil. *Auf Kosten des Verfassers: Erfurth*, 1786. *obl.* fol. **e. 437. a. (1.)**

With a Portrait, engraved by C. Müller.

HAESSLER (Johann Wilhelm) Sechs leichte Sonaten fürs Clavier oder Piano-Forte, wovon Zwei mit Begleitung einer Flöte oder Violine und Eine für vier Hände auf Einem Claviere . . . Zweiter Theil. *Auf Kosten des Verfassers: Erfurth*, 1787. *obl.* fol. **e. 437.**

[Another copy.] **e. 437. a. (2.)**

Wanting the dedication, biography (12 pp.) and list of subscribers.

Sechs leichte Sonaten fürs Clavier oder Piano-Forte...Dritter Theil. *Auf Kosten des Verfassers: Erfurth*, 1788. *obl.* fol. **e. 437. a. (3.)**

Grande Sonate pour trois mains sur un Piano-Forte ou Clavecin, *etc.* *Chez J. F. Hartknoch: Riga*, [1793.] fol. **i. 66.**

See Zachariae (J. F. W.) Night Thoughts on a Church Yard...Originally composed by the Author, and brought into the... form of a Fantasy by I. W. Haessler. [1792?] fol. **H. 2826. c. (19.)**

HAFNER (Philipp) Scherz und Ernst in Liedern, verfasst von P. Hafner. 2 Th. *Joseph Kurzböcken: Wien*, 1763, 64. 4°. **D. 718. (1.)**

HAGIUS (Cunradus) Newe künstliche Musicalische Intraden, Pavanen, Galliarden, Passamezen, Courant vnnd Uffzüg, zu 4. 5. vnd 6. Stimmen darunder etliche Phantasien oder Fugen mit 2. vnd 3. Stimmen zu finden, welche von vnterschiedenen Authoren, Theils mit vnnd ohne Text, gar newlich Componirt, dass sie mit Menschlicher Stimm vnnd auff Instrumenten . . . mögen gebraucht werden, jetzo . . . publicirt durch Conradum Hagium, *etc.* Basis. *Gedruckt... bey Abraham Wagenmann: Nürnberg*, [1616.] 4°. **C. 220.**

The date is given in three chronograms. The composers of this collection are: C. Hagius, A. Horologio, J. Grabbe, D. Thusius, C. Buel, J. Staden, G. Huvet [Howett?], G. Lebon, Biffi, T. Hoffkuntz, and T. Simpson.

Psalmen Dauids, wie die hiebenuor vnter allerley Melodeyen in Teutsche Gesangreimen durch ..Casparum Ulenbergium bracht: Nachmals aber...einfeltig mit vier Stimmen gesetzt, vnd...auffs New ...vbersehen vnd Corrigiert, auch die beygefügte Lobsänge des Alten vnd Newen Testaments dess obgedachten Ulenbergij, mit vier Stimmen hinzugeordnet, durch Cunradum Hagium, *etc.* *Gedruckt ...durch Cornelium Sutorium: Vrsel*, 1606. fol. **3434. h. 7.**

[Another copy.] **K. 10. d. 5.**

HAGIUS (Johannes) Symbola der Erwirdigen, Hocherleuchten vnd thewren Menner, Herren D. M. Lutheri, vnd Philippi Melanthonis...Durch M. Johannem Hagium...gemacht vnd gefertiget. Tenor. (Der Ehrwirdigen . . . Menner, Herren D. Martini Lutheri, vnnd Philippi Melanthonis, &c., Symbola. Discantus. (Altus.) (Bassus.) (Vagans.).) 5 pts.
Hanns Bürger vnd Michael Mülmarckart: Eger, 1572. *obl.* 4°. **K. 8. b. 19.**

HAGUE (Charles) An Anthem in Score ...Performed in Great S^t^ Mary's, Cambridge. June the 29th, 1794. *Preston & Son, for the Author: London*, [1794.] fol. **H. 901.**

A Second Collection of Glees, Rounds & Canons, for two, three, four, five & six Voices. Composed by the Members of the Harmonic Society of Cambridge, and publish'd by C. Hague. *W. Dixon, for the Editor: Cambridge*, [1800.] *obl.* fol. **D. 688.**

The composers of this collection are: C. Hague, R. Wheeler, W. Carnaby, L. Richmond, W. Wright and W. Dixon.

HAIDEN (Hans Christoph) Gantz neue lustige Täntz vnd Liedlein, deren Text mehrer theils auff Namen gerichtet, mit vier Stimmen, nicht allein zu singen, sondern auch auff allerhand Instrumenten zu gebrauchen, *etc.* Cantus. (Altus.) (Tenor.) (Bassus.) 4 pts. *Gedruckt durch Paulum Kauffmann: Nürmberg*, 1601. 4°. **C. 66.**

Postiglion der Lieb: darinnen gantz neue lustige Täntz...neben ettlichen Indraden, vnd andern frölichen Schlafftruncksliedlein: nicht allein zu singen, sondern auch auff allerhand Instrumenten zugebrauchen, mit vier Stimmen componirt, *etc.* Tenor. *Gedruckt...durch Paulum Kauffmann: Nürmberg*, 1614. 4°. **C. 197. (1.)**

HAIGH (Thomas) Adeste Fideles. The Favorite Portugueze Hymn on the Nativity. Arranged as a Rondo for the Piano Forte by T. Haigh. (Roy's Wife of Alldivallsch...arranged as a Rondo for the Piano Forte by T. Haigh.) *Printed for W. Rolfe: London*, [1800?] fol. **g. 443. b. (14.)**

The Favorite Air Lewie Gordon, arranged as a Duett for Two Performers on one Piano Forte. *Printed for G. Walker: London*, [1800?] fol. **g. 272. o. (1.)**

The Favorite Air "Oh, happy tawney Moor"; Sung in the Mountaineers [by S. Arnold], Arranged as a Rondo for the Piano-Forte, *etc.* *Preston & Son: London*, [1800?] fol. **g. 272. h. (12.)**

HAIGH (Thomas) A Celebrated Welch Air, with Variations for the Pianoforte, *etc.* *Printed for Culliford, Rolfe & Barrow: London*, [1798?] fol. **g. 139. (26.)**

Ally Croaker, a Favorite Air, arranged as a Rondo, *etc.* [P. F.] *L. Lavenu: London*, [1800?] fol. **g. 272. h. (9.)**

The Country School-Boy and Rosa, a Ballad, with an Accompaniment for the Piano Forte...The Words by Mr. Hurlstone *Bland & Weller: London*, [1795?] fol. **G. 798. (23.)**

A Divertimento for the Piano Forte with Accompaniments for a Flute & Two French Horns, *etc.* *Printed for the Author: London*, [1795?] fol. **g. 272. h. (6.)**

The Pianoforte part only.

The Duchess of York's Waltz, arranged as a Rondo for the Piano Forte. *Printed for Corri, Dussek & Co.: London & Edinburgh*, [1795?] fol. **g. 272. h. (5.)**

A Favorite Duett for two Performers on one Piano Forte, in which is Introduced the Portugueze Hymn on the Nativity, *etc.* *T. Preston: London*, [1800?] fol. **g. 272. h. (7.)**

Two Duetts for two Performers, on One Piano Forte, one Composed by Pleyel, the other, the Favorite Chorus of Venus Laughing, Composed by G. F. Handel, & arranged by T. Haigh. *L. Lavenu: London*, [1800?] fol. **g. 270. e. (14.)**

Three Easy Duetts for Two Performers on one Harpischord or Piano Forte... Op. 7. *Preston & Son: London*, [1800?] fol. **g. 443. b. (13.)**

Go to the Devil & shake yourself. A Favorite Country Dance, arranged as a Rondo for the Piano Forte, *etc.* *L. Lavenu: London*, [1796?] fol. **h. 1480. m. (8.)**

No. 9 of 'Le Melange.'

Her Royal Highness Princess Amelia's Rondo. [P. F.] *L. Lavenu: London*, [1797?] fol. **h. 1480. m. (10.)**

No. 25 of 'Le Melange.'

Hob y Deri Dando...A Celebrated Welsh Air, arranged as a Rondo for the Piano-Forte, *etc.* *Printed for G. Walker: London*, [1800?] fol. **g. 272. b. (9.)**

A German Medley, composed & arranged for the Piano Forte, by T. Haigh. *L. Lavenu: London*, [1796?] fol. **h. 1480. m. (9.)**

No. 12 of 'Le Melange.'

The Orphan Boy, a Ballad, with an Accompaniment for the Harp or Piano Forte ...The Words from Fox's Poems [translated from the Persian of Ahmad Al Ardebili]. *R. Birchall: London*, [1798?] fol. **G. 364. (24.)**

HAIGH (Thomas) La Pipe de Tabac, a Favorite French Air, arranged as a Rondo, for the Piano Forte, *etc.* *L. Lavenu: London*, [1800?] fol. g. **272. h. (13.)**
No. 59 *of* '*Le Melange.*'

Twelve Preludes for the Piano Forte, *etc.* *Printed for R. Birchell: London*, [1796?] fol. g. **270. e. (15.)**

A Sonata, for the Piano Forte, in which are introduced two favorite Airs, from the Beggar's Opera, *etc.* *L. Lavenu: London*, [1800?] fol. g. **272. h. (8.)**

Three Sonatas, for the Piano Forte, with an Accompaniment for Violin or Flute, *etc.* *Corri, Dussek & Co.: London & Edinburgh*, [1797?] fol. g. **142. (4.)**

A Second Sett of Three Sonatas, for the Piano Forte or Harpischord... Op. 10.
Printed for Culliford, Rolfe & Barrow: London, [1797?] fol. g. **145. (4.)**

Three Sonatas for the Piano Forte with an Accompaniment for Violin or Flute... Op. xi. *L. Lavenu: London*, [1800?] fol. g. **443. c. (5.)**

Three Sonatas for the Piano Forte in which are Introduced as Rondo's "Viva tutte le vezzose" [by F. Giardini], The Duchess of Athol's Strathspey, and an Irish Air... Op. 13. *Printed for Culliford, Rolfe & Barrow: London*, [1797?] fol. g. **145. (3.)**

A Favorite Symphony in Nine Parts. [Separate Parts.] *Printed for T. Cahusac: London*, [1790?] fol. g. **474. b. (25.)**

There was a Jolly Miller. A Favorite Air, adapted for the Piano Forte, with an Accompaniment for a Violin or Flute. *L. Lavenu: London*, [1800?] fol. g. **271. d. (13.)**
No. 76 *of* '*Le Melange.*'

A New Favorite German Waltz arranged as a Rondo for the Piano-Forte.
Printed for Culliford, Rolfe & Barrow: London, [1796?] fol. g. **140. (35.)**

When you told us our Glances. A Ballad with an Accompaniment for the Piano-Forte. The Words from Carlyle's Specimens of Arabian Poetry, *etc.* *L. Lavenu: London*, [1800?] fol. **H. 2830. f. (69.)**

Where Helen lies! An Old Scottish Ballad, arranged as a Rondo for the Piano Forte, *etc.* *L. Lavenu: London*, [1798?] fol. **H. 2830. f. (67.)**
No. 34 *of* '*Le Melange.*'

Yesterday. A Favorite Ballad. The Words from Fox's Poems, *etc.* *L. Lavenu: London*, [1800?] fol. **H. 2830. f. (66.)**

The Zoaick, a Favorite Dance, arranged as a Rondo, *etc.* [P. F.] *L. Lavenu: London*, [1800?] fol. g. **270. e. (12.)**
No. 53 *of* '*Le Melange.*'

HAIGH (Thomas) *See* Abrams (H.) The Popular Air of Crazy Jane ... Arranged with Variations for the Piano Forte, by T. Haigh. [1800?] fol. g. **270. e. (13.)**

See Delemain ( ) A much admired Air of Mr. Delemain's, *&c.* varied for the Piano-Forte by T. Haigh. [1795?] fol. g. **139. (25.)**

See Giardini (F.) Six Select Pieces for the Piano Forte, arranged... with Six Preludes by T. Haigh. [1800?] fol. g. **272. h. (4.)**

See Haendel (G. F.) [*Israel in Egypt.*] The Lord shall reign... Arranged for Two Performers on the Piano Forte, by T. Haigh. [1800?] fol. g. **272. o. (12.)**

See Haendel (G. F.) [*Samson.*] Let their celestial concerts all unite ... Adapted ... by T. Haigh. [1800?] fol. g. **272. o. (13.)**

See Haendel (G. F.) [*Solomon.*] Now a different measure try ... arranged as a Duet... by T. Haigh. [1800?] fol. g. **272. o. (11.)**

See Haydn (F. J.) [*Doubtful and Spurious Works.*] A Grand Symfonia ... arranged for the Piano Forte by T. Haigh. [1797?] fol. g. **137. (15.)**

See Haydn (F. J.) [*Canzonets. Set I. Nos.* 3, 5; *Set II. No.* 1.] Three Canzonetta's ... arranged as Rondos... by T. Haigh. [1796?] fol. g. **140. (34.)**

HAIL. Hail Annual Day. *Ode* for the Anniversaries of the 29th of May and 4th of June, on his Majesty's Royal Hospital at Chelsea. *I[ohn] F[entum: London*, 1780?] *s. sh.* fol. **G. 308. (141.)**

Hail, Beauty's Queen. *The Shy Decoyer*, an Invocation. [Song.] [*London*, 1760?] *s. sh.* fol. **G. 316. a. (28.)**

Hail bounteous May! Duet.
See Broderip (R.)

Hail, Britain, hail. *England's Guardian.* [Song, to the tune of "Rule Britannia" from Arne's Masque of Alfred.] *W. R[andall: London*, 1780.] *s. sh.* fol. **G. 308. (39.)**

Hail! Britannia. Glee. *See* Peck (J.)

Hail, Burgundy, thou Iuice divine. *In Praise of Burgundy.* [Song, words by T. Phillips.] [*London*, 1740?] *s. sh.* fol. **G. 308. (74.)**

[Another edition.] Hail, Burgundy, thou Juice divine, *etc.* [*London*, 1740?] *s. sh.* fol. **G. 316. e. (10.)**

Hail England! [Song.]
See Defesch (W.)

Hail flow'ry Meads. Quartetto.
See Baker (G.) *Organist.*

Hail glorious Monarch. *The Power of Gold.* [Song.] [*London*, 1740?] *s. sh.* fol. **G. 308. (25.)**

HAIL. Hail green fields and shady woods. Catch. *See* GREENE (M.)

Hail! happy Warbler. [Song.] *See* HARRISON (S.)

Hail Janus who shut'st out the sliding Year. Song. *See* SHEELES (J.)

Hail! Judæa, happy land. Duetto. *See* JUDAS MACCABÆUS.

Hail, mighty Gold! *A New Song in praise of Gold* sung by a Miser. Compos'd by an Eminent Master. [*London*, 1720.] *s. sh.* fol. **H. 1601. (198.)**

Hail Politeness, Pow'r divine. *The Cotillon.* [Song.] [*London*, 1770?] *s. sh.* fol. **H. 1994. a. (85.)**

[Another copy.] **G. 805. e. (12.)**

Hail, smiling Summer's pleasant days. Song. *See* THORLEY (T.)

Hail! sweet Peace. Glee. *See* BOURKE (J.)

Hail to the Knight of the Post. *Titus Tell-Troth:* or the Plot-Founder Confounded. A Pleasant New Song. To the Tune of, Hail to the Myrtle Shades [from H. Purcell's 'Theodosius']. *Printed for Allen Banks: London*, 1682. *s. sh.* fol. **C. 38. i. 25. (6.)**

Hail to the Myrtle shade. *A New Song.* [Words from "Theodosius," N. Lee.] [*London*, 1740?] *s. sh.* fol. **G. 308. (56.)**

This is not H. Purcell's setting.

[Another edition.] Hail to the Myrtle Shade. Sung by Master Budd at the new Wells. [*London*, 1745?] *s. sh.* fol. **H. 1994. b. (29.)**

[Another edition.] Hail to the Myrtle Shade. Sung by Mr. Lowe at Vaux Hall. [*London*, 1750?] *s. sh.* fol. **G. 316. e. (14.)**

[Another edition.] Hail to the Myrtle Shade, *etc.* *See* CHLOE. Chloe, or the Musical Magazine, *etc.* No. 37. [1760?] fol. **G. 433.**

Hail Windsor crown'd with lofty Tow'rs. *On Windsor Castle.* [Song, by J. Travers.] Sung by Mr. Low at the Theatre Royal in Drury Lane. *Printed for E. Hare:* [*London*, 1742?] *s. sh.* fol. **G. 305. (130.)**

[Another edition.] Hail Windsor crown'd with lofty tow'rs, *etc.* [*London*, 1742?] *s. sh.* fol. **G. 308. (51.)**

HAIRDRESSER. The Hair Dresser's Address to the Ladies. [Song.] *See* TRESTED (T.)

HAKE (EDWARD) *See* DAMON (W.) The Psalmes of Dauid in English meter, *etc.* [With a preface by E. Hake.] 1579. *obl.* 4°. **K. 4. c. 5.**

HAKE (HANS) Jacobi Schwiegers Handlungs Lust, welche in allerhand Anbindungs- Hochzeit- Neu-Jahres- und Liebes Schäfereien bestehet . . . Mit ganz neuen . . . Weisen ausgeschmükket von dem... Herrn Hans Haken, *etc.* *Gedruckt bey Michael Pfeiffern. In Verlegung Johann Carstens: Hamburg*, 1656. 12°. **11517. aaa. 33.**

HAKENBERGER (ANDREAS) Harmonia Sacra in qua Motectæ VI. VII. VIII. IX. X. et XII. concinnatæ vocibus continentur, una cum Basso generali pro Organo . . . Cantus. (Altus.) (Tenor.) (Bassus.) (Quinta (Sexta) (Septima) (Octava) (Nona) (Decima) (Undecima) (Duodecima) Vox.) (Bassus Generalis pro Organo.) 13 pts. *Apud Godofredum Tampachium: Francofurti*, 1617. 4°. **C. 318. a.**

Sacri Modulorum Concentus, de Festis Sollennibus Totius Anni, et de tempore, qui octonis vocibus, non minus Instrumentorum, quam vocum Harmonia, Choris & conjunctis & separatis, suaviter concini possunt...nunc primum in lucem editi...Cantus primus. (Altus primus.) (Tenor primus.) (Tenor secundus.) (Bassus primus.) (Bassus secundus.) 6 pts. *Ex Officina Typographica Iohannis Dubori: Stetini*, 1615. 4°. **C. 318.**

HALA. Hala hili hahamini. Duet. *See* MARTIN Y SOLAR (V.) [*L' Isola del Piacere.*]

HALBERTY (FRANCESCO) *See* ALBERTI.

HALCYON. The Halcyon. Glee. *See* COOKE (R.)

HALE ( ), *Friend.* The Baffled Shepherd, [Song,] the words by a Parson of Quallity. Set by Friend Hale. [*London*, 1720?] *s. sh.* fol. **H. 1601. (156.)**

HALE (S.) Faint & Wearily, a Celebrated Air in the Opera of the Mountaineers [by S. Arnold], arranged as a Rondo for the Piano Forte, *etc.* *Printed for G. Walker: London*, [1795?] fol. **g. 272. b. (11.)**

HALE (THOMAS) Social Harmony. Consisting of a Collection of Songs and Catches . . . in two, three, four and five Parts, from the Works of the most eminent Masters. To which are added Several Choice Songs on Masonry. [*Liverpool?*] 1763. 4°. **D. 383.**

The composers named in this work are: Orme, Ridley, Hayes, Hicks, H. Purcell, J. Eccles, Travers, T. A. Arne, M. Greene, Blow, Weldon, Wise, Brewer, Handel, Morley, Caesar, Ives, Hilton, Nelham, Holmes, Aldrich, Brown, J. Clarke, White, C. King, Locke, Hayden, Howard, Boyce, Harrington and Alcock.

HALE (Thomas) Social Harmony . . . Third edition. *Longman, Lukey & Co.: London*, [1775.] 4°. **D. 383. a.**

HALL. Hall the Woodman. Song. *See* Savage (J.)

HALL (Henry) The great good Man whome Fortune does displace. *See* Great. The great good Man. . . Song, *etc.* [Music by H. Hall.] [1700?] **H. 1600. (9.)**

In vain I strive my flame to hide. *A new Song, etc.* [*London*, 1700?] *s. sh.* fol. **G. 304. (78.)**

[Te Deum in E♭.] *See* East (W.) The Second Edition of the First Book of the Voice of Melody, *etc.* (The Second Book... with Variety of Hymns...likewise, Mr. Hall's Te Deum, *etc.*) 1750. *obl.* 4°. **A. 914.**

Young Innocence whom Beauty arms. *A new Song, etc.* [*London*, 1715?] *s. sh.* fol. **H. 1601. (547.)**

See Broome (M.) A Choice Collection of . . . Psalm-Tunes . . . With the Addition of . . . a full Te Deum, set by Henry Hall, *etc.* [1740?] *obl.* 4°. **A. 902.**

HALLELUJA. Das Halleluja der Schöpfung. [Cantata.] *See* Kunzen (F. L. Æ.)

HALMA (François) *See* Hymns. [*Dutch.*] 'T gereformeert Gezangboek over de voornaamste Gevallen en Waarheden van't Christendom . . . in dichtmaat gebragt [and with a preface] door F. Halma. 1712. 8°. **3435. ccc. 4.**

HALTER (Wilhelm Ferdinand) Lieder beym Klavier, *&c.* *Arnold Meyer: Berlin*, 1782. *obl.* fol. **B. 99.**

HALTMEIER (Carl Johann Friedrich) Weiland Herrn C. J. F. Haltmeiers,... Anleitung: wie man einen General-Bass, oder auch Hand-Stücke, in alle Tone transponiren könne; zum Druck befördert von G. P. Telemann, *etc.* *Johann Georg Piscator: Hamburg*, 1737. 4°. **7897. f. 20.**

HAMAL (Jean Noel) Sei Sinfonie da Camera a 4, due Violini, Violetta e Basso Continuo . . . Opera Seconda. [Separate Parts.] *Benedetto Andrez: Liegi*, [1750?] fol. **g. 975.**

HAMLET. Songs in the Opera of Hamlet. *See* Amleto.

HAMMERSCHMIDT (Andreas) Andreas Hammerschmid's Chor-Music, mit V. und VI. Stimmen auff Madrigal Manier, nebenst dem Basso Continuo. Funffter Theil Musicalischer Andachten. Erste (Andere) (Dritte) (Vierdte) (Fünffte) (Continuus, Sechsste und letzte) Stimme. 6 pts. *Gedruckt zu Freybergk bey Georg Beuthern, Bey Samuel Scheiben zu finden: Leipzig*, 1652–3. 4°. **D. 35. f.**

The Erste Stimme has an engraved title, dated 1653.

HAMMERSCHMIDT (Andreas) [Another copy. Erste (Dritte) (Continuus, Sechste...) Stimme.] 3 pts. **D. 35. h.**

The Dritte Stimme is imperfect, wanting fol. ii.–iv., which have been supplied in MS.

Dialogi, oder Gespräche zwischē Gott vnd einer glaubigen Seelen, auss den Biblischen Texten zuesammen gezogen, vnd componirt in 2. 3. und 4. Stimmen, nebenst dem Basso Continuo. Erster Theil. [Vox I.] (Vox II.) (Vox IV.) (Vox V. & ult.) 4 pts. *Gedrückt durch Gimel Bergens Seel. Erben: Dressden*, 1645. 4°. **D. 35. d.**

The title-page of Vox I. is engraved.

Erster Fleiss, allerhand newer Paduanen, Galliarden, Balleten, Mascharaden, Francoischen Arien, Courenten vnd Sarabanden, mit 5. Stimmen auff Violen zu spielen, sampt dem General Bass. . . Erster Theil. Cantus II. *In Verlegung Georg Beuthers: Freybergk in Meissen*, 1639. 4°. **c. 53.**

Andreas Hammerschmiedts Fest- Buss- und Danck-Lieder, mit 5. Vocal Stimmen, und 5 Instr. nach beliebung, nebenst dem Basso Continuo. Andere Stimme. (Andreas Hammerschmids Dritter Theil. Fest- Buss- und Dancklieder, *etc.*) (Vierdte (Fünffte) (Sechste) (Siebende) (Achte) (Neundte und letzte) Stimme.) 8 pts. *Zach. Schneider: Zittau*, 1658. 4°. **D. 35. k.**

The title-page of the 3rd part (Cantus I.) is engraved.

Andreas Hammerschmids Sechs Stimmige Fest- undt Zeit- Andachten: (Cantus I.) (Andere (Dritte) (Vierdte) (Fünffte) (Sechste) Stimme.) (Continuus.) 7 pts. *Christian Bergen: Dressden*, 1679–1. **D. 35. o.**

The Cantus I. has an engraved title-page. The Dritte and Vierdte Stimme are dated 1670.

[Another copy. (Cantus I.) (Vierdte (Fünffte) Stimme.)] 3 pts. 1670–1. **D. 35. p.**

Imperfect, wanting the title-page and list of errata of the Cantus I.

Andreas Hammerschmidts Ander Theil Geistlicher Gespräche, über die Euangelia, mit 5. 6. 7. und 8. Stimmen, nebenst den Basso Continuo. Erste (Andre (Dritte) (Vierdte) (Fünffte) (Sechste) (Siebende) (Violon nach Beliebung. Achte) Stimme. 8 pts. *In Wolffg. Seyfferts Druckerey verfertiget, und von Christian Bergen verleget: Dressden*, 1656. 4°. **D. 35. j.**

[Another copy. Andre (Dritte) (Fünffte) (Sechste) Stimme.] 4 pts. **D. 35. t.**

[Another copy. Fünffte Stimme.] **D. 35. x.**

HAMMERSCHMIDT (ANDREAS) A. Hammerschmiedts Kirchen- und Tafel Music, Darinnen 1. 2. 3. Vocal und 4. 5. und 6. Instrumenta enthalten in Verlegung des Autoris. Erste (Ander) (Dritte) (Vierdte) (Fünffte) (Sechste) (Siebende) Stimme. (Achte Stimme. Continuus.) (Violon. Neundte und letzte Stimme.) 9 pts. *Gedruckt bey Johann Caspar Dehnen: Zittau*, 1662. 4°. **D. 35. m.**

The title-page of the Dritte Stimme is engraved.

[Another copy. Fünffte Stimme.] **D. 35. v.**

[Andreæ Hammerschmidii Missæ, V. VI. VII. IIX. IX. X. XI. XII. & plurium Vocum, tàm vivæ voci, quàm Instrumentis varijs accommodatæ. Vox 3.] (4.) (5.) (6.) (8.) (11.) (12.) 7 pts. [*Typis Seyffertinis, Impensis Christiani Bergen: Dresdæ,*] 1663. 4°. **D. 35. n.**

Imperfect, wanting the title-page of Vox III. Vox VIII. and IX. bear the additional imprint: "Zittaviæ, typis Dehnii."

Andreas Hammerschmidts Musicalische Gespräche, über die Euangelia, mit 4. 5. 6. und 7. Stimmen, nebenst den Basso Continuo. Erste (Andere) (Dritte) (Vierdte) (Fünffte) [Sechste] (Siebende) (Violon nach Beliebung. Achte) (Neundte und letzte) Stimme. 9 pts. *Verlegts Christian Bergen und in Wolffgang Seyfferts Druckerey gedruckt: Dressden*, 1655. 4°. **D. 35. i.**

The title-page to the Sechste Stimme is engraved. In the 7th, 8th and 9th parts Georg Beuther of Freybergk appears as the printer.

[Another copy. Andere (Dritte) (Fünffte) [Sechste] Stimme.] 4 pts. **D. 35. r.**

Musicalischer Andacht Erster Theil, das ist: Geistliche Concerten, mit I. II. III. vnd IV. Stimmen, sampt dem General Bass gesetzt, *etc.* [Erste] Dritte Stimme. (General-bass). 3 pts. *Gedruckt...durch Georg Beuthern: Freybergk in Meissen*, 1638. 4°. **D. 35.**

Imperfect, wanting the title-page of the Erste Stimme.

Musicalischer Andacht Erster Theil, Das ist; Geistliche Concerten, *etc.* Andere (Dritte) Stimme. (General-Bass.) 3 pts. *Gedruckt...durch Georg Beuthern: Freybergk*, 1639. 4°. **D. 35. y.**

Musicalischer Andacht Erster Theil, *etc.* General-Bass. *Gedruckt...durch Georg Beuthern: Freibergk in Meissen*, 1651. 4°. **D. 35. s.**

Musicalischer Andacht Erster Theil... Erste (Andere) (Dritte) Stimme. (General-Bass.) 4 pts. *Gedruckt...durch Georg Beuthern: Freybergk*, 1659. 4°. **D. 35. q.**

HAMMERSCHMIDT (ANDREAS) Musicalischer Andachten Ander Theill. Das ist Geistliche Madrigalien mit 4. 5. vnd 6. Stimmen, sambt einem General-Bass. Benebenst einer füffstimmigen Capella so nach beliebung gebraucht oder aussengelassen werden kan, *etc.* Erste (Dritte) Stimme. (Cantus II (Bassus) zur Capella Geistlicher Madrigalien.) 4 pts. *Gedruckt durch Georg Beuthern: Freybergk in Meissen*, 1641. 4°. **D. 35. b.**

Musicalischer Andachten Ander Theil... Andere (Dritte) (Fünffte und letzte) Stimme. (General Bass.) 4 pts. *Gedruckt durch Georg Beuthern: Freybergk in Meissen*, 1650. 4°. **D. 35. e.**

Musicalischer Andachten Ander Theil, *etc.* ...Dritte (Vierdte) (Fünffte und letzte) Stimme. 3 pts. *Gedruckt durch Georg Beuthern: Freybergk in Meissen*, 1659. 4°. **D. 35. l.**

Musicalischer Andachten Dritter Theil, Das ist: Geistliche Symphonien, Mit 1. und 2. Vocal Stimmen, zwey Violinen, sampt einem Violon, Nebenst einem General Bass für die Orgel, Lauten, Spinet, &c....Vierdte Stimme. *Gedruckt durch Georg Beuthern: Freybergk in Meissen*, 1642. 4°. **D. 35. c.**

Musicalischer Andachten Dritter Theil, das ist: Geistliche Symphonien, mit 1. und 2. Vocal Stimmen, zwey Violinen, sampt einem Violon, nebenst einem General Bass für die Orgel ... Erste (Ander) (Dritte) (Vierdter) (Fünffte) (Sechste und Letzte) Stimme. 6 pts. *Gedruckt durch Georg Beuthern: Freybergk in Meissen*, 1652. 4°. **D. 35. g.**

[Another copy. Erste (Ander) (Dritte) (Vierdte) (Fünffte) Stimme.] 5 pts. **D. 35. u.**

[Another copy. Erste (Ander) Stimme.] 2 pts. **D. 35. w.**

Vierdter Theil Musicalischer Andachten, Geistlicher Moteten und Concerten, mit 5, 6, 7, 8, 9, 10, 12, und mehr Stimmen, nebenst einem gedoppelten General Bass, ...Andere (Fünffte) (Sechste) Stimme. (Bassus Continuus. Neundte Stimme.) 4 pts. *Gedruckt durch Georg Beuthern: Freybergk in Meissen*, 1646. fol. **G. 64.**

Vierdter Theil Musicalischer Andachten, ...Achte Stimme. *Gedruckt bey Georg Beuthern: Freybergk in Meissen*, 1654. fol. **G. 64. a.**

Wanting fol. aaa^{ii} and aaa^{iv}, which have been supplied in manuscript.

Vierdter Theil Musicalischer Andachten ...Dritte (Vierdte) Stimme. 2 pts. *Georg Beuther: Freybergk in Meissen*, 1669. fol. **G. 64. b.**

HAMMERSCHMIDT (Andreas) *See* Rist (J.) Neue Musikalische Katechismus Andachten, Bestehende in... Liederen über den gantzer...Katechismum...welchen...so wol auf bekante... als auch auf gantz neue, von Herrn Andreas Hammerschmid ... wolgesetzete Melodien können gespielet und gesungen werden, *etc.* 1656. 8°. **1220. d. 15.**

HAMMOND (John) The much admired Air of Fal lal la, adapted with Variations for the Piano Forte or Harp, by J. Hammond. *Printed for the Author: London*, [1796?] fol. **g. 139. (27.)**

Midst silent Shades. A favorite Song, for the Piano Forte, or Harp, with an Accompaniment for a Violin. *Printed for the Author: London*, [1799?] fol. **G. 366. (9.)**

A Proper Guide to Music, being a Complete Book of Instructions for beginners on the Piano Forte, to which are added Twenty four progressive Lessons, *etc.* *The Author: London*, [1800?] fol. **g. 303. (7.)**

The Celebrated Song of Sally in our Alley [composed by H. Carey] adapted with Variations for the Piano-Forte or Harp. *Printed by the Author: London*, [1795?] fol. **g. 139. (28.)**

See Parry (D.) The Grand Union March & Quick Step...Adapted for the Harp or Piano Forte by I. Hammond. [1797?] fol. **g. 133. (25.)**

See Parry (D.) Parry's Original Country Dances...arranged for the Piano Forte... by J. Hammond, *etc.* [1800?] fol. **g. 229. (9.)**

HANCKE (Martin) Euangelia: Auff alle Sontag, Hohe Fest vnd Feyertag durchs gantze Jahr: Auff die ausserlesensten, anmutigsten Frantzösischen Melodeyen der Lobwasserischen Psalmen, sampt einem kurtzen Appendice etzlicher Lieder vnd Lobgesäng, gleicher Melodeyen vnd Reymen art...vierstimmig zu singen, *etc.* Discantus. (Altus.) (Tenor.) (Bassus.) 4 pts. *Bey Abraham Lamberg, in vorlegung Johan Eyerings sel. Erben vnd Johan Perfert: Leipzig, Bresslaw*, 1617. 4°. **C. 46.**

HAND. Die Hand der Geliebten. [Song.] *See* Scheidler (J. D.)

HANDEL (Georg Friedrich) *See* Haendel.

HANDKERCHIEF. The Handkerchief. [Song.] *See* Moulds (J.)

HANDL (Jacobus) *See* Haendl.

HANG. Hang War, hang Care. Air. *See* Reeve (W.) [*Joan of Arc.*]

HANKIUS (Martinus) Funf-Zehn Geistliche Lieder. Zum dritten Mahl verbessert gedruckt. *Mit Wegnerischen Schrifften: Frankfurt an der Oder*, 1690. 8°. **3437. ff. 27.**

Sechzehn Lieder von der Ewigkeit. *Gedruckt mit Wegnerischen Schrifften: Franckfurt an der Oder*, 1690. 8°. **3437. ff. 28.**

HANNAH. Hannah. Oratorio. *See* Worgan (J.)

Hannah and Will. [Song.] *See* Without. Without any envy, without any foes, *etc.* [1768.] 8°. **P.P. 5438. z.**

HANOT (François) L'Amour au Village. Romance. [*Paris*,] 1766. *s. sh.* 8°. **298. d. 33.**

Mercure de France, April, 1766.

HAN'T. Han't you seen, Brother Jockey. *Ne'er a Barrel the better Herring, or the Modest Comparison.* [Song.] [*London*, 1720?] *s. sh.* fol. **H. 1601. (197.)**

HAPLESS. Hapless Colin. Song. *See* Harwood (E.)

Hapless Lovers who sue in Vain. [Song.] *Sung by Miss Brent at Vauxhall.* [*London*, 1770?] *s. sh.* fol. **Add. MSS. 29, 370. f. 5.**

HAPPY. Happy Art of Pleasing. Song. *See* Hook (J.)

The Happy Bee. [Song.] *See* Davies (R.)

The Happy Clown. [Song.] *See* Hid. Hid from himself now by the dawn. [1780?] *s. sh.* fol. **G. 308. (110.)**

The Happy Clown. [Song.] *See* One. One Evening having lost my way. [1720?] *s. sh.* fol. **H. 1601. (333.)**

The Happy Club. Song. *See* While. While misers all night, *etc.* [1753.] 8°. **P.P. 5438. z.**

The Happy Club. Song. *See* While. While Misers all Night, *etc.* [1760?] *s. sh.* fol. **G. 316. a. (55.)**

The Happy Couple. [Song.] *See* At. At Upton on the Hill. [1740?] *s. sh.* fol. **G. 306. (41.)**

The Happy Couple. Song [begins: 'When morn her sweets shall first unfold']. *See* Defesch (W.)

Happy Delia. [Song.] *See* Through. Through my Life I protest. [1770?] *s. sh.* fol. **G. 312. (159.)**

Happy Dick. [Song.] *See* Monro (G.)

The Happy Dreamer. Ballad. *See* Corri (D.)

HAPPY. The Happy Fellow. Song. *See* LET. Let other men envy the Pomp of the Great, *etc.* [1755.] 8°. **P.P. 5438. z.**

The Happy Fellow. [Glee, begins: 'With my jug in one hand.'] *See* SMART (T.)

The Happy Happy He. Song. *See* To. To make the wife kind, *etc.* [1748.] 8°. **157. l. 10.**

The Happy Happy He. Song. *See* To. To make the wife kind. [1765?] *s. sh.* fol. **G. 316. f. (21.)**

Happy, happy pair. [Air.] *See* HAENDEL (G. F.) [*Alexander's Feast.*]

The Happy Hour is almost come. *Little Colin and Little Phillis.* [Song.] The words translated from the Italian, and the Bass to the Air arranged for the Piano Forte. [*London*, 1800.] *s. sh.* 4°. **P.P. 5141.**

The Lady's Magazine, Oct., 1800.

Happy Hours all Hours excelling. *The Pleasures of Solitude.* [Song.] [*London*, 1735?] *s. sh.* fol. **G. 316. e. (17.)**

Happy Jerry. [Song.] *See* DIBDIN (C.) [*The Wags.*]

Happy Love. Glee. *See* STEVENSON (*Sir* J. A.)

The Happy Lover. [Song, begins: 'See Stella as your health returns.'] *See* LADY.

The Happy Lover. Song. *See* WHY. Why are my eyes still flowing, *etc.* [1680?] *s. sh.* fol. **Case 40. m. 9. (96.)**

The Happy Man. [Song, begins: 'Happy Hours, all Hours excelling.'] *See* HOLCOMBE (N.)

The Happy Man. [Song, begins: 'Happy is he whose quiet breast.'] *See* JACKSON (T.)

The Happy Man. [Song.] *See* NYMPH. The Nymph that I lov'd, *etc.* [1760?] *s. sh.* fol. **H. 1994. (48.)**

The Happy Married Man. [Song.] *See* HUDSON (R.)

The Happy Milk Maid. Song [begins: 'Tho' neither in Silks nor in Sattins I'm seen']. *See* HOOK (J.)

The Happy Milkmaid. [Song, begins: 'As milking my cow.'] *See* SHAW ( )

The Happy Milk-Man. [Song.] *See* HUDSON (R.)

[Another setting.] The Happy Milkman. [Song.] *See* REEVE (W.)

The happy moments now are near. *Delia's Promise.* [Song.] Sung by Mr. Vernon at Vauxhall. *S[amuel and] A[nn] T[hompson: London*, 1780?] *s. sh.* fol. **G. 312. (214.)**

Happy Myrtillo. Song. *See* ON. On a Grassy Pillow, *etc.* [1720?] *s. sh.* fol. **H. 1601. (359.)**

HAPPY. Th' happy news at length is come. Song. *See* THOMAS AND SALLY.

The Happy Nuptials. [Song.] *See* CAREY (H.)

The Happy Pair. [Song.] *See* AT. At dewy dawn, *etc.* [By E. Miller.] [1780?] fol. **G. 306. (212.)**

[Another setting.] The Happy Pair. *See* AT. At dewy dawn, *etc.* [1765.] 8°. **158. l. (10.)**

[Another setting.] The Happy Pair. [Song.] *See* AT. At dewy dawn, *etc.* [1765.] 8°. **P.P. 5441.**

The Happy Pair. Song [begins: 'Ianthe the lovely']. *See* BARRETT (J.) *Organist.*

The Happy Pair, or Jessy, *etc.* [Song, begins: 'How blest has my Time.'] *See* CHLOE. Chloe, or the Musical Magazine, *etc.* No. 97. [1760?] *s. sh.* fol. **G. 433.**

The Happy Pair. Dialogne. *See* COME. Come dear Philada, *etc.* [1720?] *s. sh.* fol. **H. 1601. (90.)**

The Happy Pair. [Song, begins: 'Oh Love how pleasing.'] *See* HUSSEY (M.)

The Happy Pair. Song [begins: 'At dewy dawn']. *See* MILLER (E.) [*A Collection of New Songs. No.* 2.]

The Happy Pair. [Song.] *See* SUBJECTED. Subjected to the Power of Love. [1762.] 8°. **P.P. 5140.**

The Happy Pair. [Song.] *See* SUBJECTED. Subjected to the Power of Love. [1762.] 8°. **P.P. 5441.**

The Happy Pair. [Song.] *See* WHEN. When Phœbus addrest. [1720?] *s. sh.* fol. **H. 1601. (485.)**

The Happy Rustic. [Song.] *See* NOW. Now each Rustic tunes his Song. [1780?] *s. sh.* fol. **G. 310. (166.)**

Happy's the Love that meets return. *Mary Scot.* [Song, the words by A. Ramsay.] [*London*, 1730?] *s. sh.* fol. **G. 308. (43.)**

[Another edition.] Happy's the love that meets return. *Mary Scot.* [Song.] [*London*, 1740?] *s. sh.* fol. **G. 308. (157.)**

[Another edition.] Happy's the Love that meets return. *Mary Scot*, set for the German Flute. [Song.] [*London*, 1735?] *s. sh.* fol. **G. 316. e. (22.)**

Happy's the Man that's free from love. *An Excellent New Song, call'd, The Languishing Swain . . .* or, the Hard-hearted Shepherdess. To a pleasant New Play-Tune. *Printed for J. Hare:* [*London*, 1690?] *s. sh.* fol. **Case 39. k. 6. (62.)**

The music is represented by a meaningless succession of notes.

HAPPY. The Happy Shepheard. [Ballad.] *See* How. How blest are Shepherds, *etc.* [1695?] *s. sh.* fol.
Case 39. k. 6. (25.)

Happy Shepherd. Song [begins: 'Happy Shepherd, ever blest']. *See* Jackson (G.)

The Happy Shepherd. Song [begins: 'With the Sun I rise']. *See* Probin (J.)

The Happy Shepherd. [Song.] *See* With. With Phillis I'll trip o'er the mead. [1764.] 8°. **P.P. 5441.**

The Happy Shepherd. [Song.] *See* With. With Phillis I'll trip o'er the Meads, *etc.* [1772.] *s. sh.* 4°.
159. n. 4.

The Happy Shepherdess. [Song.] *See* Since. Since Jockey of late is so kind. [1780?] *s. sh.* fol.
G. 311. (141.)

The Happy State. [Song.] *See* In. In search of happiness in vain. [1778?] *s. sh.* fol. **G. 309. (151.)**

The Happy Swain. [Song.] *See* As. As Damon in a Summer's day. [By J. Worgan.] [1745?] *s. sh.* fol.
G. 306. (23.)

The Happy Swain. [Song.] *See* As. As Damon in a summer's day. [By J. Worgan.] [1746.] 8°. **157. l. 8.**

The Happy Swain. [Song.] *See* As. As Damon in a summer's day, *etc.* [By J. Worgan.] [1753.] 8°. **249. c. 23.**

The Happy Swain. [Song.] *See* Like. Like gentle Turtles cooing, *etc.* [1720?] *s. sh.* fol. **H. 1601. (293.)**

The Happy Swain. [Song, begins: 'All charming Phœbus.'] *See* Randall (J.)

The Happy Tar. Song. *See* Gray (T. B.)

Happy the man, whose wish and care. *An Ode on Solitude.* [Song, by J. Stanley.] [*London*, 1744.] 8°.
157. l. 6.
The London Magazine, 1744, *p.* 198.

Happy the Youth whose favour'd Sight. Ballad. *See* Nielson (L. C.)

Happy the Youthfull Swain. Song. *See* Carey (H.)

The Happy Villager. Ballad. *See* Boutmy (L. F.)

Happy we who thro' the Meadows rove. Glee. *See* Atterbury (L.)

Happy were the days. [Song.] *See* Mazzinghi (J.) [*Ramah Droog.*]

Happy ye leaves. Sonnet. *See* Greene (M.) [*Spenser's Amoretti. Sonnet II.*]

HAPPY NUPTIALS. Cupid, God of gay Desires. [Song.] *Sung by Master Osborn* in the Happy Nuptials. [Words and music by H. Carey.] [*London*, 1734?] *s. sh.* fol. **I. 530. (185.)**

HARBOUR (Jacob) Jacob Harbour's Third Book, of New & Favorite Country Dances, Strathspey Reels, Waltz, & Hornpipes, with their proper Figures...Arranged for the Violin, Harp, Piano Forte and German flute, *etc.* *Printed for the Author: London*, [1800?] *obl.* 4°. **b. 55. (3.)**

HARD. Hard beats the rain. *Mad Song.* [*London*, 1784.] 8°. **2117. c.**
The European Magazine, *Vol. V.*, *p.* 136.

HARDING ( ) *Miss.* Amintor's Choice, *etc.* [Song.] [*London*, 1767.] 8°.
P.P. 5441.
Royal Magazine, *Vol. XVI.*, *p.* 325.

Amintor's Choice, *etc.* [Song.] [*London*, 1767.] 8°. **158. l. 12.**
The London Magazine, 1767, *p.* 530.

Amintor's Choice. [Song.] [*London*, 1767?] *s. sh.* fol. **G. 313. (230.)**

HARDMEYER (Johann Kaspar) Die Harpfe... Davids, auss der Hebreischen Grund- in der Hochdeutschen Mutersprache, durch J. K. Hardmeyer...also angestimet und mit...Fest- und Hauszgesängen begleitet, dass sie so wol in denen gewonnlichen Weisen des . . . Märtyrers Cl. Goudimels, als in denen neuen ... und angenehmen von H. H. Schm[idlein] Pfr. zu St[allikon] beygesezten Gesangweisen gesungen werden können, *etc.* *Getrukt...bey Michael Schaufelbergers säl. Erbin, und Christoffel Hardmeyer: Zürich*, 1701. 8°. **B. 983.**

HARDY. The Hardy Sailor. Song. *See* Arnold (S.) [*The Castle of Andalusia.*]

The Hardy Tars of Old England. [Song.] *See* Come. Come cheer up my Lads, *etc.* [Music by W. Boyce.] [1780?] *s. sh.* fol.
G. 307. (85.)

HARDY (Henry) The Violoncello Preceptor, with a Compleat Set of Scales for fingering in the Various Keys...To which is added a Number of Exercises and Lessons, *etc.* *Printed by the Author: Oxford*, [1785?] fol. **g. 508.**

HARDY (Joseph) A Favorite Lesson for the Harpsicord. *Printed for Straight & Skillern:* [*London*, 1775?] fol.
g. 271. a. (10.)

HARDYKNUTE. Hardyknute. [Song.] *See* Callcott (J. W.)

HARE. The Hare Hunt. [Song.] *See* Dibdin (C.) [*Castles in the Air.*]

HARGRAVE (Henry) Five Concertos, the principal Part for a Bassoon or Violoncello, the First, Second and Fourth, for a Bassoon or Violoncello, four Violins, a Tenor, Harpsichord and a Part for the Double Bass. The Third & Fifth, for a Bassoon or Violoncello & Hautboy obligato, *etc.* [Separate Parts.] *Printed for the Author: London*, [1765?] fol. **g. 32.**

HARGRAVE (Henry) Five Concertos, the principal Part for the Bassoon or Violoncello, composed and set for the Harpsichord or Violin. *Printed for the Author: London*, [1765?] fol.
h. 210. j. (1.)

HARINGTON (Henry) Ah! Palestrina, Vento, Faustina. *Ode to the Memory of Italian Virtuosi.* Quartetto. [*London*, 1780?] *s. sh.* fol. G. 805. e. (8.)

Ah veda che perdo. *Air.* [*London*, 1780?] *s. sh.* fol. G. 306. (124.)

Alas what boast hath blooming youth. *An Elegy.* On Kitty Fisher lying in State at Bath. [For three voices.] [*London*, 1780?] *s. sh.* fol.
G. 805. e. (5.)

Belvidera. A Song, *etc.* [*London*, 1760?] *s. sh.* fol. G. 316. e. (116.)

Three Remarkable Admir'd Catches for 3 Voices. *Anne Lee:* [*Dublin*, 1780?] *s. sh.* fol. H. 1601. a. (36.)

A Favorite Collection of Songs, Glees, Elegies & Canons, for one, two, three, four, and five Voices. *Longman and Broderip: London*, [1780?] fol.
G. 424. b. (2.)
This work contains 'An Elegy set by Mr. Harington and Mr. Broderip, Organist of Wells.'

[Another copy.] G. 803. (2.)

A Second Collection of Songs, Glees, Elegies, Canons and Catches, for one, two, three, four, five, and Thirty Six Voices, *etc.* *Longman and Broderip: London*, [1780?] fol. G. 805. j. (28.)

A Third Collection of Trios, Duetts, Single Songs & Rotas selected from the Authentic MSS. of the Author of 'Turn fair Clora,' *etc.* [i.e. H. Harington]. *Printed for J. Lintern: Bath*, [1790?] fol.
G. 805. j. (29.)

[Another copy.] H. 1652. (5.)

Damon and Clora. A favorite Song for two Voices. [*London*, 1770?] *s. sh.* fol.
H. 1994. c. (40.)

[Another edition.] Damon and Clora. A Song for two Voices. (For the Voice and Harpsicord, or a Treble and Bass Voice.) *L[ongman] and B[roderip: London*, 1785?] fol. G. 312. (98.)

[Another edition.] Damon and Clora, a Song for two Voices. *See* Turn. Turn, fair Clora, *etc.* [By H. Harington.] 1780? *s. sh.* fol. H. 1994. a. (14.)

[Another edition.] Damon and Clora. *See* Turn. Turn, fair Clora, *etc.* [By H. Harington.] [1790?] *s. sh.* fol.
G. 312. (223.)

Eloi! Eloi! or the Death of Christ. A Sacred Dirge, &c. *J. & W. Lintern: Bath*, (1800.) fol. H. 2815. c. (22.)

HARINGTON (Henry) Epicedium perelegans Lowthianum in obitum Filiæ carissimæ, jam primum in Triphoniam . . . modulatum, *etc.* *See* Cara. Cara vale, ingenio præstans, *etc.* 1779. fol.
G. 305. (154.)

The Fair Bath Auctioneer. See Art. Art thou the Youth who bids for me... [Song.] Composed by the Author of the Alderman's Thumb [i.e. H. Harington]. [1795?] fol. G. 356. (44.)

Gentle Airs sweet Joys impart. *A Favourite New Air, etc.* [*London*, 1774.] *s. sh.* 4°. 159. n. 6.
The London Magazine, Feb., 1774.

Gentle Airs sweet Joys impart. *Air.* [*London*, 1780?] *s. sh.* fol.
G. 805. e. (6.)

How sweet in the Woodlands. *Duetto, etc.* [*London*, 1774.] *s. sh.* 4°.
159. n. 6.
The London Magazine, Oct., 1774.

How sweet in the Woodlands. A favorite Duetto, *etc.* [*London*, 1775?] *s. sh.* fol.
H. 1994. c. (41.)

[Another edition.] How sweet in the Woodlands. Duetto, *etc.* *R. B[remne]r: [London*, 1775?] *s. sh.* fol.
H. 1994. d. (21.)

[Another edition.] How sweet in the Woodlands. A Favorite Duett, *etc.* *Printed for R. Wornum: London*, [1780?] fol. H. 1994. d. (22.)

[Another edition.] How sweet in the Woodlands, *etc.* *L[ongman] & B[roderip: London*, 1780?] fol.
G. 296. (12.)

I heard a Voice from Heav'n. *A Requiem* to be sung at Interment of the Dead. *L[ongman] L[ukey] & B[roderip: London*, 1775?] *s. sh.* fol.
G. 309. (84.)

Look, Neighbours, look. *See* Herschell (F. W.) The Favorite Eccho Catch sung at Vauxhall Gardens...To which is added the...Catch [by H. Harington] sung by Three Old Women... in ... The Genius of Nonsense. [1780.] *obl.* fol.
F. 607. y. (8.)

O Domine Deus speravi in Te. *The Latin Prayer* used by Mary Queen of Scots before her Execution. Set for 3 Voices. *L[ongman] L[ukey] & B[roderip: London*, 1775?] *s. sh.* fol.
G. 310. (263.)

O pray for the Peace of Jerusalem. *A Canon in Unison for 3 Voices.* *L[ongman] L[ukey] & B[roderip: London*, 1775?] *s. sh.* fol. G. 310. (225.)

Oh sleep, gentle sleep. *An Hymn to Sleep.* A Duo, *etc.* [*London*, 1780?] *s. sh.* fol.
G. 310. (273.)

HARINGTON (HENRY) The Prayer of our Saviour Christ in the Garden of Gethsemane. *See* JESUS. Jesus said to his Disciples, *etc.* [Anthem, by H. Harington.] [1800?] fol. **G. 805. k. (1.)**

Retirement. [Glee.] *L[ongman] L[ukey] & B[roderip: London*, 1775?] *s. sh.* fol. **G. 805. e. (7.)**

[Another edition.] Retirement. A Glee for 3 Voices. *L[ongman] L[ukey] & B[roderip: London*, 1775?] *s. sh.* fol. **H. 1994. a. (123.)**

Songs, Duetts, and other Compositions... never before published. *Printed for the Author: London*, (1800.) fol. **G. 350. (4.)**

What shall we sing now here are three. *A Favorite Glee* for three Voices, occasioned by hearing "Non Nobis" ill Sung. [*London*, 1780?] *s. sh.* fol. **G. 313. (227.)**

What shall we sing. *See* PARRIN (I. A.) What shall we sing. A Celebrated Glee, *etc.* [By H. Harington.] [1800?] fol. **H. 2831. a. (35.)**

When scenes of woe my Soul oppress. *An Hymn. L[ongman] L[ukey] & B[roderip: London*, 1775?] fol. **G. 313. (272.)**

See AMUSEMENT FOR THE LADIES. Amusement for the Ladies, being a Selection of ...Glees and Madrigals... by... Doctors Arne,...Harington, *etc.* [1791–93.] *obl.* fol. **E. 61.**

See APOLLONIAN HARMONY. Apollonian Harmony: a Collection of...Glees...by ...Harrington, *etc.* [1790?] 8°. **E. 255.**

See BURLETTI ( ) *pseud.*

See CLARI (G. C. M.) Sei Madrigali, *etc.* [Edited by H. H., i.e. Henry Harington?] [1765?] fol. **H. 1352. a.**

See CORFE (J.) Nine Vocal Trios arranged from...Airs and Duetts of...Harington. [1800?] *obl.* fol. **F. 607. z. (1.)**

HARK. Hark away. Song. *See* MOMENT. The Moment Aurora peep'd into my Room, *etc.* [1780?] *s. sh.* fol. **H. 1601. a. (89.)**

Hark away is the Word to the Sound of the Horn. Song. *See* HOOK (J.)

Hark away my brave boys to the cry of the Hounds. Song. *See* MOULDS (J.)

Hark away, 'tis the merry ton'd Horn. Song. *See* CAREY (H.) [*Cephalus and Procris.*]

Hark away to the Downs. [Song.] *See* infra: Hark hark my brave Boys. [1780?] *s. sh.* fol. **G. 308. (140.)**

[Another version.] Hark away to the Downs. A Celebrated Hunting Song. *J. Lee: Dublin*, [1785?] *s. sh.* fol. **H. 1601. b. (41.)**

HARK. Hark away to the Woodlands. A Favorite Duet. Sung by Messrs. Incledon & Dignum, *etc. W. Cope: London*, [1796?] fol. **G. 354. (49.)**

Hark Daphne, from the Hawthorn bush. Song. *See* DEFESCH (W.)

Hark, Daphne, from the hawthorn bush. *A new Song* [by W. Defesch]. Sung at Mary-le-Bon Gardens. [*London*, 1752.] 8°. **P.P. 5438. z.**

The Universal Magazine, Vol. XI., p. 175.

Hark, Daphne, from the hawthorn bush. *A New Song* [by W. Defesch]. Sung at Mary-le-bon-Gardens. [*London*, 1753.] 8°. **P.P. 5438. z.**

The Universal Magazine, Vol. XII., p. 29.

Hark Eccho sweet Eccho. Song. *See* HOOK (J.)

Hark for sure I hear. *Hunting Song. C[harles and] S[amuel] T[hompson: London*, 1765?] *s. sh.* fol. **H. 1994. b. (30.)**

Hark forward! Tantivy Huzza! Song. *See* HOOK (J.)

Hark hark my brave Boys. *Hark away to the Downs*, a favourite Hunting Song. [Words by] J. Carr. [*London*, 1780?] *s. sh.* fol. **G. 308. (140.)**

Hark, hark o'er the Plains. *Phillis.* A New Song. Sung by Mr. Lowe and Mrs. Arne at Vaux Hall. [*London*, 1746?] *s. sh.* fol. **H. 1994. b. (31.)**

[Another edition.] Hark, hark, o'er the Plains. *A new Song* sung by Mr. Lowe and Mrs. Arne at Vaux Hall. [*London*, 1746?] *s. sh.* fol. **G. 308. (78.)**

Hark, hark o'er the plains. *A New Song:* Sung by Mr. Lowe, and Mrs. Arne, at Vaux-Hall. [*London*, 1747.] 8°. **157. l. 9.**

The London Magazine, 1747, *p.* 573.

Hark, hark to the dreadful Din of War. Song. *See* HOOK (J.)

Hark, hark the Drum sounds. Song. *See* VICTOR ( )

Hark, hark, the Huntsman sounds his Horn. Song. *See* APOLLO AND DAPHNE.

Hark, hark, y^e^ Huntsman sounds his Horn. *A New Song cal'd Hunting y^e^ Bottle, the Words by H. White* [adapted to the Hunting Song in 'Apollo and Daphne']. [*London*, 1740?] *s. sh.* fol. **G. 316. e. (7.)**

Hark! hark! the huntsman winds his horn. *The Hunting Song, etc.* [*London*, 1747.] 8°. **249. c. 17.**

The Gentleman's Magazine, Vol. XVII., p. 618.

The music of this song is the same as that in 'Apollo and Daphne' (1726), *but the words are different.*

HARK. Hark! hark, the joy inspiring Horn. Song. *See* BRIDE (R.)

Hark! hark the War calls me away. *Johnny and Molly or the Parting Lovers.* [Song.] *Sk[illern: London,* 1780?] *s. sh.* fol. **G. 308. (93.)**

Hark! Harry. Catch. *See* ECCLES (J.)

Hark, how the strings melodious move. *A New Song On a Lady's playing the Harpsichord.* [*London,* 1756.] 8°. **250. c. 3.**

The Gentleman's Magazine, Vol. XXVI., p. 34.

Hark how the Trumpet sounds. *The Soldiers' call to the War;* set to the French Horn Minuet. [*London,* 1710?] *s. sh.* fol. **H. 1601. (202.)**

[Another copy.] **I. 600. (108.)**

[Another edition.] Hark how the Trumpet sounds. *The Soldier's Call to the War, etc.* [*London,* 1720?] *s. sh.* fol. **G. 308. (73.)**

[Another copy.] **G. 305. (47.)**

[Another copy.] **G. 316. g. (33.)**

Hark Lewis groans. *A Dialogue* between Tegue, an Irish Preist, and y^e^ Archbishop of Paris on the taking of Tournay & the State of y^e^ French affairs. The Words made to an Irish Tune by Mr. Durfey. [*London,* 1709.] *s. sh.* fol. **G. 308. (76.)**

Hark, my Daridear. *A Two Part Song.* [From Purcell's music to 'Tyrannic Love.'] [*London,* 1730?] fol. **H. 1994. a. (118.)**

Hark our Warlike Engins Thunder. Song. *See* SNIBSON (J.)

Hark the Boatswain hoarsely bawling. *Yo yo yo.* A favorite Sea Song. [Words by G. A. Stevens, from the Trip to Portsmouth.] *Sk[illern: London,* 1780?] *s. sh.* fol. **G. 308. (159.)**

Hark! the bonny Christ-Church bells. *Christ-Church Bells.* A Favourite Catch for Three Voices. [By H. Aldrich.] *R. Falkener: London,* [1775?] *s. sh.* fol. **H. 1994. a. (18.)**

Hark the Clarion sounds afar. [Song.] *See* WILLSON (J.)

Hark the Cock crow'd. *The Country Farmer.* [Song, words by T. Durfey, music by J. Clarke.] [*London,* 1710?] *s. sh.* fol. **H. 1601. (195.)**

Hark the dreadful Din of War. Song. *See* HOOK (J.)

Hark! the fatal day is come. *The Whig-Intelligencer:* or, Sir Samuel in the Pound, for Publishing Scandalous and Seditious Letters ... [Ballad.] To the Tune of, Hark! the thund'ring Cannons roar, &c. [*London,*] 1684. *s. sh.* fol. **1871. e. 9. (76.)**

HARK. Hark the hills and dales resounding. *Hunting Song.* Sung by Mr. Meredith. [*London,* 1775?] fol. **G. 308. (155.)**

Hark, the Horn calls. *A Hunting Song,* sung by Mr. Lowe. [*London,* 1765?] *s. sh.* fol. **H. 1994. a. (222.)**

This is not J. Percy's setting.

Hark the Horn calls away. Song. *See* PERCY (J.)

Hark! the Huntsman's begun to sound the shrill Horn. *A New Hunting Song.* [*London,* 1772.] 8°. **P.P. 5438. z.**

The Universal Magazine, Vol. LI., p. 154.

Hark the Huntsman's begun to sound the shrill Horn. *A New Hunting Song.* *I[ohn] R[utherford: London,* 1770?] *s. sh.* fol. **G. 316. (74.)**

Hark! the loud Drum. *Great Britain for ever!* A Ballad for the new Militia, on the rumour'd Invasion by the French. The words by Mr. Lockman. The Tune, Prince Eugene's March. [*London,* 1745?] *s. sh.* fol. **G. 308. (79.)**

[Another setting.] Hark! the loud Drum. Song. *See* WORGAN (J.)

Hark the Martial Fife and Drum. Song. *See* HOOK (J.)

Hark the merry merry Bells ring Round. Duet. *See* HOOK (J.)

Hark! the Trumpet sounds a Larms. Song. *See* BERENCLOW (B. M.)

Hark! the Trumpet sounds afar. Song. *See* REEVE (W.) [*Hero and Leander.*]

Hark! the Trumpets sounds to Arms. *The Lover's Complaint.* [Song.] [*London,* 1720?] *s. sh.* fol. **G. 305. (267.)**

[Another copy.] **H. 1601. (189.)**

[Another edition.] Hark! the Trumpets sounds to Arms. *The Lover's Complaint.* [Song.] [*London,* 1725?] *s. sh.* fol. **G. 308. (75.)**

Hark! to the Woods. Song. *See* WHEN. When Phoebus begins just to peep o'er the Hills, *etc.* [1771.] 8°. **P.P. 5438. z.**

Hark to yonder Milkmaid singing. *The Milkmaid singing.* A New Song. [*London,* 1772.] 8°. **P.P. 5438. z.**

The Universal Magazine, Vol. LI., p. 320.

HARLEQUIN DIRECTOR. Beauty slighted. A Song to a Minuet in the [Magician or] Harlequin Director. [*London,* 1723.] *s. sh.* fol. **H. 1601. (89.)**

Here's a whim wham new come over. *A New South Sea Ballad* made and sung by Mr. Anthony Aston in the Magician or Harlequin Director. [*London,* 1723.] *s. sh.* fol. **H. 1601. (213.)**

HARLEQUIN DIRECTOR. [Another edition.] Here's a whim wham new come over. *A New South Sea Ballad*, made and sung by Mr. Anthony Aston in the Magician or Harlequin Director. [*London*, 1723.] *s. sh.* fol. **G. 316. g. (35.)**

Martillo. Cantata I. Sung by Mr. Platt to the Harlequin Director at Sadlers Wells. [By G. Hayden.] [*London*, 1723.] fol. **H. 1601. (21.)**

[Another copy.] **G. 315. (108-9.)**

HARLEQUIN Dr. FAUSTUS. Harlequin Dr. Faustus. [Pantomime.]
See ARNOLD (S.)

HARLEQUIN MARINER. Harlequin Mariner. Pantomime.
See SANDERSON (J.)

HARLEQUIN MERCURY. The Beer-drinking Briton. [Song.] Sung by Mr. Beard, *etc.* [Music by T. A. Arne.] [*London*, 1757.] 8°. **250. c. 4.**
The Gentleman's Magazine, Vol. XXVII., *p.* 229.

The Beer-drinking Briton. [Song.] Sung by Mr. Beard...in y^e^ New Pantomime call'd Harlequin Mercury. [By T. A. Arne.] [*London*, 1757.] *s. sh.* 8°. **P.P. 5439. ab.**
New Universal Magazine, May, 1757.

HARLEQUIN QUACK. Wonderful Age. [Song.] Sung by Mr. Andrews in the Character of a Ballad Singer in Harlequin Quack. [*London*, 1762.] 8°. **P.P. 5441.**
Royal Magazine, Vol. VII., *p.* 308.

HARLEQUIN RANGER. The Musick in Harlequin Ranger. [Pantomime.] As it is perform'd at the Theatre Royal in Drury Lane, set for the Violin German Flute or Hautboy with a Thorough Bass for the Harpsicord. *Printed for J. Oswald: London*, [1752.] *obl.* 8°. **a. 155. (4.)**

The Miller's Wedding. A New Song. Sung by Mr. Beard in Harlequin Ranger, *etc.* [*London*, 1752.] 8°. **157. l. 14.**
The London Magazine, 1752, *p.* 83.

HARLEQUIN RESTORED. The Tunes in Harlequin Restor'd, or Taste Alamode. [Attributed to T. A. Arne.] [*London*, 1736.] *obl.* fol. **e. 5. k. (2.)**
Imperfect, wanting one leaf.

HARLEQUIN SKELETON. The Stockwel Wonder. A New Ballad. Sung by Mr. Dunstall in the Pantomime of Harlequin Skeleton, *etc.* *J[ohn] J[ohnson: London*, 1769.] *s. sh.* fol. **G. 314. (46.)**

[Another copy.] **I. 530. (65.)**

HARLEQUIN SORCERER. The Comic Tunes in the Celebrated Entertainment call'd Harlequin Sorcerer [composed and arranged by T. A. Arne]...For the Harpsicord, Violin, *&c.* (Comic Tunes in Dr. Faustus [by S. Arnold].) *Printed for I. Walsh: London*, [1766?] *obl.* fol. **e. 5. f. (5.)**

Harvest Home, [Song,] in the Entertainment of Harlequin Sorcerer, *etc.* [By T. A. Arne.] [*London*, 1752.] 8°. **157. l. 14.**
The London Magazine, 1752, *p.* 521.

HARLEQUIN TEAGUE. Fal de ral tit. A Favourite Song. Sung ... in the New Pantomime of Harlequin Teague or the Giants' Causeway. [Words by G. Colman the elder, music by S. Arnold.] *Printed for S. A. & P. Thompson: London*, [1782.] fol. **G. 312. (239.)**

Fal de ral tit. A favourite Song...in... Harlequin Teague. [By S. Arnold.] *J. Lee: Dublin*, [1782?] *s. sh.* fol. **H. 1601. a. (28.)**

Smiths are good fellows. *The Favorite Glee* sung in the new Pantomime of Harlequin Teague. [Music by J. Cobb.] [*London*, 1782.] fol. **G. 311. (121.)**

Harlequin Teague. Pantomime.
See ARNOLD (S.)

HARLEQUIN TOUCHSTONE. Ye Fair ye Lovers at my Call. [Song.] Sung by Miss Brown in Harlequin Touchstone. *S[amuel] A[rnold and] P[eter] T[hompson: London*, 1785?] fol. **G. 314. (70.)**

[Another copy.] **G. 296. (18.)**

HARLEQUIN TURN'D WORM DOCTOR. The Tunes in the Entertainment of [The Chymical Counterfeits, or] Harlequin turn'd Worm Doctor. As they were Perform'd at the Theatre Royall in Lincolns Inn Fields, for the Violin and Harpsicord. *Printed for W^m^ Smith: London*, [1734?] *obl.* 4°. **a. 22.**

HARLEQUIN'S INVASION. Come cheer up my Lads. [Song.] *Sung by Mr. Champnes* in Harlequin's Invasion. [Words by D. Garrick, music by W. Boyce.] [*London*, 1759?] *s. sh.* fol. **G. 316. (75.)**

Come cheer up, my lads. *A New Song.* Sung by Mr. Champnes in Harlequin's Invasion [words by D. Garrick, music by W. Boyce]. [*London*,] 1760. 8°. **P.P. 5441.**
Royal Magazine, Vol. II., *p.* 153.

Come cheer up, my Lads. *A New Song.* Sung by Mr. Champness in Harlequin's Invasion. [Words by D. Garrick, music by W. Boyce.] [*London*, 1760.] 8°. **P.P. 5438. z.**
The Universal Magazine, Vol. XXVI., *p.* 152.

HARLEQUIN'S INVASION. Old Women we are. *The Old Woman's Song, etc.* [Words by D. Garrick, music by M. Arne.] [*London*, 1760?] *s. sh.* fol. **F. 310. (281.)**

Thrice happy the Nations that Shakespear has charm'd. [Song.] *Sung by Mr. Dodd in Harlequin's Invation.* The Words by Dr. Garrick. [Music by W. Boyce.] *W. R[andall: London*, 1770?] fol. **G. 312. (14.)**

[Another edition.] *See* THRICE. Thrice happy the Nations, *etc.* [1775?] fol. **G. 316. (143.)**

HARLEQUIN'S MUSEUM. The Overture, Songs, Dances &c. in the Pantomime Entertainment of Harlequin's Museum or Mother Shipton Triumphant. The new Music...by Mr. Shield. The rest Compiled by T. Goodwin, from the Works of Pepusch, Galliard, Vincent, Dr. Boyce, Dr. Fisher and Dr. Arnold. *Longman and Broderip: London*, [1792.] *obl.* fol. **E. 108. d.**

HARLEQUIN'S RETURN. Harlequin's Return. Pantomime. *See* REEVE (W.)

HARMONIA ANGLICANA. Harmonia Anglicana, or the Musick of the English Stage, containing Six Sets of Ayers and Tunes in 4 Parts, made for the Operas Tragedys and Comedyes of the Theater Royal. The first Collection, *etc.* [1st Violin Part.] *I. Walsh and I. Hare: London*, [1701?] *obl.* fol. **b. 29.**

This work contains Peasable's Airs in 'Love's Stratagem,' Croft's in 'Courtship Alamode,' Finger's in 'Love's at a Loss,' Lenton's in 'The Ambitious Stepmother' and D. Purcell's in 'The Unhappy Penitent.'

Harmonia Anglicana or English Harmony Revis'd. A Collection of the most Favourite Two, Three and Four Part Songs and Dialogues. Set to Musick by H. Purcell. Dr. Blow. Mr. Handel. Dr. Boyce. Dr. Arne. Dr. Greene. Weldon. Leveridge. Carey. Galliard. 3 Books. *Printed for I. Walsh: London*, [1765?] fol. **G. 103. b.**

This collection also contains compositions by B. Aldrich, W. Corbett, D. Purcell, T. Ellway. J. Eccles, Hayden and Cook.

HARMONIA CELESTE. Harmonia Celeste. *See* PEVERNAGE (A.)

HARMONIA CŒLESTIS. Harmonia Cœlestis. Anthems. *See* WILLIAMS (T.)

HARMONIA MUNDI. Harmonia Mundi. Consisting of Six Favorite Sonata's [for 2 Violins & Bass], collected out of the Choisest Works of Six most Eminent Authours, viz., Sig^r^ Torelli, Mr. H. Purcell, Sig^r^ Bassani, Mr. Pepusch, Sig^r^ Albinoni, Sig^r^ Pez. The First Collection engraven & carefully corected. [Separate Parts.] *John Young: London*, [1710?] fol. **g. 419.**

The imprint on the Second Violin and Basso Continuo parts is: Printed for I. Walsh ... and I. Hare ... and P. Randall, etc.

Harmonia Mundi. The 2^d^ Collection. Being VI. Concertos in Six Parts for Violins and other Instruments. Collected out of the choicest Works of...Vivaldi, Tessarini, Albinoni, Alberti, never before Printed. [Separate Parts.] *Printed for I. Walsh ... and Ioseph Hare: London*, [1727?] fol. **g. 419. a.**

HARMONIA PERFECTA. Harmonia Perfecta. Psalm Tunes. *See* GAWTHORN (N.)

HARMONIA SACRA. Harmonia Sacra, or a Choice Collection of Psalm and Hymn Tunes, in Three Parts, for the Voice, Harpsichord, and Organ, *etc.* *Printed for T. Butts: London*, [1760?] *obl.* 8°. **B. 771.**

[Another edition.] Harmonia-Sacra, or a choice Collection of Psalm and Hymn Tunes, &c. in Two and Three Parts for the Voice, Harpsichord, and Organ. MS. NOTES [by W. H. Havergal and H. Parr]. *Printed for T. Butts: London*, [1765?] *obl.* fol. **B. 771. a.**

The autograph of C. Wesley (to whom this copy belonged) is pasted on the inside of the cover.

[Another edition.] Harmonia-Sacra, or a choice Collection of Psalm and Hymn Tunes. In Two, Three & Four Parts, with a Thorough Bass, for the Harpsichord, & Organ. Collected from the most Celebrated Masters . . . With an Introduction to Psalmody & several New Tunes, never before Published, by T. Butts. *Printed for E. & C. Dilly: London*, [1770?] *obl.* fol. **B. 771. b.**

Harmonia Sacra, or Divine and Moral Songs, with Hymns and Anthems, by Several Eminent Masters. Adapted to the German Flute, with a thorough Bass for the Harpsichord or Organ, and an easy Introduction to Singing. *R. Williamson: London*, [1780?] 8°. **C. 479.**

The composers named in this collection are: Greene, Boyce, H. Purcell and Sheeles.

Harmonia Sacra. Psalm Tunes. *See* GAWLER (W.)

Harmonia Sacra. Anthems. *See* PAGE (J.)

Harmonia Sacra, or Divine Hymns and Dialogues. *See* PLAYFORD (H.)

HARMONIA WICCAMICA. Harmonia Wiccamica. *See* HAYES (P.)

HARMONICUS, *pseud.* The Earth is a Toper. [Song.] Translated from the Greek of Anacreon by Dr. Cogan, *etc.* *H. Hime: Liverpool,* [1800?] fol. **G. 356. (43.)**

HARNISCH (OTTO SIEGFRIED) Otth Sigfriden Harnisch Newe Auserlesne Teutsche Lieder, zu fünff vnd vier Stimmen, gantz lieblich zu singen, vnd auff Instrumenten zugebrauchen. Alt. (Tenor.) (Quinta Vox.) 3 pts. *Gedruckt durch Jacobum Lucium: Helmstadt,* 1588. *obl.* 4°. **A. 228.**

Otth Sigfriden Harnisch Newe lustige Teudsche Liedlein mit dreyen Stimmen ...welche nicht allein lieblich zu singen, sondern auch auff Musicalischen Instrumenten zu gebrauchen, Zuvor in zweyen vnterschiedlichen Theilen aussgangen, itzo aber auffs new...gebessert, auch mit dem dritten Theil vermehrt, *etc.* Media Vox. *Gedruckt durch Jacobum Lucium: Helmstadt,* 1591. *obl.* 4°. **A. 228. a.**

HAROLD. Harold the Valiant. Glee. *See* CALLCOTT (J. W.)

HARPSICHORD MASTER. The Harpsichord Master. VIII^th^ (X^th^) (XII^th^) (XIII^th^) Book. Containing Plain & easy Instructions for Learners on the Harpsichord or Spinnet with a Compleat explanation of Graces, & the true man^r of Fingering...also an exact method of tuneing...together with a Collection of Aires and Lessons ..& the favourite Song-tunes Minuets Rigadoons and Jiggs now in Use, *etc.* 4 Bks. *Printed for I. Walsh and I. Hare,* 1722 (1725) (1727) (1728). *obl.* fol. **d. 38.**

The composers named are: Book VIII. —Vanbrughe, Fairbank; Book XIII. —Bitti.

HARPSICHORD MISCELLANY. The Harpsichord Miscellany. Book Second. Composed by Alberti, Pasquali and Nardini. *R. Bremner: London,* [1765?] *obl.* fol. **e. 140. a. (5.)**

At the end is a 'Simphonie by the Earl of Kelly,' 'Adapted for the Harpsichord by I. M. P.'

HARPSICHORD PERCEPTOR. The Harpsichord Perceptor. Being a New & Complete Introduction to Playing the Harpsichord, Organ, or Piano-Forte. Containing I. A familiar Elucidation of the First Principles of Music...II. Thirty... Lessons ...With Preludes, Canzonetts & a Duett for 2 Performers, *etc.* *Printed for S. A. & P. Thompson: London,* [1785?] *obl.* fol. **e. 5. i. (4.)**

The composers named are: Handel, Giardini, R. Taylor, Nares, Paisiello, Hook, Grétry, Garth, Dr. Arne, Haydn, Linley and Giordani.

HARRINGTON (HENRY) *See* HARINGTON.

HARRINGTON (THOMAS) Twenty-Four Country Dances set for the Harp, Piano Forte, and Violin, *etc.* *Longman and Broderip: London,* [1798.] *obl.* 4°. **b. 54. (6.**

HARRIOT. Harriot is a Bonny Lass. *Harriot.* [Song.] Set by a young Lady. [*London,* 1750?] *s. sh.* fol. **G. 308. (24.)**

HARRIS (J.) When I am banish't the delight. *A New Song, etc.* [*London,* 1740?] *s. sh.* fol. **G. 313. (122.)**

Youth and Beauty. [Song.] [*London,* 1749.] 8°. **P.P. 5438. z.**

The Universal Magazine, Vol. V., p. 322.

HARRIS (JAMES) *See* CORFE (Joseph). Sacred Music... Adapted...by J. Harris, *etc.* [1800?] fol. **I. 250. a.**

HARRIS (JOSEPH) Six Quartettos for the Harpsichord, Organ, or Piano-Forte, Two Violins, & Violoncello: To which are added, Six Variations to the Lass of Peaty's Mill,—preceded by the Symphony & Accompaniment of Geminiani;... Opera Seconda. *London,* 1774. fol. **g. 417. i. (2.)**

Wanting the string parts.

Eight Songs,...Opera Prima. The second Edition. *London,* [1790?] fol. **H. 1429. (1.)**

Twelve Songs...Opera Terza. *London,* [1790?] fol. **H. 1429. (2.)**

HARRIS (RENATUS) As Strephon the young with Aurelia the fair. *A Song, etc.* [*London,* 1710?] *s. sh.* fol. **H. 1601. (18.)**

Cou'd I the lovely Cælia move. *A Song...* exactly engrav'd by T. Cross. [*London,* 1700?] *s. sh.* fol. **H. 1600. (97.)**

Fairest Creature, thou'rt so charming. *A New Song,* the Words by Mr. J. Beard, *etc.* [*London,* 1735?] *s. sh.* fol. **I. 530. (66.**

HARRISON (RALPH) Sacred Harmony, or a Collection of Psalm Tunes, Ancient and Modern...The whole set in Four Parts...with a Figured Bass for the Harpsichord or Organ. Together with a Selection of Chants, Canons &c. and an Introduction to the Art of Singing. 2 Vols. *Printed for the Author: London,* [1784–91.] *obl.* 4°. **B. 632.**

HARRISON (SAMUEL) The Deserter's Meditations. A favorite Irish Air, with an Accompaniment for the Harp or Piano-Forte. *R. Birchall: London,* [1800?] fol. **H. 1650. d. (10.)**

HARRISON (Samuel) Donald. A Favorite Song...with New Instrumental Accompaniments . . . by Mr. Harrison. [Full Score.] *Printed for J. Dale: London*, [1794?] fol. **G. 364. (25.)**

Hail! happy Warbler, *etc.* [Song. Full Score.] *Printed for J. Dale: London*, [1794?] fol. **G. 364. (27.)**

Lullaby. A Favorite Glee for Four Voices [the melody from Storace's Opera, The Pirates,]. . . . Harmonized by Mr. Harrison. *Printed for J. Dale: London*, [1793?] *obl.* fol. **D. 400. (4.)**

My Lodging is on the Cold Ground. [Song.]...With New Accompaniments by Mr. Harrison. [Full Score.] *Printed for J. Dale: London*, [1794?] **G. 364. (26.)**

Never till now. A Favourite Glee for four Voices . . . Harmoniz'd by Mr. Harrison. *J. Dale: London*, [1793?] *obl.* fol. **D. 400. (5.)**

HARRY. Harry and Mary. [Song.] *See* Near. Near a Hawthorn I met on the Plain, *etc.* [1774.] *s. sh.* fol. **G. 310. (143.)**

Harry of the Green. Song. *See* Willson (J.)

Harry the Coachman. Catch. *See* Poor. Poor John was worn out, *etc.* [1780?] fol. **G. 311. (18.)**

HART (James) If any sullen griefs arise. *A Song*...the Words by Mr. Salsbury. *Printed for R. Parker: London*, 1692. 4°. **P.P. 5255.**

The Gentleman's Journal, August, 1692, *pp.* 30–32.

See Tempest. The Ariel's Songs in...The Tempest. [By J. Banister, J. Hart, *etc.*] [1670?] fol. **G. 109. (2.)**

HART (Philip) Fugues for the Organ or Harpsichord: with Lessons for the Harpsichord, *etc.* *Tho. Cross: London*, [1720?] *obl.* fol. **e. 158.**

The Morning Hymn, from the Fifth Book of Milton's 'Paradise Lost,' *etc.* [Cantata, for 2 Voices, Violoncello & Harpsichord.] *Ingraved by Tho. Cross, for y^e^ Author: [London*, 1729?] fol. **G. 505.**

Simandra wears a Grandeur in her mind. *A Song*, the words by Mrs. Ann Murcott ...exactly engrav'd by T. Cross. [*London*, 1705?] fol. **H. 1601. c. (1.)**

Sound the Trumpet. *A Song* upon the safe Return of his Majesty King William ...exactly engrav'd by Tho. Cross. *T. Cross: [London*, 1700.] *s. sh.* fol. **H. 1600. (92.)**

[Another edition.] Sound the Trumpet. *A Two Part Song* [by P. Hart] on the... Nuptials of the Prince of Orange, and the Princess Royal, *etc.* [1734.] *s. sh.* fol. *See* Sound. **G. 305. (95.)**

HART (Philip) Sylvander once the Gayest Swain. *A Song, etc.* [*London*, 1720?] *s. sh.* fol. **G. 311. (74.)**

Thirsis a Youth of the Inspired train. *A New Song, etc.* [*London*, 1720?] fol. **G. 312. (32.)**

[Another copy.] **G. 303. (69.)**

'Tis vain to shun Philander's Pow'r. *A Song*...exactly engrav'd by T. Cross. [*London*, 1705?] *sh.* fol. **H. 1601. c. (2.)**

To Love and to Languish. *A Song*...the Words by a Person of Honour. [*London*, 1725?] *s. sh.* fol. **G. 312. (6.)**

Were Phillis kind as she is Fair. *A Song, etc.* [*London*, 1710?] *s. sh.* fol. **G. 313. (19.)**

When Lovely Berenice I view. *A Song*... Sung by Mr. John Davis at the new Theater. *Thos. Cross: [London*, 1700?] fol. **G. 316. (76.)**

Ye envious Winds forbear to blow. *A Song* the Words by Mr. Repington . . . Sung by Charles Christian at the new Theater; and exactly engrav'd by Tho. Cross. [*London*, 1700?] fol. **K. 7. i. 2. (91.)**

See Psalms. [*English.*] Melodies proper to be sung to any of the Versions of y^e^ Psalms of David, *etc.* [Edited by P. Hart.] [1720.] 8°. **a. 120.**

HART (William) Collin's Invitation to Celia. [Song.] [*London*, 1730?] *s. sh.* fol. **G. 316. a. (29.)**

My time, O ye Muses, was happely spent. *A Song*, the Words...from the Spectator, *etc.* [*London*, 1725?] *s. sh.* fol. **G. 316. (77.)**

HARTFORD BRIDGE. Hartford Bridge, or the Skirts of a Camp. Operatic Farce. *See* Shield (W.)

HARTLEY (James) Bring me Flowers, bring me Wine. *A Favourite Song.* The Words by...the Dutchess of Devonshire. *I[ohn] B[land: London*, 1780?] fol. **G. 306. (203.)**

The Parting Kiss. A favorite Song, *etc.* [Words by R. Dodsley.] *J. Blundell: [London*, 1780?] *s. sh.* fol. **G. 310. (287.)**

This setting is the same as that by James Oswald, published about 1745.

Six Sonatas for Two Violins or German Flutes & a Bass...Revised, Corrected and Approved of by T. A. Arne. [Separate Parts.] *Printed for the Author: London*, [1755?] fol. **g. 100. b.**

Engraved by W. Smith. The title-page of the 1*st Violin part is signed by the composer.*

HARTMANN (Heinrich) Erster Theil, Confortativæ Sacræ Symphoniacæ Das ist, Geistlicher Labsal vnnd Hertzstärckung... mit Fünff, Sechs, Acht, vnd mehren Stimmen componiret, *etc.* Altus. (Basis.) 2 pts. *Getruckt in der Fürstlichen Truckerey, durch Justum Hauck: Coburgk*, 1613. 4°. **D. 105.**

Erster Theil, Confortativæ Sacræ Symphoniacæ, *etc.* Cantus. (Altus.) (Tenor.) (Basis.) (Quinta (Sexta) (Septima) Vox.) 7 pts. *Gedruckt bey Johann Röhbock, in Verlegung Johannis Birckneri: Erffurdt*, 1618. 4°. **D. 105. b.**

Der Ander Theil Confortativæ Sacræ Symphoniacæ . . . mit fünff, sechs, acht vnd mehren Stimmen componiret, *etc.* Discantus. (Tenor.) (Quinta (Sexta) (Septima) (Octava) Vox.) 6 pts. *Gedruckt bey Johan Röhbock, in verlegung Johannis Birckheri: Erffurdt*, 1617. 4°. **D. 105. a.**

Ein schöne Fraw erfrewet ihren Mann. *I. Tenor. Chori Inferioris ab.* 8. [*Coburg*? 1615?] *s. sh.* 4°. **D. 105. c.**
The 1*st Tenor, Chorus II, of an unidentified Wedding Motet.*

See Franck (M.) Concentus Musicales... 1...à Melchiore Franco...2...à Benedicto Fabro ... 3 ... ab Henrico Hartmanno... [begins: 'Wie die Sonne'] compositi. [1613.] 4°. **C. 193. i.**

See Franck (M.) and Hartmann (H.) Zwey Newe Hochzeit Gesäng ... Eins ... Durch M. Francken...Das Ander...Durch H. Hartmann...Componiret, *etc.* [1616.] 4°. **C. 192. c.**

HARTUNG ( ) *See* Humanus (P. C.) *pseud.*

HARVEST. Harvest Home. [Song.] *See* Harlequin Sorcerer.

Harvest Song. *See* Corri (D.)

HARVEST HOME. Harvest Home. Comic Opera. *See* Dibdin (C.)

HARVEY (William) The Melksham Harmony, containing Fifty original Tunes adapted to the New Version Psalms, Dr. Watts's and other Hymns with Two Anthems and One set Piece. *A. Webley, for the Author: London*, [1800?] *obl.* 4°. **B. 466.**

HARWOOD (Edward) Absence. A Pastoral...Sung at Mr. Casson's Concert, *etc.* [Song.] *J. B. Pye: Liverpool*, [1785?] fol. **H. 1653. (29.)**

The Busy Bees. A Celebrated Song...sung at the Music Hall, Liverpool, *etc.* *I. B. Pye: Liverpool*, [1780?] fol. **H. 1653. (31.)**

The Chain of Love. A favourite Song. *J. B. Pye: Liverpool*, [1785?] fol. **H. 1653. (33.)**

HARWOOD (Edward) Hapless Collin. A Favorite Song, *etc.* *I. B. Pye: Liverpool*, [1780?] fol. **H. 1653. (30.)**

Love's Force on the Heart. *See* To. To ease my heart ... Song, by the Author of the Busy Bee [E. Harwood]. [1785?] fol. **H. 1653. (32.)**

The Orient Sun. A Favorite Hunting Cantata, *etc.* *J. B. Pye: Liverpool*, [1785?] fol. **G. 808. c. (16.)**

A Set of Hymns and Psalm Tunes in Three and Four Parts, *&c.* *J. Johnson, for the Author: London*, [1765?] *obl.* fol. **E. 1404.**

HASENKOPFFIUS (Sebastianus) Sacræ Cantiones Quinque, Sex, Octo et Plurium Vocum, tum viva voce, tum omnis generis instrumentis cantatu commodissimæ, *etc.* Discantus. (Altus.) (Tenor.) (Bassus.) 4 pts. *Excudebat Adamus Berg: Monachii*, 1588. *obl.* 4°. **A. 225.**

HASLEHURST (S.) Behold I bring you glad Tidings of great Joy. Anthem for Christmas. *W. Hodsoll, London*, [1800?] fol. **H. 1671. (35.)**

Give ear to my words, O Lord. An Anthem. *W. Hodsoll, London*, [1800?] fol. **H. 1671. (36.)**

HASLER. *See* Hassler.

HASLMAIR (Adam) Newe Teütsche Gesang, mit vier, fünff vnd sechs Stimmen, nicht allein zu singen, sondern auch auff allerley hand Instrumenten zu gebrauchen, *etc.* Discantus. (Altus.) (Quinta Vox.) 3 pts. *Valentin Schönigk: Augspurg*, 1592. 4°. **D. 106.**
The Quinta Vox is imperfect, wanting the last leaf.

HASS ( ) *Signor.* *See* Hasse (J. P.)

HASSE (Giovanni Adolfo) *See* Hasse (J. A.)

HASSE (Johann Adolph) [Two Airs sung by Sig[a] Mingotti in Galuppi's 'Penelope' as revived in 1754. Full Score.] *See* Delizie. Le Delizie dell' Opera, *etc.* Vol. 7. [1776.] fol. **G. 159.**

Alcide al Bivio, Festa Theatrale per le... Nozze delle LL. AA. RR. l'Arciduca Giuseppe d'Austria e la Principessa Isabella di Borbone, . . . accommodata al clavicembalo con tutti gli recitativi, cori e sinfonie. *Presso Bern. Christ. Breitkopf e Figlio: Lipsia*, 1763 *obl.* fol. **F. 27.**

[Artaserse.] The Favourite Songs in the Opera call'd Artaxerxes. [Words by A. Zeno.] *Printed for I. Walsh: London*, [1734.] fol. **G. 173. a.**
According to Burney some of the songs in this work were composed by Riccardo Broschi.

HASSE (Johann Adolph) [Artaserse.] [Songs in the Opera of Artaserse, by J. A. Hasse.] *See* Delizie. Le Delizie dell' Opere, *etc.* Vol. 2. [1776.] fol. **G. 159.**

Venetian Ballads. Compos'd by Sig^r Hasse and all the Celebrated Italian Masters. 3 Books. *Printed for Ino. Walsh: London*, [1735?] *obl.* fol. **E. 525. c.**

The composers named are: Hasse, Auletta, Pergolesi and Lampugnani.

[Another edition.] The First(-Third) Set of Venetian Ballads for the German Flute, Violin or Harpsicord, *etc.* 3 pts. *Printed for I. Walsh: London*, [1740?] *obl.* fol. **E. 525.**

Six Italian Cantatas for a Voice accompany'd with a Harpsicord or Violoncello. *Printed for I. Walsh: London*, [1751.] *obl.* fol. **E. 525. d.**

[Another copy.] **E. 525. c. (2.)**

Wanting the title-page.

Twelve Concertos in Six Parts, for a German Flute, Two Violins, a Tenor, with a Thorough Bass for the Harpsicord or Violoncello...Opera Terza. [Separate Parts.] *Printed for I. Walsh: London*, [1760?] fol. **g. 979. a. (1.)**

Six Concertos for Violins, French Horns or Hoboys &c. with a Thorough Bass for y^e Harpsicord or Violoncello, in Eight Parts...Opera Quarta. [Separate Parts.] *Printed for I. Walsh: London*, [1741.] fol. **g. 979. b.**

Six Concertos [Op. IV] Set for the Harpsicord or Organ, *etc.* *Printed for I. Walsh: London*, [1741?] fol. **f. 517.**

[Six Concertos. Op. IV. N° 1.] A Favourite Concerto...Set for the Harpsicord. *Printed for Peter Thompson: London*, [1755?] fol. **h. 726. i. (8.)**

[Another copy.] **g. 271. a. (13.)**

Six Concertos in Six Parts. For a German Flute, Two Violins, a Tenor, with a Thorough Bass for the Harpsicord or Violoncello...Opera Sexta. [Separate Parts.] *Printed for I. Walsh: London*, [1760?] fol. **g. 979. a. (2.)**

[Didone Abbandonata.] The Favourite Songs in the Opera call'd Dido, *etc.* *Printed for I. Walsh: London*, [1748.] fol. **G. 206. b. (2.)**

—— [Songs in Didone Abbandonata.] *See* Delizie. Le Delizie dell' Opere, *etc.* Vol. V. [1776.] fol. **G. 159.**

Hasse, &c. Select Duets for two German Flutes or Violins call'd The Delightfull Musical Companion. 2 Vols. *Printed for I. Walsh: London*, [1750?] 8°. **d. 139.**

The composers named are: Hasse, Howard, Arne, Handel, Valentini, Galliard, Russel, Green, Lampe, Boyce, Cary, and Vinci.

HASSE (Johann Adolph) Twelve Duets or Canzonets for Two German Flutes or Voices...to which is added the favourite Song [beginning: "Se son lontana"] of Signora Galli. *Printed for I. Walsh: London*, [1750?] *obl.* fol. **E. 525.**

Farinelli's Celebrated Songs collected from Sig^r Hasse, Porpora, Vinci and Veracini's Operas, set for a German Flute, Violin or Harpsicord. (Galuppi, Hasse, Vinci, Lampugnani, Veracini & Pescetti's Chamber Aires...Being the most Celebrated Songs or Ariets collected out of all their late Operas.) *Printed for I. Walsh: London*, [1736–1755?] fol. **g. 444.**

Each vol. is in 7 parts, with separate title-pages.

[Songs in L'Ingratitudine Punita. A Pasticcio, by Hasse, *etc.* Full Score.] *See* Delizie. Le Delizie dell' Opere, *etc.* Vol. 5. [1776.] fol. **G. 159.**

[Songs in Olimpia in Ebuda. A Pasticcio, by Hasse, Pescetti, &c.] *See* Delizie. Le Delizie dell' Opere, *etc.* Vol. 4. [1776.] fol. **G. 159.**

Passionsoratorium: Die Pilgrimme auf Golgatha...mit der deutschen Uebersetzung [by J. J. Eschenburg] in einen Clavierauszug gebracht von J. A. Hiller. *Im Schwickertschen Verlage: Leipzig*, [1784.] *obl.* fol. **E. 525. b.**

[Il Re Pastore.] The Favourite Songs in the Opera call'd Il Re Pastore...Sung by Sig^ra Mingotti. [Full Score.] *Printed for the Proprietor: [London*, 1757.] fol. **H. 348. a. (3.)**

Imperfect, pp. 25–40 only.

The Famous Salve Regina, *etc.* [Full Score.] *See* Delizie. Le Delizie dell' Opere, *etc.* Vol. 2. [1776.] fol. **G. 159.**

[Songs in Semiramide. A Pasticcio, by Hasse and Lampugnani.] *See* Delizie. Le Delizie dell' Opere, *etc.* Vol. 5. [1776.] fol. **G. 159.**

[Siroe.] The Favourite Songs in the Opera call'd Siroe. *Printed for I. Walsh: London*, [1736.] fol. **G. 173. b.**

Six Sonatas or Trios for two German Flutes or two Violins and a Bass, *etc.* [Op. 1. Separate Parts.] *Printed for I. Walsh: London*, [1740.] fol. **g. 409. (4.)**

[Another edition.] Six Sonatas or Trios for Two German Flutes or two Violins and a Bass...Opera Prima. [Separate Parts.] *Printed for I. Walsh: London*, [1750?] fol. **g. 979. (1.)**

[Another copy.] **g. 241. (6.)**

Six Sonatas or Trios for Two German Flutes or two Violins and a Thorough Bass for the Harpsichord...Opera Terza. [Separate Parts.] *Printed for J. Oswald: London*, [1755?] fol. **g. 979. (2.)**

HASSE (Johann Adolph) Six Sonatas for a German Flute, Violin, & Base. Composed by Signor Hass. [Separate Parts.] *J. Tyther: London*, [1750?] fol. **h. 5. b. (2.)**

Sonate per Cembalo...Opera VII. *Printed for I. Walsh: London*, [1760?] *obl.* fol. **e. 115.**

The Comic Tunes &c. to the Celebrated Dances perform'd at both Theatres by Sig^r & Sig^ra Fausan, Mons. Desnoyer and Sig^ra Barberini, Mons. & Madme. Michal. For the Harpsicord, Violin or German Flute. Compos'd by Sig. Hasse, *etc.* Book I. (The Celebrated Comic Tunes . . . as Perform'd at the King's Theatre...To which is added several... Dances Perform'd at both Theatres. By Sig^r Sodi, Sig^ra Auretti...Compos'd by the most Eminent Italian Authors. Vol. II, *etc.*) (Hasse's Comic Tunes to the Opera and Theatre Dances. Vol. III (–IV).) (The Comic Tunes to all the Late Opera Dances...Compos'd by Sig^r Hasse, Pasquali and the most Eminent Italian Authors. Vol. V.) 5 vols. *Printed for I. Walsh: London*, [1750?] *obl.* 4°. **a. 149.**

Vol. II. contains a Musette by Geminiani and Vol. IV. Dances from Galuppi's 'Antigono.'

[The Comic Tunes &c. to the...Dances Perform'd...by Sig^r & Sig^ra Fausan... Book I. p. 17.] Roger & Sue, a Ballad. The Tune, a Dance of the Fausons. [By J. A. Hasse.] *See* One. One Morn sweet Sue, *etc.* [1750?] *s. sh.* fol. **G. 310. (219.)**

See Duets. Duets...for two Voices... compos'd by Sig^r...Hasse, *etc.* [1755?] *obl.* fol. **E. 601. k. (5.)**

See Ezio. The Favourite Songs [by J. A. Hasse] in the Opera [by D. Perez] call'd Ezio. With some Songs [by J. A. Hasse and G. B. Lampugnani] in Ipermestra, *etc.* [1755.] fol. **G. 173.**

See Ghillini di Asuni ( ) A Valuable Collection of...Songs...from...Opera's ...by...Hasse, *etc.* [1776.] fol. **g. 421. a. (1.)**

See Lessons. Six Lessons for the Harpsichord by...Sig^r Hasse, *etc.* [1770?] *obl.* fol. **e. 5. d.**

See Musica Curiosa. Musica Curiosa or a Curious Collection of...Airs Compos'd by Messrs. Granno...Hasse, *etc.* [1745?] *obl.* 4°. **b. 30. 1.**

See Summer's Tale. The Summer's Tale. A Musical Comedy...The Music by... Hasse, *etc.* [1765.] *obl.* fol. **D. 273. 1.**

HASSE (Nicolaus) Delitiæ Musicæ, das ist Schöne, lustige und anmuthige Allemanden, Couranten und Sarabanden, mit 2. 3. und 4. Stimmen, auff 2 oder 4 Violinen, 2 Violon, Clavicymbel oder Teorbe nach belieben zu musiciren, *etc.* Bassus Continuus. *Gedruckt durch Johann Richel, in Vorlegung Joachim Wildens: Rostock*, 1656. 4°. **a. 34.**

HASSLER (Caspar) Sacrae Symphoniae, Diversorum ... Authorum. Quaternis, V. VI. VII. VIII. X. XII. & XVI. vocibus tàm vivis, quàm Instrumentalibus accommodatæ. Editæ studio & opera Casparis Hasleri, *etc.* (Tenor.) (Cantus.) (Altus.) (Bassus.) (Quinta (Sexta) (Octava) Vox.) 7 pts. *Apud Paulum Kaufmannum: Noribergae*, 1598. 4°. **B. 93.**

The full title only occurs in the Tenor part. This collection contains compositions by H. Vecchi, G. Aichinger, L. Marenzio, A. Rota, A. Trombetti, Palestrina, S. Molinari, J. L. Hasler, F. Bianchardi, C. Merulo, T. Massaini, R. del Mel, G. Gabrieli, P. de Monte, C. Merulo, J. B. Mosto, A. Paduano, D. Scarabacus, G. Croce and C. Zanotti.

Sacrae Symphoniae Diversorum Excellentissimorum Autorum: Quaternis, 5. 6. 7. 8. 10. 12. & 16. vocibus, tam vivis quàm Instrumentalibus, accommodatæ. Cantus. (Tenor.) (Basis.) (Quinta.) (Sexta.) (Septima.) (Octava.) 7 pts. *Typis & Sumptibus Pauli Kaufmanni: Noribergæ*, 1613. 4°. **B. 93. b.**

Sacrarum Symphoniarum Continuatio. Diversorum excellentissimorum Authorum. Quaternis, V. VI. VII. VIII. X. & XII. vocibus tàm vivis quàm Instrumentalibus accommodata. Cantus. (Altus.) (Tenor.) (Bassus.) (Quinta Vox.) (Sexta Vox.) (Octava Vox.) 7 pts. *Apud Paulum Kaufmannum: Noribergæ*, 1600. 4°. **B. 93. a.**

The composers named in this collection are: F. Guerreri, G. Croce, A. Masera, G. Aichinger, F. Bianchardi, L. Marenzio, H. Vecchi, S. Molinari, J. Cavacius, S. Felis, J. P. A. Prænestinus, D. Scarabelli, A. Rota, R. Joanelli, P. Schöndorff, P. Sartorius, C. Buel, C. Merula, G. Gabrieli, T. Massaini, P. de Monte, G. Bassano, B. Donato, L. Zanchius, S. Venturi, H. Boschetti, F. Anerio, C. Bertus, J. Gallus, A. Mortarius, G. Capi Lupi, A. Neander, A. Trombetti, C. Erbach and H. L. Hasler.

[Another copy. Cantus. (Bassus.) (Quinta Vox.)] 3 pts. **B. 93. c.**

HASSLER (Hans Leo) Cantiones Sacræ, de Festis Præcipuis totius anni, 4, 5, 6, 7, 8, & plurium vocum: ... Editio Altera, ab ipso autore correcta, & Motectis aliquot aucta. Discantus. (Altus.) (Tenor.) (Bassus.) (Quinta Vox.) (Sexta Vox.) 6 pts. *Per Paulum Kaufmannum: Noribergæ*, 1597. 4°.
B. 92. b.

[Another copy. Discantus. (Altus.) (Tenor.) (Bassus.) (Quinta Vox.) (Sexta Vox.)] 6 pts. **B. 92. c.**

Canzonette a Quatro Voci... Libro Primo, *etc.* Canto. (Alto.) (Tenore.) (Basso.) 4 pts. *Imprimebantur in officina typographica Catharinæ Gerlachiæ: Norimbergæ*, 1590. 4°. **C. 68. d.**

Kirchengesäng: Psalmen vnd geistliche Lieder, auff die gemeinen Melodeyen mit vier Stimmen simpliciter gesetzt, *etc.* Cantus. *Gedruckt bey vnd in verlegung Paul Kauffmanns: Nürnberg*, 1608. 4°.
B. 92. a.

Kirchen Gesäng: Psalmen vnd geistliche Lieder, von weiland Herrn Johann Leo Haszler... Auff die gemeinen Melodeyen, mit vier Stimmen simpliciter gesetzt. Nun aber auffs New widerumb in Druck verfertigt, auch mit andern . . . Kirchen Gesängen vermehret, durch Sigmund Theophilum Staden, *etc.* Cantus. (Altus.) (Tenor.) (Basis.) 4 pts. *Gedruckt bey vnd in verlegung Jeremiæ Dümlers: Nürnberg*, 1637. 4°. **B. 92. d.**
The composers named are: J. L. Hassler, J. Staden, S. T. Staden and B. M.

Madrigali à 5. 6. 7. & 8. voci... Nouamente composti & dati in luce. Canto. (Alto.) (Tenore.) (Basso.) (Quinto.) (Sesto.) 6 pts. *Apresso Valentin Schönigk: Augusta*, 1596. 4°. **B. 92. e.**

[Another copy. Tenore. (Basso.)] 2 pts. **C. 68.**

Missae Quaternis, V. VI. et VIII. Vocibus, *etc.* Cantus. (Altus.) (Tenor.) (Bassus.) (Quinta (Sexta) Vox.) 6 pts. *Apud Paulum Kaufmannum: Norimbergæ*, 1599. 4°. **B. 92.**
The Tenor is imperfect, wanting the last sheet.

Psalmen vnd Christliche Gesäng, mit vier Stimmen, auff die Melodeyen fugweiss componiert, *etc.* Cantus. (Altus.) (Tenor.) (Bassus.) 4 pts. *Bey vnd inn verlegung Paul Kauffmanns: Nürnberg*, 1607. 4°
C. 68. b.

Psalmen und Christliche Gesänge, mit vier Stimmen, auf die Melodien fugenweis componirt, *etc.* [Edited by J. P. Kirnberger.] *Aus Johann Gottlob Immanuel Breitkopf's Buchdruckerey: Leipzig*, 1777. fol. **I. 507.**

HASSLER (Hans Leo) Sacri Concentus. Quatuor, 5, 6, 7, 8, 9, 10 & 12 Vocum... Editio nova, *etc.* Cantus. (Altus.) (Tenor.) (Bassus.) (Quinta (Sexta) Vox.) 6 pts. *Apud Valentinum Schönigium: Augustæ Vendelicorum*, 1601. 4°. **C. 68. a.**

Neue Teütsche Gesang nach Art der welschen Madrigalien vñ Canzonetten, mit 4. 5. 6. vnnd 8. Stimmen, *etc.* Discant. (Tenor.) (Bass.) 3 pts. *Bey Valentin Schönigk: Augspurg*, 1596. 4°.
C. 68. c.

See Gruber (G.) Reliquiae Sacrorum Concentuum . . . G. Gabrielis, Iohan-Leonis Hasleri,... Et aliquot aliorum præcellentium ætatis nostræ artificum, *etc.* 1615. 4°. **C. 72.**

HASSLER (Jacob) Magnificat Octo Tonorum, Quatuor Vocum: unà cum Missa, sex vocum, & Psalmo 51. Miserere &c. 8. vocum, *etc.* Cantus. (Altus.) (Tenor.) (Bassus.) 4 pts. *Apud Paulum Kauffmannum: Norimbergæ*, 1601. 4°.
C. 214.
The Cantus is imperfect, wanting fol. bb–ee.

HÄSSLER (Johann Wilhelm)
See Haessler.

HASTE. Haste, a rosy wreath prepare. Sonnet. *See* King (M. P.)

Hast, give me wings. Song.
See Fickle Shepherdess.

Hast, hast dear Youth. [Song.]
See Whichello (A.)

Haste, haste, Phillis haste. *A Pastoral Dialogue.* Sung by Mr. Lowe and Miss Stevenson at Vaux Hall. [*London*, 1760?] fol. **G. 308. (90.)**

[Another edition.] Haste, haste, Phillis, haste. *A Pastoral Dialogue, etc.*
See Chloe. Chloe, or the Musical Magazine, *etc.* No. 8. [1760?] fol.
G. 433.

[Another edition.] Haste, haste, Phillis, haste. *A Pastoral Dialogue, etc.* [*London*, 1765?] *s. sh.* fol. **I. 530. (67.)**

[Another edition.] Haste, haste, Phillis, haste. *A Pastoral Dialogue, etc.* [*London*, 1770?] *s. sh.* fol.
G. 316. e. (3.)

Haste, haste ye Britains. [Song.]
See Williams (W.)

Haste Lorenzo, haste away. Song.
See Merchant of Venice.

Haste my Lads your Lasses bring. *The Miller's Wedding Day.* [Song.] *L[ongman] & B[roderip]: London*, 1785?] *s. sh.* fol. **G. 308. (129.)**

Haste, my Nanette. Canzonet.
See Travers (J.) [18 *Canzonets. No.* 12.]

HASTE. Hast O Sun O quickly fly. [Song.] *See* PIRRO E DEMETRIO. [*Corri o sole.*]

Haste, Phillis, haste. Song. *See* BAGLEY ( )

Haste, Shepherds, haste. *A Song upon a Lady's Birth Day.* [*London*, 1710?] *s. sh.* fol. **G. 316. g. (34.)**

Haste thee Saunders, thy Country calls thee. *Saunders' Ghost.* [Song.] *Sk[illern: London*, 1778.] *s. sh.* fol. **G. 308. (122.)**

HAT. The Hat and Feather. [Song.] *See* To. To hear the jar of noisy War, *etc.* [1780?] *s. sh.* fol. **G. 312. (102.)**

HÂTEZ. Hastez-vous, amoureux Bergers. Air. *See* RIEL (de)

Hâtez-vous, paresseuse Aurore. *Air Tendre.* [*Paris*,] 1749. *s. sh.* 4°. **297. c. 23.**

Mercure de France, Oct., 1749.

HAUD. Haud away wi Jamie. Song. *See* SHIELD (W.) [*Marian.*]

HAUFF (WILHELM GOTTLIEB) Six Quartetto pour deux Violons Alto et Violoncelle obligés, &c. Œuvre IV. [Separate Parts.] *Chez Mrs Vanijpen et Mechtler: Bruxelles*, [1780?] fol. **h. 2811.**

HAUGHTY. Haughty Delia. [Song.] *See* YATES (W.)

Haughty Strephon. [Song.] *See* SCHUMANN (F. T.)

HAUL. Haul, haul away. Song. *See* VANBRUGHE (G.)

HAUNCH. The Haunch of Venison. [Song.] *See* GIORDANI (G.) or (T.)

HAUNTED TOWER. Love from the Heart. A favourite Rondo [from V. Martin y Solar's 'Arbore di Diana,' introduced] in the Haunted Tower. *J. Lee: Dublin*, [1790?] fol. **H. 1601. b. (7.)**

The Haunted Tower. Comic Opera. *See* STORACE (S.)

HAUSIUS (CARL GOTTLOB) Frohe und gesellige Lieder für das Clavier, *etc.* *In der Breitkopfischen Musikhandlung: Leipzig*, [1790?] *obl.* fol. **E. 117.**

HAUSSMANN (VALENTIN) Eine fast liebliche art derer noch mehr Teutschen weltlichen Lieder mit fünff stimmen (bey welchen zwey mit vieren) neulichst componirt, *etc.* Cantus. (Altus.) (Basis.) 3 pts. *Getruckt in der Gerlachischen Truckerey, durch Paulum Kauffmann: Nürmberg*, 1594. *obl.* 4°. **A. 227.**

HAUSSMANN (VALENTIN) Valentini Haussmanns ... Fragmenta, oder Fünff-vnd-dreissig noch übrige neue Weltliche Teutsche Lieder, meisten theils mit vier, wenig aber mit fünff Stimmen, *etc.* Cantus. *Gedrückt durch Paulum Kauffmann: Nürmberg*, 1602. *obl.* 4°. **A. 227. d.**

Manipulus Sacrarum Cantionum, Quinque & Sex vocum, Musicæ tàm Instrumentali quàm Vocali accommodandarum, *etc.* Quinta Vox. *In Officina Typographica Pauli Kauffmanni: Noribergæ*, 1602. 4°. **B. 98.**

Musicalische Teutsche Weltliche Gesänge, mit 4. 5. 6. 7. vnd 8. stimmen, nach art der Italianischen Canzonen vnnd Madrigalien, von neuen componiert, *etc.* Cantus. (Tenor.) (Bassus.) 3 pts. *Gedruckt bey vnd in verlegung Paul Kauffmanns: Nürnberg*, 1608. 4°. **B. 98. a.**

Neue Teutsche Weltliche Canzonette mit vier stimmen, Lieblich zu singen, vnd auff Instrumenten zugebrauchen, *etc.* Prima (Secunda) Vox. 2 pts. *Gedruckt durch Paulum Kauffmann: Nürmberg*, 1596. *obl.* 4°. **A. 227. c.**

Andere noch mehr Neue Teutsche Weltliche Lieder, mit vier stimmen, nach art der Canzonetten, auff schöne lustige Text gesetzt, *etc.* Prima (Secunda) (Tertia) Vox. 3 pts. *Gedruckt durch Paulum Kauffmann: Nürmberg*, 1597. *obl.* 4°. **A. 227. b.**

Neue Teutsche Weltliche Lieder zu fünff Stimmen, mit höfelichen kurtzweiligen Texten, lieblich zu singen, und auff Instrumenten zugebrauchen, *etc.* Discantus. (Altus.) (Quinta Vox.) 3 pts. *Gedruckt durch Paulum Kauffmann: Nürmberg*, 1597. *obl.* 4°. **A. 227. a.**

See GASTOLDI (G. G.) Johann Jacobi Gastoldi ... Tricinia ... mit Teutschen Weltlichen Texten in Truck gegeben durch Valentinum Hauszmann. 1607. 4°. **D. 85. a.**

See MARENZIO (L.) Ausszug auss Lucæ Marentii vier Theilen . . Villanellen ... mit Teutschen Texten gezieret vnnd inn Truck publiciert von Valentino Haussmanno, *etc.* 1606. 4°. **C. 210. h.**

HAUTMAN ( ) Airs à Boire à trois parties, *etc.* Second Dessus. *R. Ballard: Paris*, 1664. *obl.* 12°. **A. 274. a. (1.)**

HAVE. Have a Care Lads of Love. Song. *See* COOKE (S.)

Have you been to Abington. *The Widow Sanderson.* A Duett, *etc.* [*London*, 1790?] *s. sh.* fol. **G. 316. (78.)**

Have you been to Abington. *Widow Sanderson or Have you been to Abington.* A Favorite Song, *etc.* *W. Boag: London*, [1800?] fol. **G. 809. a. (30.)**

HAVEMANN (JOHANN) Erster Theil Geistlicher Concerten, mit 1. 2. 3. 4. 5. 6. und 7. Stimmen, theils mit, theils ohne Instrumenten, nebenst ihrem gewöhnlichen Basso Continuo, und absonderlichem Basso pro Violono, aus den berühmtesten Italiänischen und andern Autoribus . . . colligiret und zum Druck befördert durch Johannem Havemannum, *etc.* Canto. (Alto.) (Tenore.) (Basso.) (Quinta Voce.) (Violino Primo (Secondo).) (Violono.) 8 pts. *In Verlegung Daniel Reichels: Berlin*, 1659. fol.
G. 32.

The composers named in this collection are: A. Rigatti, C. Casati, P. Cornetti, J. P. Finatti, A. Grandi, G. Rovetta, A. Mazak, S. Vesius, G. Cocci, M. Mielczewski, F. Capella, C. Monteverde and J. Stadelmeyer.

HAVENTE (PIETRO) Madrigali. . . Libro Primo. Tenore. (Basso.) 2 pts. [*Venice*?] 1556. *obl.* 4°. **K. 3. e. 18.**

HAWDON (MATTHIAS) Six Conversation Sonatas for the Harpsichord or Piano Forte with Accompanyments for two Violins and a Violoncello . . . Opera Seconda. [Separate Parts.] *Longman, Lukey and Broderip: London*, [1778?] fol.
g. 408.

Fancy, *etc.* [Song.] [*London*, 1765?] *s. sh.* fol. **G. 313. (224.)**

An Ode on the King of Prussia, and Six Songs, *etc.* *John Johnson: London*, [1760?] fol. **G. 472.**

The Opening of an Organ. A Choice Set of Voluntaries, *etc.* *Printed for J. Dale: London*, [1794?] *obl.* fol.
e. 120. (6.)

So brightly sweet fair Nanny's Eyes. *A new Song.* [*London*, 1754.] 8°.
157. l. 16.

The London Magazine, 1754, *p.* 36.

So brightly sweet fair Nanny's Eyes. *A New Song.* [*London*, 1755.] 8°.
P.P. 5438. z.

The Universal Magazine, Vol. XVI., *p.* 180.

A First Sett of Six Sonatas Spirituale or Voluntarys, for the Harpsichord, Organ or Piano Forte. . . Op. IV. *J. Preston: London*, [1780?] fol.
h. 3213. g. (3.)

HAWEIS (THOMAS) Carmina Christo, or Hymns to the Saviour, *etc.* Part I. *Printed for Hazard: Bath*, [1792?] *obl.* fol. **D. 756.**

HAWES (SAMUEL) *See* ADDINGTON (S.) A Second Volume to. . . Dr. Addington's Collection of Psalm and Hymn Tunes, *etc.* [Edited by S. Hawes.] [1797?] *obl.* 8°.
A. 1018. d.

HAWES (SAMUEL) *See* ADDINGTON (S.) A New Edition of . . . Dr. Addington's Psalm & Hymn Tunes . . . in Three Volumes, *etc.* [Edited by S. Hawes.] [1800?] *obl.* 8°. **A. 1018. e.**

HAWKE. Hawke's Triumph. [Song.] *See* WHAT. Vat mean you, shon English, *etc.* [1760?] fol. **I. 530. (164.)**

HAWKINS ( ) *of Wolverhampton.* Arise, my soul, survey the morn. *Ode on the Morning, etc.* [Song.] [*London*, 1751.] 8°. **249. c. 21.**

The Gentleman's Magazine, Vol. XXI., *p.* 371.

HAWKINS (A.) In Praise of the Fair Sex. [Song.] The Words and Music by Mr. Hawkins. [*London*, 1780.] *s. sh.* 4°.
P.P. 5141.

The Lady's Magazine, Feb., 1780.

Throw an apple up a hill. *A Song.* The Words by A. Cowley, *etc.* [*London*, 1783.] *s. sh.* 4°. **P.P. 5141.**

The Lady's Magazine, April, 1783.

Ye gay sons of Bacchus. *A Song.* The Words by A. Dallas, *etc.* [*London*, 1783.] *s. sh.* 4°. **P.P. 5141.**

The Lady's Magazine, Feb., 1783.

HAWKINS (JAMES) As Northern Winds the other day. [Song.] *The Words* [translated from Petronius] by Soame Jenyns Esq^r, *etc.* [*London*, 1720?] *s. sh.* fol. **H. 1601. (9.)**

[Another edition.] As Northern Winds the other day, *etc.* [*London*, 1725?] *s. sh.* fol. **G. 306. (46.)**

HAWKINS (*Sir* JOHN) A General History of the Science and Practice of Music, *etc.* MS. NOTES [and autograph letters by Dr. Burney inserted]. 5 vols. *Printed for T. Payne and Son: London*, 1776. 4°.
C. 45. f. 4.

[Another copy.] **G. 2655–9.**

[Another copy.] **130. f. 12.**

[Another copy.] MS. NOTES [by the Author]. **Bks. 3. h. 8.**

[Another copy.] **G. 2650–4.**

See PRINCIPLES. Principles and Power of Harmony. FEW MS. NOTES [by Sir J. Hawkins]. 1771. 4°. **557*. e. 14.**

HAWKINS (JOHN J.) Discourse introductory to a Course of Lectures on the Science of Nature; with Original Music (by J. J. Hawkins), composed for, and sung on, the occasion. Delivered in the Hall of the University of Pennsylvania, Nov. 8, 1800. By C. W. Peale. *Zachariah Poulson, Junior: Philadelphia*, 1800. 8°. **B. Tracts. 328. (3.)**

HAWTHORN. The Hawthorn Bower. [Song.] *See* HUDSON (R.)

HAYDEN (George) As I saw fair Clora. *A two part Song*...sung by Mr. Cook and Mr. Newbery in the new Theatre. [*London*, 1710?] fol. **H. 1601. (22.)**

[Another edition.] As I saw fair Clora. *A two part Song, etc.* [*London*, 1715?] *s. sh.* fol. **G. 316. g. (7.)**

[Another edition.] As I saw fair Clora. *A Two Part Song, etc.* [*London*, 1740?] *s. sh.* fol. **H. 1994. a. (26.)**

[As I saw fair Clora.] As I saw fair Chloe, *etc.* *See* Chloe. Chloe, or the Musical Magazine, *etc.* No. 56. [1760?] fol. **G. 433.**

[Black-eyed Susan.] Love thou Sweet Passion. *A New Song* by Mr. Huddy to Mr. Haydon's Tune to black Ey'd Susan. [*London*, 1720?] *s. sh.* fol. **H. 1601. (290.)**

—— *See* Carey (H.) [*Black-eyed Susan.*] Sweet William's Farewell to Black-Ey'd Susan, *etc.* (Mr. Haydon's Tune.) [1720?] *s. sh.* fol. **H. 1601. (24.)**

Three Cantatas. *Printed for Iohn Walsh: London*, [1723.] fol. **G. 116.**

[Another copy.] **G. 116. a.**

[Another copy.] **Gren. 559. (23.)**
Imperfect, wanting all but pp. 3–6.

[Three Cantatas. No. 1.] Martillo, *etc.* *See* Harlequin Director. Martillo, *etc.* [By G. Hayden.] [1723.] fol. **H. 1601. (21.)**

The Careless Companion, [Song,] the Words out of Anacreon. [*London*, 1720.] fol. **H. 1601. (500.)**

Love thou sweet Passion. *See* supra: [*Black-eyed Susan.*]

Mad Tom. [Song.] [*London*, 1720?] fol. **H. 1601. (248.)**

[Another edition.] New Mad Tom. [*London*, 1720?] *s. sh.* fol. **G. 316. g. (24.)**

[Another edition.] New Mad Tom. [Song.] [*London*, 1730?] fol. **G. 309. (48.)**

Mad Tom. *See* Chloe. Chloe, or the Musical Magazine, *etc.* No. 52. [1760?] fol. **G. 433.**

Martillo. *See* supra: [*Three Cantatas.* No. 1.]

Welcome Damon to my Breast. *A Song* with a Symphony for two Hautboys and two Violins, *etc.* [*London*, 1720?] *s. sh.* fol. **H. 1601. (499.)**

See Corfe (J.) Nine Vocal Trios arranged from...Airs and Duetts of...Hayden, *etc.* [1795?] *obl.* fol. **F. 607. z. (1.)**

HAYDN (Franz Joseph)

Arrangement.

1. Complete Works.
2. Vocal Works.
   a. Sacred.
   b. Secular.
3. Instrumental works, numbered from Pohl (J. Haydn, II., Leipz. 1882), Breitkopf and Härtel's Complete Edition, or F. David (Haydn's P. F. Trios).
4. Doubtful and Spurious Works.
5. Appendix.
6. Index of Vocal Numbers.

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1. Complete Works.

Oeuvres Complettes de Joseph Haydn. 12 Cahiers. *Breitkopf & Härtel: Leipzic*, [1800–1806.] fol. & *obl.* fol. **f. 186. d.**
Cahier IV. is a new edition.

2. Vocal Works.

a. *Sacred.*

The Creation.

Die Schoepfung. Ein Oratorium...The Creation. An Oratorio, *&c.* [Full Score.] *Ger.* & *Eng.* *Vienna*, 1800. fol. **H. 1050. b.**
In this copy the list of subscribers is wanting.

[Another copy.] MS. notes [by Sir G. T. Smart]. **K. 10. b. 22.**

Graceful Consort, at thy side. A Favorite Duett, sung by Mad[m] Mara & Mr. T. Welsh, *etc.* *Bland & Weller: London*, [1800?] fol. **H. 2826. b. (31.)**

Outrageous Storms now dreadful rose. Recitative and Chorus...As sung at the Theatre Royal Covent Garden, by Mrs. Second, and Messrs. Dignum, Incledon, Sale &c. [*London*, 1800.] fol. **G. 503. (14.)**

———

Denk' ich Gott an deine Güte. Kantate fur vier Singstimmen mit Begleitung des Orchesters...Arrangirt für Vocalmusik von J. A. Schulze. Partitur. *Bey Breitkopf & Härtel: Leipzig*, [1800?] fol. **H. 1051. g.**

Ens aeternum attende votis. — Walte gnädig, o ew'ge Liebe. Hymne für vier Singstimmen mit Begleitung des Orchesters, *etc.* Partitur. *Bey Breitkopf und Härtel: Leipzig*, [1800?] *obl.* fol. **E. 409. i. (1.)**

Gott erhalte Franz den Kaiser, für Gesang und Piano-Forte. [Words by L. L. Haschka.] *Bey J. Bermann: Wien*, [1797.] *obl.* fol. **F. 274. b. (4.)**

HAYDN (Franz Joseph) Gott erhalte Franz den Kaiser. Hymn for the Emperor. Translated by Dr. Burney [arranged for three voices]. *Broderip & Wilkinson: London*, [1800?] fol. **G. 308. (89.)**

—— Gesellschaftslied im Kreise der Freude [adapted to the Austrian national hymn]. *See* Himmel (F. H.) and Haydn (F. J.) II. beliebte Gesellschafts-Lieder, *etc.* No. 2. [1800?] fol. **G. 424. o. (3.)**

O Jesu, te invocamus. — Allmächtiger, Preis dir und Ehre!—Hymne fur vier Singstimmen mit Begleitung des Orchesters, *&c.* Partitur. *Bey Breitkopf und Härtel: Leipzig*, [1800?] *obl.* fol. **E. 409. i. (2.)**

[Il Ritorno di Tobia. Svanisce in un momento.] Insanæ et vanæ curæ.—Des Staubes eitle Sorgen.—Motette fur vier Singstimmen mit Begleitung des Orchesters. Partitur. *Breitkopf und Härtel: Leipzig*, [1800?] fol. **G. 517. h. (1.)**

Die Schoepfung.

See supra: [*The Creation.*]

Stabat Mater.

Des Herrn Joseph Haydn Passionsmusik des Stabat Mater, mit einer deutschen Parodie, in einem Klaviermässigen Auszuge herausgegeben von J. A. Hiller.

Im Schwickertschen Verlage: Leipzig, [1781.] *obl.* fol. **F. 426. b.**

The Celebrated Stabat-Mater as Performed at the Nobility's Concert, *etc.* [Full Score.] *John Bland: London*, [1784?] fol. **H. 2120. a.**

The autograph of Robert Hudson is on the title-page.

Stabat Mater a 4 voci coll' accompagnamento dell' Orchestra...Partitur.—Stabat Mater...mit unterlegtem deutschen Texte. *Bey Breitkopf und Härtel: Leipzig*, [1800?] fol. **H. 1050. d.**

b. *Secular.*

[Ah, come il core mi palpita.] Cantata per un Soprano con Accompagnamento, *etc.* [Full Score.] *Da Artaria Compagni: Vienna*, [1782.] *obl.* fol. **E. 409. j. (2.)**

—— A Favorite Italian Cantata, with Accompaniments for a Band, *etc.* [Full Score.] *Longman & Broderip: London*, [1790?] fol. **G. 424. (8.)**

Arianna a Naxos. Cantata a Voce Sola con accompagnamento del Clavicembalo o Forte-Piano. *Presso Artaria Comp.: Vienna*, [1797.] *obl.* fol. **E. 600. x. (5.)**

Twelve English Ballads, the Music the undoubted composition of Haydn. The Words selected and adapted to his Works by Dr. Arnold. *Longman & Broderip: London*, [1788?] *obl.* fol. **E. 271. (5.)**

These Ballads are adaptations from the Symphonies, Sonatas, etc.

HAYDN (Franz Joseph) A Second Sett of Twelve Ballads...adapted to English Words; with an Accompaniment for the Harpsichord, or Piano Forte. *Preston: London*, [1795?] *obl.* fol. **D. 789. (2.)**

These are mostly adaptations to melodies by Haydn.

Dr. Haydn's VI. Original Canzonettas, for the Voice with an Accompaniment for the Piano-Forte, *etc.* [Set I.] *Corri, Dussek & Co., for the Author: [London] & Edinburgh*, [1794.] fol. **K. 8. g. 6. (1.)**

This copy has the composer's autograph on the title-page.

[Another edition.] Dr. Haydn's VI. Original Canzonettas...First Sett.

Printed for Corri, Dussek & Co.: London & Edinburgh, [1796.] fol. **G. 357. (4.)**

[Canzonets. Set I.] Sechs Lieder zum Singen beym Klavier,...76tes Werk. *Bey Johann André: Offenbach am Mayn*, [1800?] fol. **G. 339. a.**

[Canzonets. Set I. No. 2.] Recollection. La Memoria. Canzonetta 2a. [*London*, 1800?] fol. **G. 797. (5.)**

[Canzonets. Set I. Nos. 3, 5; Set II. No. 1.] Three Canzonetta's...arranged as Rondos for the Piano Forte by T. Haigh. *Printed for Culliford, Rolfe & Barrow: London*, [1796?] fol. **g. 140. (34.)**

Doctor Haydn's Six Original Canzonettas for the Voice with an Accompaniment for the Piano-Forte. Set IIda. *Publish'd at Cooke's Music Shop: Dublin*, [1800?] fol. **K. 8. g. 6. (2.)**

Second Sett of Dr. Haydn's VI Original Canzonettas, for the Voice with an Accompaniment for the Piano Forte, *etc.* *Printed for Corri, Dussek & Co.: London & Edinburgh*, [1795.] fol. **G. 357. (5.)**

The Dance Nannette, a favorite Song from Sterne, the Words by T. Shapter, *etc.* *A. Bland: London*, [1792?] fol. **H. 2821. (4.)**

Dica pure chi vuol dire. Aria. *Longman and Broderip: [London*, 1790?] fol. **H. 345. (8.)**

Laurette. *See* infra: [*La Vera Costanza.*]

XII. Lieder für das Clavier, *etc.* 2 Th. *Bey Artaria Comp.: Wienn*, [1781–4.] *obl.* fol. **E. 409. p. (1.)**

[XII. Lieder. Th. 1.] Twelve Ballads, composed by the celebrated Haydn... adapted to English Words with an Accompaniment for the Harpsichord or Piano Forte by W. Shield, *etc.* *Longman & Broderip: London*, [1788?] *obl.* fol. **E. 271. (4.)**

—— [No. 1. Das strickende Mädchen.] The Knitting Girl. A favorite Ballad, *etc.* *Longman and Broderip: London*, [1790?] fol. **H. 2831. (48.)**

HAYDN (Franz Joseph) [XII. Lieder Th. 1. No. 4. Eine sehr gewöhnliche Geschichte.] At Lucy's Door. [Song.] *G. Walker: London*, [1800?] *s. sh.* fol. **G. 808. b. (23.)**

—— [No. 7. An Iris.] To sing of Love's Passion, a favorite Song. *J. Longman, Clementi & Co.:* [1799?] fol. **H. 2831. i. (33.)**

[XII. Lieder. Th. II.] XII. Original English Canzonetts, with an Accompaniment for the Piano Forte or Harp... Op. LIX. *Printed for Longman & Broderip: London*, [1790.] *obl.* fol. **D. 392. (6.)**

—— [No. 8. Zufriedenheit.] L'Heureux Jardinier. Air... traduit de l'Allemand. Avec Accomp[t] de Guitare. *Chez Imbault: Paris*, [1790?] 8°. **B. 362. b. (181.)**

Orfeo e Euridice. Dramma per Musica... in Partitura. *Presso Breitkopf e Härtel: Lipsia*, [1796?] fol. **H. 655.**

[Another copy.] **H. 445. c. (2.)**

Orfeo e Euridice. Dramma per musica. Orpheus und Euridice... Klavierauszug. *It. & Ger. Bey Breitkopf & Härtel: Leipzig*, [1800?] *obl.* fol. **F. 426.**

A Prey to tender Anguish. A Favorite Ballad, with an Accompaniment for the Piano Forte, *etc.* *T. Preston: London*, [1800?] fol. **G. 809. a. (32.)**

A Prey to tender Anguish. *Song*...—With an Accompaniment for the Piano Forte or Harp.— [*London*,] 1800. *s. sh.* 4°. **P.P. 5141.**

The Lady's Magazine, July, 1800.

Raccolta d' Arie Favorite di ricavate varie Opere del Sig[r] Giuseppe Haydn trasmesse per il Clavicembalo o Piano Forte. *Presso Artaria Compagni: Vienna*, [1790?] *obl.* fol. **E. 409. p. (2.)**

[Ritter Roland.] Ouverture und Gesänge aus der komischen Oper Ritter Roland... Im Klavierauszug von Grossheim. *N. Simrock: Bonn*, [1790?] *obl.* fol. **E. 409. x.**

[La Vera Costanza.] Laurette. Opéra-Comique en Trois Actes . . . imité de l'italien par Mr. Dubuisson, *etc.* [Full Score.] *Chez le S[r] Sieber: Paris*, [1791.] fol. **H. 655. a.**

The overture to this version of 'La Vera Costanza' is that to Haydn's 'Armida.' (*Pohl. II.* 89.)

—— Non sparate mi disdisco. Aria per il Clavicembalo, *etc.* *Presso Artaria Compagni: Vienna*, [1790?] *obl.* fol **E. 409. j. (1.)**

William, a Ballad... adapted to English Words by T. Billington. *Preston: London*, [1795?] fol. **G. 805. j. (30.)**

HAYDN (Franz Joseph)

3. Instrumental Works.

a. Concertos.
b. Duets.
c. Overtures.
d. Quartetts.
e. Sonatas.
f. Symphonies.
g. Trios.
h. Minor Pianoforte Works.

a. Concertos.

Haydn's Concerto [in D] for the Harpsichord or Piano Forte, with Accompaniments. No. 1. *Printed for J. Bland: London*, [1790?] fol. **g. 443. a. (6.)**

The Harpsichord part only.

Haydn's Concerto [in G] for the Harpsichord or Piano Forte, with Accompaniments. No. 2. [Harpsichord and String Parts.] *Printed for J. Bland: London*, [1790?] fol. **h. 60. a. (2.)**

[Another copy.] **g. 443. a. (7.)**

The Harpsichord part only.

Troisième Concerto [in F] pour le Clavecin ou Piano-Forte avec Accompagnement de deux Violons Alto et Basse, *etc.* *Chez Le Duc: Paris*, [1771.] fol. **g. 443. a. (8.)**

The Harpsichord part only.

[Concerto for Violin and Orchestra in B flat.] Grande Symphonie (Concertante) à Plusieurs Instruments... No. 25. [Separate Parts.] *Chez Artaria et Comp.: Vienne*, [1795?] fol. **h. 3. a.**

b. Duets.

A favorite Duett for a Violin & Violoncello. [Separate Parts.] *Printed for W. Forster: London*, [1783?] fol. **h. 219. e. (3.)**

Duo pour deux Violons... Oeuvre LII... de l'oeuvre 91. [Separate Parts.] *Chés J. J. Hummel: Amsterdam*, [1780?] fol. **g. 218. d. (3.)**

Probably a compilation. The third movement is the 'Rondo all' Ongarese' of the first P. F. Trio.

Trois Duos pour Deux Flûtes... Oeuvre 101. Livre II. [Separate Parts.] *Chez N. Simrock: Bonn*, [1800?] fol. **g. 280. a. (7.)**

Three Grand Duetts for Two Performers on One Harpsichord or Piano Forte... Adopted by T. Giordano. *Longman and Broderip: London*, [1790?] fol. **g. 130. (4.)**

Nos. 1 and 2 are arranged from the String Quartetts, Op. 1, Nos. 1 and 6; No. 3 is an arrangement of the 'Roxelane' Symphony (B. & H. No. 63.)

HAYDN (Franz Joseph)

c. Overtures.

[Pohl, No. 3.] The Favorite Sinfonie [in G] as Performed at the Nobility's Concert. For a grand Orchestre, *etc.* (Sinfonia V. Op. 35.) [Separate Parts.] *Printed for J. Bland : London*, [1790?] fol. **g. 474. b. (5.)**

[Pohl, No. 11.] A favorite Overture [in B flat] in all it's parts, etc. No. 8. (Overture VIII.) [Separate Parts.] *Printed for W. Forster : London*, [1783.] fol. **g. 75. c. (3.)**

Wanting the Viola part, which is printed with the parts of Symphony B. & H. No. 81. (Forster's No. VII.)

d. Quartetts.

Six Quatuor [Pohl, Nos. 19, 6, 1, 2, 3 and 4] à deux Violons, Taille, et Basse obligés... Opera 1. [Separate Parts.] *R. Bremner : London*, [1772.] fol. **g. 411. (2.)**

[Another copy.] **g. 413. (9.)**

Six Quatuor [Pohl, Nos. 7–12] à deux Violons, Taille, et Basse obligés...Opera II. [Separate Parts.] *R. Bremner : London*, [1772.] fol. **g. 413. (10.)**

Six Quatuor [Pohl, Nos. 27–32] à Deux Violons, Taille et Basse. Dediés à Monsieur Archibald Hope, par J. J. Hummel ...Oeuvre IX. [Separate Parts.] *Chez J. J. Hummel : Amsterdam*, [1778?] fol. **g. 420. h. (3.)**

This set appeared in Paris as Oeuvre XVII.

Six Grand Quartettos [Pohl, Nos. 27–32] for two Violins, a Tenor and Violoncello Obligato...Opera IX. [Separate Parts.] *G. Gardom : London*, [1780?] fol. **g. 413. (12.)**

[Pohl, Nos. 43, 42 and 40.] Three Grand Sonatas, from the Quartetts of Haydn, with Favorite Scotch Airs & Reels for the Adagios and last Movements, adapted for the Piano-Forte with Accompaniments for a Violin and Violoncello, dedicated to Dr. Haydn, by F. H. Barthelemon. [Separate Parts.] *Longman & Broderip : London*, [1795?] fol. **h. 102. (2.)**

Three Quartets [Pohl, Nos. 51, 53 and 52] for Two Violins, Alto & Violoncello, performed at the Professional Concert, Hanover Square, 1789...Op. LVII. [Separate Parts.] *Longman and Broderip : London*, [1790?] fol. **g. 213. (5.)**

Three Quartets [Pohl, Nos. 55, 56 and 54] for Two Violins, Alto, & Violoncello, performed at the Professional Concert, Hanover Square ..Op. 61. [Separate Parts.] *Longman and Broderip : London*, [1790?] fol. **g. 213. (6.)**

HAYDN (Franz Joseph) Three Quartetts for Two Violins, Tenor, & Violoncello...Op. 65. 2 Sets. [Separate Parts.] *J. Bland : London*, [1792?] fol. **g. 213. (7.)**

This work consists of the Six Quartetts generally known as Op. 64, *Nos.* 5, 6, 1, 4, 3 *and* 2.

Six Quatuor à Flûte, Violon, Alto, & Basse ...Opera Quinta. [Separate Parts.] *R. Bremner : London*, [1772?] fol. **g. 413. (11.)**

These Quartetts have not been identified. They are not in Pohl's Thematic List.

Six favorite Quartettos for two Violins, a Tenor and Violoncello...Op. X. [Separate Parts.] *R. Wornum : London*, [1775?] fol. **g. 413. (13.)**

These Quartetts have not been identified. They are not in Pohl's Thematic List.

[Die Sieben Worte des Erlösers am Kreuze.] The Passion of our Saviour expressed in Instrumental parts for a Grand Orchestra, concluding with the Earthquake; ... Corrected by Mr. Salpetro. [Orchestral Parts.] *Printed for W. Forster : London*, [1787.] fol. **h. 3210. (6.)**

—— Seven Sonatas with an Introduction and Finale for the Piano Forte or Harpsichord...Op. 45. *Longman and Broderip : London*, [1790?] fol. **h. 656. e. (3.)**

—— A Set of Quartetts, Expressive of the Passion of our Saviour, with an Introduction and Finale, which represents the Earthquake, for two Violins, Tenor, and Violoncello...Op. 48. [Separate Parts.] *Longman and Broderip : London*, [1788?] fol. **g. 213. (4.)**

e. Sonatas.

[6 Sonate per il Violino e Viola. Pohl, Divertimenti. Nos. 2–7.] Six Celebrated Solos, for the Violin, with an Accompaniment for a Violoncello, ad Libitum . . . Op. 23. *Printed for A. Hamilton : London*, [1800?] fol. **g. 422. c. (2.)**

Six Sonates pour le Clavecin ... Oeuvre XIII. *Chés J. J. Hummel : Berlin*, [1777.] fol. **g. 271. f. (4.)**

This set consists of the Piano Sonatas 8–10 (*Pohl*) *and the Piano and Violin Sonatas* 2–4. *There is no Violin part.*

A Fifth Sett of Sonatas for the Piano Forte or Harpsichord Nos. 1–3. *Beardmore & Birchall : London*, [1785–6?] fol. **h. 656. e. (1.)**

This set consists of the Violin and P. F. Sonata (*Pohl, No.* 5) *transposed and Nos.* 17 *and* 18 (*Pohl*).

HAYDN (Franz Joseph) Three [or rather Six] Sonatas [Pohl, Nos. 6, 5, 28, 29, 30 and one unidentified] for the Piano Forte or Harpsichord ... Engraved from the Author's original Manuscript. Op. 53. 2 Bks. *Printed for Longman & Broderip: London*, [1789?] fol. **h. 62. (4.)**

The first Sonata of this set, in B flat, is not in Pohl's Thematic List.

[Pohl, Nos. 11–16.] Six Sonatas for the Forte Piano or Harpsichord...Op. xi. [or rather, xiv.] *Longman & Broderip: London*, [1780?] fol. **g. 271. f. (5.)**

The Opus number has been altered in ink to XIV.

[Another edition. Sonata for P. F. Pohl, No. 11. Op. 14.] *London*, [1780?] fol. **H. 2818. (2.)**

Wanting the title-page.

Six Sonatas [Pohl, Nos. 22, 24, 23, 20. 21 and 7] for the Forte Piano or Harpsichord, with an Accompaniment for a Violin...Opera xvii. *Longman & Broderip: London*, [1785?] fol. **g. 223. n. (3.)**

Wanting the Violin accompaniment.

[Five Sonatas for P. F. Pohl, Nos. 11, 14, 13, 12 and 15.] *J. Dale: London*, [1790?] fol. **g. 455. b. (3.)**

Without title-page.

[Sonata for P. F. in D major. Pohl, No. 22. Finale.] Absence. [Song.] The Words selected and adapted by Dr Arnold. *E. Rhames: [Dublin*, 1780?] *s. sh.* fol. **H. 1601. b. (72.)**

[Three Sonatas for P. F. Pohl, Nos. 22, 24 and 23.] *J. Dale: [London*, 1790?] fol. **g. 455. b. (2.)**

Without title-page.

Three Sonatas [Pohl, Nos. 25–27] for the Piano Forte or Harpsichord...Opera 41. *J. Bland: London*, [1790?] fol. **h. 656. e. (2.)**

f. Symphonies.

[B. & H. No. 30. Separate Parts.] *See* infra: [*Doubtful and Spurious Works.*] Six Simphonies . . . Œuvre ix. [No. 6.] [1770?] fol.

[B. & H. No. 35. Separate Parts.] *See* Kammel (A.) Six Overtures in Eight Parts . . . H. Vanhall [or rather F. J. Haydn], *etc.* [1770?] fol. **g. 474. (7.)**

[B. & H. No. 45.] A favorite Overture [in A] in all its parts...Letter B. [Separate Parts.] *Printed for W. Forster: London*, [1785?] fol. **h. 3210. (8.)**

[B. & H. No. 51.] The Favorite Sinfonie [in B♭] as Performed at the Nobility's Concert, for a Grand Orchestre. No. 9. [Separate Parts.] *Printed for J. Bland: London*, [1790?] fol. **g. 474. b. (9.)**

HAYDN (Franz Joseph) [B. & H. No. 53.] The favorite Overture in all the Parts as Performed ... at Messrs. Bach and Abel's Concerts, *etc.* [Separate Parts.] *J. Blundell: London*, [1782?] fol. **g. 75. d. (1.)**

The Violino Primo is imperfect, wanting pp. 3 and 4.

[B. & H. No. 53.] The favorite Overture [in D] in all the Parts as Performed...at Messrs. Bach and Abel's Concerts, *etc.* [Separate Parts.] *J. Preston: London*, [1785?] fol. **g. 474. b. (11.)**

[B. & H. No. 53. Vivace, Andante, Minuet and Trio.] The Celebrated Overture . . . Performed at Messrs. Bach & Abel's Concerts, adapted for the Piano Forte or Harpsichord. *Longman and Broderip: London*, [1790?] fol. **h. 726. m. (6.)**

[B. & H. No. 53. Andante.] Adieu my charming Fair. A Favorite Air, *etc.* *E. Riley: London*, [1800?] fol. **G. 807. b. (31.)**

[B. & H. No. 53. Andante.] The Celebrated Andante ..Arranged for the Harp, by J. B. Krumpholtz. *James Platts: London*, [1800?] fol. **h. 184. b. (3.)**

[B. & H. No. 53. Andante.] Je ne vous dirai pas. *Romance du Fat Dupé*, ... Accompt par M. *Chez B. Viguerie: Paris*, [1800?] fol. **G. 547. (6.)**

[B. & H. No. 53. Andante.] Morning. [Song]...the Words Selected and Adapted by Dr Arnold. *E. Rhames: [Dublin*, 1790?] *s. sh.* fol. **H. 1601. b. (67.)**

[B. & H. No. 53. Andante.] A Prelude to Auld Robin Gray. Jemmy and Jenny's Farewell. A new Dialogue and Duett, adapted to the principal Movement in Haydn's favorite Overture, *etc.* [Song.] *Sold for the Proprietor: London*, [1790?] fol. **G. 296. (8.)**

[B. & H. No. 53. Minuet.] Yorick's Fille de Chambre. [Song.] Adapted to a favorite Minuet composed by Sigr Haydn. *Longman and Broderip: [London*, 1785?] fol. **G. 383. h. (49.)**

[B. & H. No. 53 and Overture No. 7.] La Fameuse Ouverture d'Haydn, arrangée à Quatre Mains pour le Clavecin ou le Piano-Forte. *J. Dale: London*, [1795?] fol. **H. 2815. (1.)**

An arrangement of the opening Presto of Overture No. 7 and the Andante, Minuet and Trio of Symphony No. 53.

[B. & H. No. 53 and Overture No. 7.] Haydn's Celebrated Overture, arranged as a Duett for Two Performers on One Piano Forte. *Preston: London*, [1800?] fol. **g. 443. b. (15.)**

HAYDN (Franz Joseph) [B. & H. No. 56.] A Grand Overture [in C] in parts, Performed at the Professional... Concerts...Letter E. [Separate Parts.] *W. Napier: London*, [1790?] fol. **h. 3210. (11.)**

[B. & H. No. 57.] A Grand Overture [in D] in parts. Performed at the Professional . . . Concerts, *etc.* Letter H. [Separate Parts.] *W. Forster: London*, [1790?] fol. **h. 3210. (12.)**

[B. & H. No. 61.] The Favorite Sinfonie [in D] as Performed at the Nobility's Concert, for a Grand Orchestre No. 8. [Separate Parts.] *Printed for J. Bland: London*, [1790?] fol. **g. 474. b. (8.)**

[B. & H. No. 63.] The Favorite Sinfonie [in C] as Performed at the Nobility's Concert. For a Grand Orchestre, *etc.*, No. 4. [Separate Parts.] *Printed for J. Bland: London*, [1790?] fol. **g. 474. b. (4.)**

[B. & H. No. 64.] The Favorite Sinfonie [in A] as Performed at the Nobility's Concert, for a Grand Orchestre. No. 7. [Separate Parts.] [*Printed for J. Bland: London*, 1790?] fol. **g. 474. b. (7.)**

Three Simphonys [B. & H. Nos. 67, 66 and 68] in Eight Parts, for Violins, Hoboys, Horns, Tenor and Bass...Op. xv. [Separate Parts.] *Longman & Broderip: London*, [1782?] fol. **g. 474. (b.) 1.**

[B. & H. No. 67.] A Favourite Symphony [in F]...adapted to the Harpsichord or Piano Forte by Dr. P. Hayes. *Printed for W. Mathews: Oxford*, [1785?] *obl.* fol. **e. 282. c. (9.)**

[B. & H. No. 69.] The Favorite Sinfonie [in C] as Performed at the Nobility's Concert, for a Grand Orchestre. No. 2. [Separate Parts.] *Printed for J. Bland: London*, [1790?] fol. **g. 474. b. (2.)**

[B. & H. No. 69. Vivace, Andante, Minuet and Trio.] Sinfonia Loudon per il Clavicembalo ò Forte Piano...Opera 36. *Longman and Broderip: London*, [1785?] *obl.* fol. **e. 101. (4.)**

[B. & H. No. 71.] A Favorite Overture in all its parts . . . Letter A. [Separate Parts.] *Printed for W. Forster: [London*, 1785?] fol. **g. 75. d. (3.)**

[B. & H. No. 72.] The Favorite Sinfonie [in D] as Performed at the Nobility's Concert, for a Grand Orchestre. No. 10. [Separate Parts.] *Printed for J. Bland: London*, [1790?] fol. **g. 474. b. (10.)**

HAYDN (Franz Joseph) [B. & H. No. 73.] La Chasse. Grand Simphonie en 10. Partie Obl....oeu[v]re xxxiv., *etc.* [Separate Parts.] *Chez Christoph Torricella: Vienna*, [1782.] fol. **K. 7. f. 11.**

The title-page bears the following inscription, in the composer's autograph: "Spectat Illustrissmo DD^mo Conti Esterhazi de Gallantha."

[B. & H. No. 73.] The Celebrated La Chasse in all its parts. [Separate Parts.] *Printed for W. Forster: London*, [1783?] fol. **h. 3210. (7.)**

[B. & H. No. 74.] A Grand Overture [in E♭] in Parts. Perform'd at the Professional and other Public Concerts, *etc.* [Separate Parts.] *Printed for W. Forster: London*, [1788?] fol. **h. 3210. (9.)**

[B. & H. No. 74.] A favorite Symphony ...Adapted for the Harpsichord or Piano Forte with an Accompanyment for a Violin by J. Marsh. *Longman and Broderip: London*, [1790?] fol. **h. 61. (14.)**

[B. & H. No. 75.] The Favorite Sinfonie [in D] as Performed at the Nobility's Concert, for a Grand Orchestre, *etc.* (Sinfonia III.) [Separate Parts.] *Printed for J. Bland: London*, [1790?] fol. **g. 474. b. (3.)**

[B. & H. No. 76.] A Favorite Overture [in E♭] in all its parts, *etc.* (Overture IV.) [Separate Parts.] *Printed for W. Forster: London*, [1786?] fol. **g. 212. (5.)**

[B. & H. No. 76.] A Favourite Overture [in E♭]...adapted for the Piano Forte or Harpsichord with an Accompanyment for a Violin, by C. F. Horn. [Separate Parts.] *Longman and Broderip: London*, [1790?] fol. **h. 656. e. (4.)**

[B. & H. No. 78.] A favorite Overture [in C minor] in all its parts, *etc.* (Overture vi.) [Separate Parts.] *Printed for W. Forster: London*, [1780?] fol. **g. 75. c. (1.)**

[B. & H. No. 79.] A Favorite Sinfonie [in F]...for a Grand Orchestre...No. 6. [Separate Parts.] [*Printed for J. Bland: London*, 1790?] fol. **g. 474. b. (6.)**

Wanting the title-page.

[B. & H. No. 80.] Overture IX. [In D. Separate Parts.] *Printed for W. Forster: London*, [1783.] fol. **g. 75. c. (4.)**

Wanting the Viola part, which is printed with the parts of Symphony No. 81 (Forster's No. VII). The title-page of the Violino Primo is that of Baumgarten's 'Celebrated Fuge or Voluntary for the Harpsichord or Organ.'

HAYDN (Franz Joseph) [B. & H. No. 81.] A favorite Overture in all its parts...No. 7. [Separate Parts.] *Printed for W. Forster: London*, [1785.] fol. **g. 75. c. (2.)**

[B. & H. No. 82.] Overture...Adapted for the Piano Forte or Harpsichord with an Accompanyment for a Violin by M. Clementi, *etc. Longman and Broderip: London*, [1790?] fol. **h. 61. (13.)**

Three Symphonies [B. & H. No. 82-84] for a Grand Orchestre...Dedicated to .. the Prince of Wales...Op. 51. [Separate Parts.] *Longman and Broderip: London*, [1788?] fol. **g. 212. (1.)**

[B. & H. No. 85.] La Reine de France. Overture...arranged for the Piano-Forte or Harpsichord, with Accompaniments for a Violin, Flute & Violoncello ad libitum by Mr. Lachnitt. *Longman and Broderip: London*, [1795?] fol. **h. 2999. (3.)**
The P. F. part only.

Three Symphonies [B. & H. Nos. 85-87] for a Grand Orchestre...Dedicated to... the Duke of York...Op. 52. [Separate Parts.] *Longman and Broderip: London*, [1790?] fol. **g. 212. (2.)**

[B. & H. No. 87.] A Grand Overture [in A] in Parts, etc. (Sinfonia XI.) [Separate Parts.] *Printed for W. Forster: London*, [1790?] fol. **h. 3210. (10.)**

[B. & H. No. 88.] A Grand Symphony [in G] in all its parts performed at the Professional Concert, Hanover Square, 1789 ...No. 1. [Separate Parts.] *Longman and Broderip: London*, [1790?] fol. **g. 212. (3.)**

[B. & H. No. 88.] Overture [in G] ... Adapted for the Piano Forte or Harpsichord, with an Accompanyment for a Violin, by M. Clementi. From Op. 51. No. 2. *Clementi & Co.: London*, [1800?] fol. **g. 271. g. (4.)**
This Symphony is not in the set published as Op. 51.

[B. & H. No. 89.] A Grand Symphony [in F] in all its parts performed at the Professional Concert, Hanover Square, 1789...No. 2. [Separate Parts.] *Longman and Broderip: London*, [1789.] fol. **g. 212. (4.)**

[B. & H. No. 90.] A Grand Overture [in C] in parts. Performed at the Professional ... Concerts, *etc.* Letter R. [Separate Parts.] *W. Forster: London* [1790?] fol. **h. 3210. (13.)**

[B. & H. No. 92.] A Grand Overture [in G], as performed at Mr. Salomon's Concert ... arrang[e]d (by J. L. Dussek) for the Piano Forte or Harpsichord with an Accompaniment for a Violin. [Separate Parts.] *Longman and Broderip: London*, [1792?] fol. **g. 161. e. (5.)**

HAYDN (Franz Joseph) [B. & H. No. 93.] Haydn's Celebrated Overture composed for ... Mr. Salomon's Concert ...Adapted for the Piano Forte, with an Accompaniment for a Violin & Violoncello—ad Libitum—. No. 2. [Separate Parts.] *Corri, Dussek & Co.: [London and] Edinburgh*, [1796?] fol. **g. 134. (2.)**
The title-page of the P. F. part is signed by Salomon.

[B. & H. No. 94.] Haydn's Celebrated Overture Composed for ... Mr. Salomon's Concert...Adapted for the Piano-Forte, with an Accompaniment for a Violin & Violoncello—ad Libitum—No. 3. [Separate Parts.] *Corri, Dussek & Co.: [London and] Edinburgh*, [1796?] fol. **g. 134. (3.)**
Wanting the title-page of the P. F. part.

[B. & H. No. 94.] Haydn's Celebrated Symphony Composed for Salomon's Concert—No. 3—Adapted for Two Performers on the Piano Forte. *Printed for R. Birchall: London*, [1800?] fol. **g. 272. o. (15.)**

[B. & H. No. 94.] The Surprize, a Duett for the Piano Forte. *Printed for R. Birchall: London*, [1795?] fol. **g. 272. x. (13.)**

[B. & H. No. 94.] The Surprize, a Duett for the Piano Forte. *Broderip and Wilkinson: London*, [1800?] fol. **h. 113. (21.)**

[B. & H. No. 95.] Haydn's Celebrated Overture composed for ... Mr. Salomon's Concert...Adapted for the Piano-Forte, with an Accompaniment for a Violin & Violoncello — ad Libitum —. No. 5. [Separate Parts.] *Corri, Dussek & Co.: [London and] Edinburgh*, [1796?] fol. **g. 134. (5.)**
The title-page of the P. F. part is signed by Salomon.

[B. & H. No. 96.] Haydn's Celebrated Overture Composed for...Mr. Salomon's Concert...Adapted for the Piano-Forte, with an Accompaniment for a Violin & Violoncello—ad Libitum—. No. 6. [Separate Parts.] *Corri, Dussek & Co.: [London and] Edinburgh*, [1796?] fol. **g. 134. (6.)**
The title-page of the P. F. part is signed by Salomon.

[B. & H. No. 97.] Haydn's Celebrated Overture Composed for...Mr. Salomon's Concert...Adapted for the Piano-Forte, with an accompaniment for a Violin and Violoncello—ad Libitum—No. 1. [Separate Parts.] *Corri, Dussek & Co.: [London and] Edinburgh, etc.* [1796?] fol. **g. 134. (1.)**
The title-page of the P. F. part is signed by Salomon.

HAYDN (Franz Joseph) [B. & H. No. 97.] Haydn's Celebrated Symphony composed for Salomon's Concert, No. 1, Adapted for Two Performers on the Piano Forte. *Printed for R. Birchall: London*, [1800?] fol. **g. 272. x. (12.)**

[B. & H. No. 97. Adagio.] Ah no mio ben. Haydn's Italian and English Arietta. Selected from his Overture...by D. Corri. *See* Pleyel, Corri, and Dussek. Pleyel, Corri & Dussek's Musical Journal, No. 3. 1797. fol. **G. 356. (14.)**

[B. & H. No. 98.] Haydn's Celebrated Overture Composed for...Mr. Salomon's Concert...Adapted for the Piano-Forte, with an Accompaniment for a Violin and Violoncello—ad Libitum. [Separate Parts.] *Corri, Dussek & Co.: [London and] Edinburgh*, [1796?] fol. **g. 134. (4.)**

The title-page of the P. F. part is signed by Salomon.

[B. & H. No. 98.] Haydn's Celebrated Symphony composed for Salomon's Concert —No. 4—Adapted for Two Performers on the Piano Forte. *Printed for R. Birchall: London*, [1800?] fol. **g. 272. x. (14.)**

[B. & H. Nos. 104, 103, 102, 99, 101 and 100.] Haydn's celebrated Symphonies composed for Mr. Salomon's and the Opera Concerts adapted for the Piano-Forte, with an Accompaniment for a Violin & Violoncello ad libitum. Nos. 7, 8, 9, 10, 11, 12. [Separate Parts.] *Printed for Mr. Salomon: London*, [1800?] fol. **g. 134. (7.)**

[B. & H. No. 103.] Sinfonie [in E flat] ...Partition. No. 1. *Chez Breitkopf & Härtel: Leipsic*, [1800?] fol. **h. 656. a.**

Symphonie Concertante.
See supra: [*Concerto for Violin and Orchestra.*]

g. Trios.

1. *Pianoforte and Strings, numbered from F. David's Edition.*

[Nos. 3, 4 and 5.] Three Sonatas for the Piano-Forte, with an Accompaniment for the Violin and Violoncello ... Dedicated to Mrs. Bartolozzi...Op. lxxv. [Separate Parts.] *Longman & Broderip: London*, [1793?] fol. **g. 161. j. (8.)**

[Nos. 6, 1 and 2.] Trois Sonates, pour le Piano Forte, avec Accompagnement de Violon & Violoncello...Op. 73. [Separate Parts.] *Longman & Broderip: London*, [1792?] fol. **g. 161. j. (7.)**

[Nos. 7, 14 and 13.] Trois Grands Trios pour le Clavecin ou Piano Forte avec l'Accompagnement de Violon & Violoncelle ... dediées à ... La Princesse Douarière Esterhazi...Oeuvre xxxvi. [Separate Parts.] *Chés J. J. Hummel: Berlin*, [1790?] fol. **h. 3212. f. (2.)**

HAYDN (Franz Joseph) [Nos. 7, 14 and 13.] Trois Sonates pour le Piano-Forte avec Accompagnement de Violon & Violoncello...Dediées à...la Princesse Douarière Esterhazy...Op. 70. [Separate Parts.] *Longman & Broderip: London*, [1792?] fol. **g. 161. j. (5.)**

[Another copy.] **g. 455. b. (1.)**

Imperfect, wanting the string parts.

[No. 9.] Sonata. Op. 69. [Separate Parts.] *See* Longman and Broderip. Longman and Broderip's Collection of... Music for the...Piano Forte. No. 1[a]. [1795?] fol. **g. 192. (4.)**

[Nos. 11, 10, and 8.] Three Sonatas for the Piano-Forte or Harpsichord, with Accompaniments for a Violin and Violoncello...Op. lviii. [Separate Parts.] *Longman and Broderip: London*, [1790?] fol. **g. 161. j. (3.)**

[Nos. 17, 9 and 25.] Three Sonatas for the Harpsichord or Piano-Forte, with an Accompanyment for a Violin and Violoncello.. Op. 42. [Separate Parts.] *Printed for W. Forster: London*, [1786.] fol. **g. 161. j. (2.)**

[Nos. 18, 20 and 19.] Trois Grands Trios pour le Clavecin ou Piano Forte avec l'Accompagnement de Violin et Violoncelle ... dediés à ... La Princesse Marie Esterhazy ... Oeuvre xxxvii. [Separate Parts.] *Chéz J. J. Hummel: Berlin*, [1790?] fol. **h. 3212. f. (3.)**

[Nos. 18, 20 and 19.] Trois Sonates pour le Piano Forte, avec Accompagnement de Violon & Violoncello...Dediées à...la Princesse Marie Esterhazy . . . Op. 71. [Separate Parts.] *Preston & Son: London*, [1792?] fol. **g. 161. j. (6.)**

[Nos. 23, 22 and 21.] Three Sonatas for the Harpsichord or Piano-Forte with an Accompanyment for a Violin and Violoncello...Op. 40. [Separate Parts.] *Printed for W. Forster: London*, [1785.] fol. **g. 161. j. (1.)**

[Nos. 23, 21 and 22.] Three Sonatas for the Harpsichord or Piano Forte, with an Accompanyment for a Violin and Violoncello...Op. 43. [Separate Parts.] *Printed for Longman & Broderip: London*, [1785?] fol. **h. 70. (3.)**

[Nos. 22, 23 and 21.] Three Sonatas, for the Harpsichord or Piano-Forte with an accompanyment for a Violin & Violoncello ...Op. xl. *W. Forster: London*, [1785?] *obl.* fol. **f. 246. a. (5.)**

The Harpsichord part only.

[Nos. 22, 23 and 21.] Trois Sonates, pour le Clavecin, avec l'Accompagnement d'un Violon & Violoncello...Oeuvre 40. *W. Forster: London*, [1800?] fol. **g. 271. g. (5.)**

The Harpsichord part only.

HAYDN (Franz Joseph) [No. 24.] A Favourite Sonata for the Piano Forte or Harpsichord with Accompaniments for a Violin and Violoncello as performed by Master Hummell at M. Salomon's Concert ...Op. 68. [Separate Parts.] *Longman and Broderip: London*, [1793.] fol. **g. 161. j. (4.)**

[No. 24.] A Favourite Sonata for the Piano Forte with Accompaniments for a Violin and Violoncello...Op. 68. [Separate Parts.] *Bland & Weller: London*, [1795?] fol. **g. 271. g. (3.)**

[No. 24.] Sonata. Op. 68. [Violin Part.] [*London*, 1800?] fol. **h. 1751. f. (6.)**
Wanting the other parts.

[Nos. 30, 31 and 29.] J. Haydn's First (—Third) Trio for the Harpsichord or Piano Forte, German Flute & Violoncello. (Op. 59.) [Separate Parts.] 3 Nos. *J. Bland: Londres*, [1788.] fol. **g. 192. (5.)**
Nos. 12-14 *of "Le tout-Ensemble de Musique, pour le Forte Piano, ou Clavecin avec Accompagnement, etc." The Advertisement states that these Trios were "wrote at the particular request of the Publisher, when he was with Mr. Haydn."*

2. *String Trios.*

Trois Divertissemens de Musique, dont les deux Premiers pour un Premier Violon ou Flute, un Second Violon et Basse, le Troisième pour un Premier Violon ou Flute un Alto et Basse. [Separate Parts.] *Chez J. Van den Berghen: Bruxelles*, [1770?] fol. **g. 415. (3.)**

Six Trios for Two Violins & a Bass... Opera 3. [Separate Parts.] *Longman, Lukey and Co.: London*, [1778?] fol. **g. 417. (2.)**

Six Trios for two Violins and a Violoncello or a German Flute...Op. xxxviii. [Separate Parts.] *Printed for W. Forster: London*, [1785?] fol. **g. 420. c. (6.)**

h. Minor Pianoforte Works.

Arietta with Variations. [In E♭.]
See Storace (S.) Storace's Collection of Original Harpsichord Music. Vol. II. No. 2. [1790.] fol. **g. 122.**

Caprice [in G major] pour le Clavecin ou Piano Forte...O[e]uvre 55. *Longman and Broderip: London*, [1780?] *obl.* fol. **e. 104. (8.)**

[Fantasia in C.] Caprice pour le Clavecin ou le Forte Piano...Opera 60. *Longman and Broderip: London*, [1780?] fol. **g. 145. (5.)**

HAYDN (Franz Joseph) A Minuet with Variations. [In A. P. F.]
See Storace (S.) Storace's Collection of Original Harpsichord Music. Vol. II. No. 1. [1790.] fol. **g. 122.**

Differentes petites Pièces faciles et agréables pour le Clavecin ou Piano Forte ...Opera 44. *Longman and Broderip: London*, [1775?] *obl.* fol. **e. 101. (3.)**
This work consists of transcriptions of short movements from the Symphonies, etc.

4. Doubtful and Spurious Works.

Gioco Filarmonico, o sia maniera facile per comporre un infinito numero di minuetti e trio anche senza sapere il contrapunto, da eseguirsi per due Violini e Basso, o per due Flauti e Basso, *etc.* [With MS. notes & additions by W. Green.] *Appresso L. Marescalchi: Napoli.* [1800?] fol. **h. 2851. i. (1.)**

A favourite Overture in all its parts... Letter C. [Separate Parts.] *Printed for W. Forster: London*, [1785?] fol. **g. 75. d. (2.)**
This Symphony is not in the list in Breitkopf and Härtel's 'Gesammtausgabe.'

A Grand Overture [in G] in parts. Performed at the Professional... Concerts, *etc.* Letter U. [Separate Parts.] *W. Forster: London*, [1790?] fol. **h. 3210. (14.)**
No. 31 *in the list of doubtful Symphonies in Breitkopf and Härtel's 'Gesammtausgabe.'*

Six Simphonies à Grande Orchestre... Œuvre ix. [Separate Parts.] *Chez Madame Berault: Paris*, [1770?] fol. **g. 75.**
No. 1 *is by F. Duschek (B. & H. Spurious Symphonies, III., No.* 23*); Nos.* 2 *and* 5 *are doubtful (B. & H. Doubtful Symphonies, IV., Nos.* 6 *and* 35*); Nos.* 3 *and* 4 *are by Michael Haydn (B. & H., III., Nos.* 27 *and* 22*); No.* 6 *is genuine (B. & H. No.* 30*).*

A Grand Symfonia . . . Arranged for the Piano Forte by T. Haigh. *Printed for Culliford Rolfe & Barrow: London*, [1797?] fol. **g. 137. (15.)**
No. 31 *in the list of doubtful Symphonies in Breitkopf and Härtel's 'Gesammtausgabe.'*

The Periodical Overture [in B♭] in 8 Parts, *etc.* [By J. M. Haydn. Separate Parts.] *R. Bremner: London*, [1785?] fol. **g. 474. b. (12.)**
No. 36 *in the list of spurious Symphonies in Breitkopf and Härtel's 'Gesammtausgabe.'*

HAYDN (Franz Joseph) The Celebrated Overture...performed at Messrs. Bach & Abel's Concerts; adapted for the Piano Forte or Harpsichord. [By J. M. Haydn.] *Longman and Broderip: London,* [1785?] fol. **h. 656. f. (5.)**

[Overture to Windsor Castle.]
See Salomon (J. P.) Windsor Castle, *etc.* [1795?] *obl.* fol. **D. 288. (3.)**

5. Appendix.

See Bertie (W.) *Earl of Abingdon.* Twelve Sentimental Catches ... The Accompaniments...by...Dr. Haydn, *etc.* [1795?] *obl.* fol. **E. 600. e. (2.)**

See Clagget (W.) A Set of Twenty-four Duetts for two German Flutes...made from the most celebrated airs in ... Haydn's Works, *etc.* [1790?] fol. **g. 521. a. (26.)**

See Corfe (Joseph) A Third Set of Twelve Glees...arranged from the Melodies of... Haydn, *etc.* [1800?] *obl.* fol. **E. 317.**

See Elements. The Elements of Music ... containing ... Minuets ... extracted from the Works of...Haydn, *etc.* [1790?] *obl.* fol. **e. 423.**

See Longman and Broderip. Longman & Broderip's Selection of Music for the Pedal Harp ... including ...Compositions of...Haydn, *etc.* [1795?] fol. **h. 3200. (5.)**

See Napier (W.) A Selection of the most Favourite Scots Songs, *etc.* (A Selection of Original Scots Songs ... the Harmony by Haydn...Vol. II (III).) [1790–1794.] fol. **I. 374.**

See Nina. Nina, or the Love distracted Maid, [Opera, by N. Dalayrac],...to which are added two ... Airs by Haydn and Gossec. [1787.] *obl.* fol. **D. 283. (1.)**

See Schulze (J. A.) Der Versöhnungstod, Cantate ... aus Sechs Adagio's von J. Haydn arrangirt, *etc.* [1800?] fol. **H. 2118.**

6. Index of Vocal Numbers.

Absence. [Song.] *See:* [*Sonata for P. F. in D major. No.* 22 (*Pohl*). *Finale.*]

Adieu my charming Fair. *See:* [*Symphonies. B. & H. No.* 53. *Andante.*]

Ah no mio ben. *See:* [*Symphonies. B. & H. No.* 97. *Adagio.*]

At Lucy's Door. *See:* [*XII. Lieder. Th.* 1. *No.* 4. *Eine sehr gewöhnliche Geschichte.*]

Graceful Consort, at thy side. *See:* [*The Creation.*]

L'Heureux Jardinier. *See:* [*XII. Lieder. Th.* 2. *No.* 8. *Zufriedenheit.*]

Je ne vous dirai pas. *See:* [*Symphonies. B. & H. No.* 53. *Andante.*]

HAYDN (Franz Joseph) Insanæ et vanæ curæ. *See:* [*Il Ritorno di Tobia. Svanisce in un momento.*]

The Knitting Girl. *See:* [*XII. Lieder. Th.* 1. *No.* 1. *Das strickende Mädchen.*]

Morning. [Song.] *See:* [*Symphonies. B. & H. No.* 53. *Andante.*]

Non sparate mi disdisco. *See:* [*La Vera Costanza.*]

Outrageous Storms now dreadful rose. *See:* [*The Creation.*]

To Sing of Love's Passion. *See:* [*XII. Lieder. Th.* 1. *No.* 7. *An Iris.*]

Yorick's Fille de Chambre. *See:* [*Symphonies. B. & H. No.* 53. *Minuet.*]

HAYDN (Johann Michael) The Periodical Overture [in B ♭] in 8 Parts, *etc.* [For editions of this work published under the name of F. J. Haydn:] *See* Haydn (F. J.) [*Doubtful and Spurious Works.*]

Tre Sinfonie a Grand Orchestra, *etc.* [Separate Parts.] *Presso Artaria Comp.: Vienna,* [1790?] fol. **g. 65.**

Tenebrae à quadro [*sic*] Voci con Contra Basso et Organo. [Separate Parts.] *Presso Gombart e Comp.: Augusta,* [1800?] *obl.* 4°. **C. 799. c. (1.)**

HAYES (H.) To Sacharissa. A Song, *etc.* [*London,* 1750?] *s. sh.* fol. **G. 316. d. (120.)**

HAYES (Philip) Adieu to Seaton Cliffs ...Song...by a Gentleman of Oxford, at whose request Dr. P. Hayes added a Bass and the Accompaniments. *See* To. To thy Cliffs rocky Seaton adieu, *etc.* [1785?] fol. **G. 810. (63.)**

—— Rocky Seaton. A Celebrated New Song. Compos'd [or rather arranged] by Doc^{r} Hayes. *J. Lee: Dublin* [1785?] *s. sh.* fol. **H. 1601. b. (109.)**

An Adieu to the Rocks of Lannow. [Song.] Written by Miss Seward, *etc.* [Full Score.] *Messrs. Thompson, for the Author:* [*London,* 1790?] fol. **G. 806. b. (38.)**

Anna's Bower. [Song.] Sung by Master Mutlow, *etc.* [Full Score.] *Longman and Broderip:* [*London,* 1790?] fol. **G. 360. (26.)**

Eight Anthems, *etc.* *Henry Hardy: Oxford,* [1790?] fol. **G. 895.**

Blest as th' immortal Gods is he. From a translated Ode of Sappho by A. Phillips, *etc.* [Song. Full Score.] *T. Skillern: London,* [1795?] fol. **G. 366. (11.)**
Page 3 *is signed by the composer.*

Catches and Glees. The Muses' Tribute to Beauty, *etc.* *Printed for G. Smart: London,* [1789.] *obl.* fol. **E. 218. a.**

HAYES (Philip) Catches, Glees, and Canons, for Three, Four, Five, and Six Voices...Book iv. *Printed for S. A. & P. Thompson: London*, (1785.) *obl.* fol. **E. 207. d. (5.)**

Six Concertos, with Accompaniments; for the Organ, Harpsichord or Forte Piano; to which is added a Harpsichord Sonata, *etc.* [Separate Parts.] *Published for the Author: London*, (1769.) fol. **g. 116. (9.)**

Eloisa, [Song,] sung by Mr. Webb, *etc.* [Full Score.] *Printed for the Author: [London*, 1790?] fol. **G. 360. (23.)**

Harmonia Wiccamica. The Original Music in Score of the Graces, Jam Lucis, and Dulce Domum. Also a Song and Ode composed for . . . the Anniversary Meeting in London. The whole collated, revised & corrected by P. Hayes, *etc.* *Printed for the Editor: London*, [1780.] *obl.* fol. **E. 218.**

This work contains compositions by J. Reading, J. Bishop, W. Hayes and J. Awbery.

The Highland Laddie, [Song,] a New Edition, *etc.* [Full Score.] *Printed for the Author: London*, [1785?] fol. **G. 360. (27.)**

The New Highland Laddie. Sung by Mr. Johnstone, *etc.* *J. Lee: Dublin*, [1785?] *s. sh.* fol. **H. 1601. b. (52.)**

The Highland Laddie. [Song.] [Full Score.] *A. Bland & Weller: London*, [1800?] fol. **G. 793. (19.)**

The Highland Lassie. [Song.] Sung at the Public Places, *etc.* [Full Score.] *Printed for the Author: London*, [1785?] fol. **G. 360. (28.)**

How chearless the Sun, when my Polly's away. *A New Song* for the Town and Country Magazine, August 1769, *etc.* [*London*, 1769.] *s. sh.* fol. **G. 316. (79.)**

Lovely Polly. [Song.] Sung by Master Mutlow, *etc.* [Full Score.] *Longman and Broderip: [London*, 1790?] fol. **G. 360. (25.)**

Six Favorite Scots Melodies, harmonized by Dr. Hayes, *etc.* *Printed for Messrs. Thompson: London*, [1785?] fol. **G. 806. b. (39.)**

The Muses' Delight. Catches, Glees, Canzonets and Canons, *etc.* *Printed for Harrison and Co.: London*, [1786.] *obl.* fol. **E. 218. c.**

On an Orange Flow'r put into a Lady's Bosom, [Song,] sung by Master Slatter, *etc.* [Full Score.] [*London*, 1795?] fol. **G. 366. (12.)**

Sixteen Psalms, selected from Merrick's Version as used at St. Mary's Church... Oxford, *etc.* *Printed for Richd. Firth: Oxford*, [1790?] *obt.* fol. **E. 218. b.**

HAYES (Philip) Rocky Seaton.

See supra: [*Adieu to Seaton Cliffs.*]

The New Soger Laddie. [Song.] Sung by Mrs. Crouch, *etc.* [Full Score.] *Printed for Firth and Jung at Oxford: London*, [1790?] fol. **G. 377. (28.)**

Six Sonatas for the Harpsichord or Piano Forte with an Accompaniment for a Violin...Opera ii. *Welcker: London*, [1770?] fol. **h. 726. o. (2.)**

[Another copy.] **h. 210. j. (2.)**

Thy fatal Shafts unerring move. [Song,] Sung by Mrs. Munday, written by Dr. Smollet *etc.* [Full Score.] *Printed for the Author: [London*, 1790?] fol. **G. 360. (24.)**

'Tis true, when first the rosy Dawn. *Hunting Song*, sung by Mr. Incledon, written by Mr Jackson, *etc.* [Full Score.] [*London*, 1795?] fol. **G. 366. (11.)**

What shall he have who kills the Deer. *A favourite Glee* for three Voices ... Written by Shakespeare, *etc.* *Printed for the Author: London*, [1780?] fol. **G. 806. b. (40.)**

When Delia on the plain appears. [Song.] *Sung by Master Slatter.* Written by Lord Littleton. [Full Score.] [*London*, 1795?] fol. **G. 366. (13.)**

When Sappho tun'd the raptur'd strain. [Song.] Sung by Mr. Webb...Written by Dr. Smollet, *etc.* [Full Score.] *Skillern: London*, [1795?] fol. **G. 366. (10.)**

Page 4 *is signed by the composer.*

See Amusement for the Ladies. Amusement for the Ladies, being a Selection of ...Glees and Madrigals ... by... Doctors Arne,...Hayes, *etc.* [1791–93.] *obl.* fol. **E. 61.**

See Boyce (W.) Fifteen Anthems, *etc.* [Edited by P. Hayes.] 1780. fol. **I. 212. a.**

See Grétry (A. E. M.) Richard Cœur de Lion ... Composed by ... Grétry ... Dr. Hayes, *etc.* [1786?] *obl.* fol. **E. 108. e. (4.)**

See Haydn (F. J.) [*Symphonies. B. & H. No.* 67.] A Favourite Symphony . . . adapted to the Harpsichord or Piano-Forte by Dr. P. Hayes. [1785?] *obl.* fol. **e. 282. c. (9.)**

See Hayes (W.) Cathedral Music, *etc.* [Edited by P. Hayes.] [1795.] fol. **I. 214.**

See Modern Catch-Club. The Modern Catch-Club...a Collection of Catches... by...Dr. Hayes, *etc.* [1770?] *obl.* 4°. **A. 756.**

See Purcell (H.) [*King Arthur.*] Purcel's Fairest Isle ...with Accompaniments by Dr. Hayes. [1790?] fol. **G. 360. (22.)**

HAYES (Philip) *See* Schulz (J. A. P.) Canticum Potatorium ... Adapted ... by Dr. Hayes. [1790?] fol. **G. 360. (29.)**

HAYES (William) Twelve Arietts or Ballads, and two Cantatas, *etc.* *Oxford*, 1735. 8°. **E. 217. c.**

Six Cantatas, *etc.* *J. Simpson, for the Author: London*, [1745?] fol. **G. 224. a.**

Catches, Glees and Canons, for Three, Four, and Five Voices. *Printed for the Author:* [*Oxford*] 1757. *obl.* fol. **E. 217.**

The preface is signed and dated in the composer's autograph.

Catches, Glees, and Canons, for Three, Four, Five, Six and Eight Voices, (including Such as gained Prize Medals at Almacks, A.D. 1763 & 1764)...Book II. *Printed for the Author: Oxford*, 1765. *obl.* fol. **E. 217. b. (2.)**

Catches, Glees and Canons for Three, Four and Five Voices . . . The Third Edition. *Printed for the Author: Oxford*, 1773. *obl.* fol. **E. 217. b. (1.)**

Cathedral Music in Score, *etc.* [Edited by P. Hayes.] [*Oxford*, 1795.] fol. **I. 214.**

The anthem on p. 213, "*Lord, how long will thou be angry,*" *is William Byrd's* "*Emendemus in melius,*" *from the* "*Cantiones Sacrae*" *of Byrd and Tallis.*

Circe. *See* infra: Vocal and Instrumental Musick...I. The Overture and Songs in the Masque of Circe, *etc.*

[Circe.] Ye swains who possess the rich treasure. *A Song, etc.* [*London*, 1744.] 8°. **157. l. 6.**

The London Magazine, 1744, *pp.* 562–3.

Vocal and Instrumental Musick, in Three Parts: Containing, I. The Overture and Songs in the Masque of Circe. II. A Sonata or Trio, and Songs of different Kinds. III. An Ode, being Part of an Exercise perform'd for a Bachelor's Degree in Musick, *etc.* [Full Score.] *Sold by the Author:* [*Oxford*,] 1742. fol. **G. 224.**

The Passions, an Ode written by W. Collins [altered by the Earl of Litchfield], *etc.* [Cantata. Full Score.] *H. Hardy:* (*Oxford*,) [1775?] fol. **I. 214. a.**

The 100 Psalm as Performed at St. Paul's, harmonized by Dr. W. Hayes. [Full Score.] *Preston: London*, [1790?] fol. **H. 1187. d. (12.)**

Sixteen Psalms selected from the Rev. Mr. Merrick's new Version; set to Music for the use of Magd: Coll: Chapel in Oxford ...To which is added a Score, without the Organ part, for the use of Country Churches. *Printed for the Author: London*, [1775?] *obl.* fol. **E. 217. f.**

HAYES (William) Winde, gentle Evergreens. *A Catch, etc.* [By W. Hayes.] *See* Wind. [1775?] fol. **H. 1994. a. (135*.)**

Ye swains who possess the rich treasure. *See* supra: [*Circe.*]

See Apollonian Harmony. Apollonian Harmony: a Collection of...Glees ... by ...Hayes, *etc.* [1790?] 8°. **E. 255.**

See Catches. A Collection of Catches by ... Dr. Arne, Dr. Hayes, *etc.* [1764?] *obl.* 4°. **A. 756. a. (1.)**

See Remarks. Remarks on Mr. Avison's Essay on Musical Expression ... In a Letter from a Gentleman in London to his Friend in the Country. [By W. Hayes.] 1753. 12°. **7897. b. 17.**

HAYM (Nicolò Francesco) The Penitent Nun, *etc.* [Song, the words imitated from La Fontaine by J. Lockman.] [*London*, 1730?] *s. sh.* fol. **G. 307. (129.)**

[Another copy.] **G. 303. (89.)**

[Another edition.] The Penitent Nun. The Words by Mr. Lockman, *etc.* [*London*, 1735?] *s. sh.* fol. **G. 316. d. (104.)**

[Pyrrhus and Demetrius.] Gentle Sighs, a while releive us. *Climene.* Sung by Mrs. Toft, *etc.* [*London*, 1710?] *s. sh.* fol. **H. 1601. (171.)**

[Another edition.] Gentle sighs awhile releive us. [Song.] *Sung by Mrs. Toft, etc.* [*London*, 1710?] *s. sh.* fol. **G. 316. g. (32.)**

Pyrrhus and Demetrius. [For songs, &c., added by Haym to Scarlatti's 'Pirro e Demetrio' and published anonymously:] *See* Pirro e Demetrio.

HAY-STACK. The Hay-Stack. Cantata. *See* Holmes ( )

HAZE (Giovanni de) Clio ouero Prima Musa, consistendo in Balleti, Arie, Correnti, Sarabande, Ligge & altre Bizzarrie Accademiche, nuouamente data in luce per suonare dà vertuosi a II. Violino è Basso ...Opera Prima. [Separate Parts.] *Appresso Remigio Schryver: Middelburgo*, 1681. fol. **K. 1. i. 16.**

HAZEL-EYED. The Hazel-ey'd Maid. [Song.] *See* Landen ( )

HE. He comes, brave Keppel comes. *Keppel*, a favorite Song for three Voices [adapted to the music of H. Carey]. *Sk*[*illern: London*, 1779?] *s. sh.* fol. **G. 308. (123.)**

He comes, Messiah comes. Hymn. *See* Ch–p–n (R.)

He comes, the Hero comes. *A Favourite Song for* 3 *Voices.* [By H. Carey.] [*London*, 1770?] *s. sh.* fol. **H. 1994. a. (45.)**

HE. He comes, the Victor comes. *The British Hero.* A Paraphrase by I. Timms [of a song by H. Carey, with different music]. *S[amuel and] A[nn] T[hompson: London,* 1779?] *s. sh.* fol.
G. 308. (158.)

He kiss'd and I comply'd. [Song.]
See AT. At dawning day among the broom, *etc.* [1790?] fol.
G. 808. f. (6.)

He leaves, he slights his precious Rest. Song. *See* BLOW (J.) [*New Year's Ode.* 1694.]

He Lives but to Conquer, & Conquers to Save. Song. *See* STORACE (S.) [*The Glorious First of June.*]

He'll never march again. Song.
See COMBE (T.)

He'll stay a great while. Song.
See HOOK (J.)

He's aye a kissing me. Song.
See I. I winna marry any Mon, *etc.* [1778.] *s. sh.* fol. **G. 309. (160.)**

He shall feed his Flock. [Air.]
See HAENDEL (G. F.)

He sleeps in yonder dewy grave. [Song.]
See CALLCOTT (J. W.)

He stole my tender Heart away. Song.
See FIELDS. The Fields were green the Hills were gay, *etc.* [1780?] *s. sh.* fol.
G. 312. (119.)

He that is a clear Cavalier. *The Old Cavalier:* [Ballad.] To an Excellent New Tune. *Printed for C. Bates: London,* [1690?] *s. sh.* fol.
Case 39. k. 6 (21.)
The tune is very incorrectly printed.

He that marrys a Lass. [Song.]
See BARRETT (J.) [*The Country Lasses.*]

HÉ. Hé! comment ne pas le chérir. [Song.]
See SILVAIN.

Hé! Comment ne pas se rendre. *Vaudeville.* [*Paris,*] 1726. *s. sh.* 4°.
297. a. 21.
Mercure de France, June, 1726.

Hé! quoi tout sommeille. Duo.
See LAGARDE (N. de).

Hé zic et zic et zic et zoc. Air.
See RICHARD CŒUR DE LION.

HEAD. Head of the Church triumphant. *Hymn.* [Words by C. Wesley.] [*London,* 1779?] 8° **P.P. 716. b.**
The Gospel Magazine, 1779.

HEALTH. A Health on the Duke of Marborogh and Prince Eugene. [Song.]
See WHILST. Whilst in mirth we abound, *etc.* [1710?] *s. sh.* fol.
G. 313. (33.)

Health Peace and Contentment once liv'd in this Vale. [Song.] [*London,* 1770?] *s. sh.* fol. **G. 806. b. (41.)**

HEALTH. A Health to all Honest Men. Song. *See* EVERY. Ev'ry man take a glass in his hand. [1720?] *s. sh.* fol.
H. 1601. (137.)

A Health to the best in Chrisendom. Song. *See* BOAST. Boast no more of nice Beautys, *etc.* [1710?] *s. sh.* fol.
H. 1601. (74.)

A Health to the Imperialists. [Song.]
See CLARKE (J.)

A health to the jolly Lad & Lass. Song.
See HERE. Here's a Health to the Lass, *etc.* [1720?] *s. sh.* fol.
H. 1601. (194.)

A Health to the memory of Queen Ann. [Song.] *See* HERE. Here's a health, *etc.* [1715?] *s. sh.* fol. **H. 1601. (205.)**

A Health to the Tackers. [Song.]
See HERE. Here's a Health to the Tackers, *etc.* [1704.] *s. sh.* fol.
H. 1601. (204.)

HEAR. Here me, mourning Princess. Song. *See* DIDO AND ENEAS.

Hear me weep and wail. *The Broken South Sea Taylor's Ditty.* [Song.] Sung by Mr. Platt at Sadlers Wells. [*London,* 1722?] *s. sh.* fol. **H. 1601. (209.)**

[Another edition.] Hear me weep and wail, *etc.* [*London,* 1725?] *s. sh.* fol.
G. 303. (20.)

Hear me, ye Nymphs. *The Bush aboon Traquair.* [Song, written by W. Crawford.] Sung by Mrs. Barbier. [*London,* 1720?] *s. sh.* fol. **G. 308. (44.)**

[Another copy.] **G. 315. (12.)**

[Another edition.] Hear me ye Nymphs, *etc.* [*London,* 1725?] *s. sh.* fol.
H. 1994. b. (32.)

Hear me ye nymphs, *etc.* [*London,* 1749.] 8°. **P.P. 5438. z.**
The Universal Magazine, Vol. IV. p. 280.

HEART. The Heart chearing Horn. Song.
See SHIELD (W.) [*Marian.*]

The Heart of Oak. Song.
See ARROWSMITH (D.)

The Heart's True Value. Canzonett.
See MOZART (W. A.). [*Das Kinderspiel.*]

A Heart that's bleeding with deep dispair. Song. *See* WHICHELLO (A.).

Heart, the Seat of Soft Delight. Song.
See HAENDEL (G. F.) [*Acis and Galatea.*]

Hearts of Stone, relent, relent. Hymn.
See E., H.

HEARTY. A Hearty buxom Girl am I. *The Orange Woman.* [Song.] Sung by Miss Brown at Sadler's Wells. [*London,* 1770?] *s. sh.* fol. **G. 306. (110.)**

HEATHER. Heather Braes. Song.
See HOOK (J.).

HEATON (Isaac) Six Sonatas for the Harpsichord with an Accompanyment for a Violin. Opera Secunda. *Engraved from the Writing of Mr. Benj. Webb by Thomas Bland:* [*London*,] 1766. fol. **h. 1658.**

HEAVY. The Heavy Hours. [Song.] *See* Jackson (W.) *of Exeter.* [12 *Songs. Op.* 1. *No.* 1.]

HEBDEN (John) Six Concertos in Seven Parts for Four Violins, a Tenor Violin, a Violoncello with a Thorough Bass for the Harpsicord...Opera 11ª. [Separate Parts.] *Printed for the Author: London*, [1745.] fol. **h. 14.**

HÉBÉ. Hébé. Cantatille. *See* Lemaire (L.)

HEBE. Hebe. [Song, music by T. A. Arne. For editions published anonymously:] *See* When. When forc'd from dear Hebe to go.

HÉBERT ( ) Ne feras-tu jamais que des sermens frivoles. *Vers* pour Mr et Mᵉ de Monregard, *etc.* *Gravé par Mlle Labassée. Imprimé par Tournelle:* [*Paris*,] 1758. *s. sh.* 8°. **297. d. 11.**
Mercure de France, Feb., 1758.

HEBT. Hebt Davids Harpffen her. *Newes Christliches Heldenlied...* zu ... Ehren...Joachim Ludwig von Seckendorff ...mit 4. Stimmen verfertiget von Einem der Edlen Music Liebhabern. Anno EXVLantes, eXVLtantes In DoMIno. (Altus.) [*Coburg*?] 1632. 4°. **B. 75. b. (5.)**

HECK (Johann Caspar) The Art of Fingering, or...the easiest...method how to learn to play on the Harpsicord...To which is added a Table of all the different Keys...as also an Explanation of all Graces, Shakes, *etc.* *Printed for Wright and Wilkinson: London*, [1782?] *obl.* fol. **e. 140. a. (3.)**
The Art of Playing the Harpsicord, illustrated by a Variety of Examples, to which is added a Collection of Lessons...selected from some of the most eminent classic Authors, *etc.* *Welcker: London*, [1775?] fol. **g. 240. a. (2.)**
The Art of Playing Thorough Bass with Correctness according to the True Principles of Composition;...explained by...Examples in Various Styles, to which are added...Six Lessons of Accompaniment, *etc.* *J. Preston: London*, [1793.] fol. **h. 1467. (2.)**
This work contains examples by C. H. Graun, Corelli and Quantz.
A Complete System of Harmony; or a... Method to attain a Fundamental Knowledge...of Thorough Bass, *etc.* *Printed for the Author:* [*London*, 1780?] 4°. **558*. c. 34. (1.)**

HECK (Johann Caspar) Short and fundamental Instructions for learning Thorough Bass, *etc.* [*London*, 1785?] 4°. **556. c. 18. (3.)**

HEDSOR. Hedsor Vale. [Song.] *See* Hook (J.)

HEIGH. Heigh Diddle Diddle. Song. *See* Drol (J.) *pseud.*

HEIGHINGTON (Musgrave) Descend each Goddess don't delay. *A new Song* compos'd for Vaux Hall, *etc.* [*London*, 1740?] fol. **G. 307. (170.)**
Fast by the Margin of the Sea. *Upon a Lady being drown'd*, taking Pleasure on the Sea with her Lover, the day before they were to be Married. [Song.] *See* Chloe. Chloe, or the Musical Magazine, *etc.* No. 95. [1760?] fol. **G. 433.**
Six Select Odes of Anacreon in Greek and Six of Horace in Latin, *etc.* *John Simpson, for the Author: London*, [1736?] *obl.* fol. **E. 520.**
When I survey that matchless Face. [Song.] Sung at the Publick Gardens, *etc.* [*London*, 1750?] *s. sh.* fol. **I. 530. (69.)**
The name of this song 'The...Request' has been partly cut in binding.

HEIGHO. Heigh Ho. [Song.] *See* Arne (T. A.)
Heigh Ho. [Song.] *See* Stanley (J.)

HEILIGE KLEEBLATT. Ouverture und Gesänge aus dem Heiligen Kleeblat. Oper. *See* Grosheim (G. C.)

HEILIGE SEELEN-LUST. Heilige Seelen-Lust. [Hymns.] *See* Joseph (G.)

HEILIGER. Heiliger sieh' gnädig hernieder. Kantata. *See* Mozart (W. A.)

HEINICHEN (Johann David) Der General-Bass in der Composition, oder Neue und Gründliche Anweisung, wie ein Music-Liebender ... durch die Principia der Composition, nicht allein den General-Bass...erlernen; sondern auch ... in der Composition selbst, wichtige Profectus machen könne. Nebst einer Einleitung oder Musicalischen Raisonnement von der Music ... und vielen besondern Materien ... Herausgegeben von J. D. Heinichen, *etc.* *Bey dem Autore: Dressden*, 1728. 4°. **7896. b. 45.**
Neu erfundene und Gründliche Anweisung, wie ein Music-liebender ... könne zu vollkommener Erlernung des General-Basses, ... angeführet werden...Dass er so wohl die Kirchen als Theatralischen Sachen... wohl verstehe...Mit vielfachen Exempeln ...Nebst einer ausführlichen Vorrede. Herausgegeben von J. D. Heinchen. *In Verlegung B. Schillers: Hamburg*, 1711. 4°. **7896. aaa. 21.**

HEINLEIN (Paul) Grab-Lied dess... Herrn Wolffgang Endters,... welchen der getreue Gott...den 17. Maji...1659... durch den zeitlichen Tod von dieser Jammer-Welt abgefordert . . . verfertiget durch M. J. C. Arnschwanger. *etc.* [For four voices.] [*Nürnberg*, 1659.] *s. sh.* fol.
4372. c. 28. (2.)

See Dilherr (J. M.) Christliche Betrachtungen dess Gläntzenden Himels, *etc.* (Besondere Melodien der Lieder, über die zwölf Monaten: Gesetzet von P. Heinlein, *etc.*) 1657. 8°. **1351. d. 19.**

HEINRICH UND LYDA. Heinrich und Lyda. Drama.
See Neefe (C. G.)

HÉLAS. Hélas! j'ai répandu mon lait. [Song.] *See* Deux Chasseurs.

Hélas, pour nous il s'expose. Air.
See Didon.

Hélas! qui pourra jamais croire. *Les Infortunés Amours de Gabrielle de Vergi, et de Raoul de Coucy.* Romance.
[*Paris*,] 1752. *s. sh.* 4°. **298. c. 9.**
Mercure de France, July, 1752.

Hélas, qui pourra jamais croire. *Les Amours de Gabrielle de Vergy et de Raoul de Couci.* [Song.] Pour la Harpe ou Clavecin. [*Paris*, 1780?] 8°.
B. 362. a. (110.)

HELDEN-PROB. Helden-Prob, oder Ackermannisches Bären-Rupfen. [Song.] *See* Wacker. Wacker fuhr ein Bauer zu Acker, *etc.* [1714?] 8°.
11522. df. 94. (6.)

HELDER (Bartholomäus) Cymbalum Genethliacum, Das ist, Funffzehen Schöne, Liebliche vnd Anmutige, Newe Jahrs vnnd Weinacht Gesenge, neben einem Corollario dreyer anderer Melodeyen mit 4. 5. vnd 6. Stimmen ... componiret, *&c.* Discantus. (Altus.) (Tenor.) (Bassus.) (V. (VI.) Vox.) 6 pts. *Martin Wittel: Erffurdt*, 1615. 4°.
B. 102.

HELFER (Charles d') Missa Quatuor Vocum, ad Imitationem Moduli, Benedicam Dominum...Nova Editio.
Typis Joannis-Baptistæ-Christophori Ballard: Lutetiæ-Parisiorum, 1729. fol.
K. 10. b. 1. (6.)

Missa Quatuor Vocum, ad Imitationem Moduli, Deliciæ Regum...Nova Editio.
Typis Joannis-Baptistæ-Christophori Ballard: Lutetiæ-Parisiorum, 1728. fol.
K. 10. b. 1. (7.)

Missa Quatuor Vocum, ad Imitationem Moduli, Lætatus sum...Nova Editio.
Typis Joannis-Baptistæ-Christophori Ballard: Lutetiæ-Parisiorum, 1729. fol.
K. 10. b. 1. (8.)

HELICON. Neuer Helicon mit seinen Neun Musen. Das ist: Geistliche Sitten-Lieder ... Von einem Liebhaber Christlicher Ubungen . . . theils neu gemacht, theils übersetzet, theils aus andern alten ...geändert. Nunmehro aber zusammen geordnet und von einem guten Freunde zum Druck befödert. Sampt einem Anhang von etlichen geistlichen Gedichten desselben, darunter des Herrn Foucqet in Frantzösischen Versen...geschriebene... in Teutsch übersetzet. Wie auch ein geistliches Lust-Spiel, von der Vermählung Christi mit der Seelen. [Words and music by C. Knorr von Rosenroth.]
J. J. Felsseecker: Nürnberg, 1684. 12°.
1221. c. 31.

In agenda shape.

HELLENDAAL (Pieter) *the Elder.* A Collection of Psalms and Hymns for the Use of Parish Churches . . . To which is added a Copious Appendix containing . . . Psalm & Hymn Tunes by the most Eminent Masters. The Music compos'd & harmoniz'd by P. Hellendaal Sen^r, Selected and Arrang'd by P. Hellendaal, Jun^r, *&c.*
The Editor: Cambridge, [1780?] 4°.
E. 588.

The composers named in this collection are: J. Green S^r and J^r, West, Stephenson, R. K. Reeve, Hope, Handel, Dr. Arne, J. Clark, Courtiville, Croft, Nares, Crossley, Heighington, B. Milgrove, Worgan, Knapp, Wood, Purcell, Howard, W. Wheall, Soaper, T. Ravenscroft, Rathiel, Wainwright, M. Hussey, E. Gilding, Carey, Blow, Combs, I. Smith, Chetham, Flitch, Selby, G. Green, Kirby, Whillon, M. Luther, Philpott, T. Reeve, Hellendaal, Harrington, E. Blanks, Colligmon, Battishill, Stevenson, Tansur, R. W., Randall, Wilkins, Cole, Pleyel, R. Wheeler, W. Mason, P. Hellendaal J^r, T. Gardner, Tallis, Duncalf, Addison, T. Thorley, Stephenson, Vincent, Dr. Hayes, Sly, Battishill, J. Wynne and R. Taylor.

Six Grand Concerto's, for Violins &c. in Eight Parts ... Opera Terza. [Separate Parts.] *Walsh, for the Author: London*, [1758.] fol.
g. 260.

Two Glees for four Voices with Full Accompanyments in Score, *etc.*
The Author: Cambridge, [1785?] *obl.* fol.
E. 84.

Hellendaal's celebrated Rondo for the Organ, Harpsichord or Piano Forte, also for the Violin and Violoncello.
Morris Barford: Cambridge, [1775?] fol.
h. 62. (6.)

HELLENDAAL (Pieter) *the Elder.* Six Solos for a Violin with a Thorough Bass for the Harpsichord...Opera quarta.
Printed for J. Johnson: London, [1760?] fol. **h. 210. a. (7.)**

Eight Solos for the Violoncello with a Thorough Bass...Op. v^ta. *The Author: Cambridge,* [1770?] fol. **g. 24. (5.)**

[Another copy.] **g. 500. (8.)**

VI. Sonate a Violino Solo e Basso...Opera Seconda. *Stampate per l'Autore: Amsterdam,* [1750?] *obl.* fol. **e. 224.**

HELLENDAAL (Pieter) *the Younger.* *See* Hellendaal (P.) *the Elder.* A Collection of Psalms and Hymns . . . Selected and Arrang'd by P. Hellendaal, Junr., *etc.* [1760?] 4°. **E. 588.**

HELLINCK (Joannes Lupus) *See* Masses. Liber Secundus missarum . . . a Prestantissimis Musicis. Nempe Ioan. Lupo hellingo, *etc.* 1545. 4°. **K. 2. e. 5. (2.)**

HELLINGUS (Joannes Lupus) *See* Hellinck.

HÉLOÏSE. Héloïse et Abailard. [Song.] *See* Écoutez. Écoutez sexe aimable, *etc.* [1790?] 8°. **B. 362. e. (68.)**

HELP. Help me each Harmonious Grove. *Colin's Request.* [Song.] The Words by A. Bradley. [Music by G. Monro.] [*London,* 1720?] *s. sh.* fol. **G. 305. (45.)**

[Another copy.] **G. 308. (40.)**

[Another setting.] Help me each Harmonious Grove. *Colin's Request.* [Song, the words by A. Bradley.] Sung by Mr. Morgan at Sadlers Wells. Adapted for the Harpsichord, German Flute, Violin or Guitar. [*London,* 1768?] *s. sh.* fol. **G. 308. (102.)**

[Another edition.] Help me each Harmonious Grove. *Colin's Request.* [Song.] Sung by Mr. Morgan at Sadler's Wells. [*London,* 1768.] 8°. **158. l. 13.**
The London Magazine, 1768, *p.* 662.

Help me, Hermes. [Song.] *See* Purcell (D.) [*The Judgment of Paris.*]

HEMBERGER (Johann August) Trois Sonates pour le Clavecin ou le Forte-Piano avec Accompagnement de Violon ...Œuvre 14e. [Separate Parts.] *Chez M. Foyer: Paris,* [1787?] fol. **g. 461.**

HEMMEL (Sigmund) Der gantz Psalter Dauids, wie derselbig in Teutsche Gesang verfasset; mit vier Stimmen kunstlich vnd lieblich von newen gesetzt, *etc.* Discantus. (Altus.) (Tenor.) (Bassus.) 4 pts. *Bey Ulrich Morharts Wittib: Tübingen,* 1569. *obl.* 4°. **A. 229.**

HEMMERLEIN (Joseph) Trois Grandes Sonates pour le Clavecin ou Forté-Piano, avec Accompagnement d'un Violon obligé ...Oeuvre cinquième. [Separate Parts.] *Chez I. André: Offenbach sur le Mein,* [1795?] fol. **g. 421. u. (7.)**

Sonate à quatre mains, pour le Clavecin ou Piano-Forté. *Chez I. André: Offenbach sur le Mein,* [1800?] fol. **g. 545. k. (12.)**
Journal de Musique pour les Dames, No. 33.

HEMMING ( ) Boast not mistaken Swain thy Art. *A Song.* [The words attributed to A. Phillips, from the Guardian, No. 16.] [*London,* 1715?] fol. **G. 306. (175.)**

False and mean's the Accusation. *A Song* the Words out of the Chitt Chatt [by T. Killegrew], *etc.* [*London,* 1720?] *s. sh.* fol. **H. 1601. (163.)**

Nonsensical folks prepare. *A Nonsensical Song* or the Charms of Nonsence the Words by R. Savage, *etc.* [*London,* 1720?] *s. sh.* fol. **H. 1601. (318.)**

[Another edition.] Nonsensical folks prepare, *etc.* [*London,* 1725?] *s. sh.* fol. **G. 305. (15.)**

[Another copy.] **G. 310. (138.)**

[Another edition.] Nonsensical folks prepare, *etc.* [*London,* 1730?] *s. sh.* fol. **G. 316. e. (96.)**

HENCE. Hence all you vain delights. Glee. *See* Webbe (S.) *the Elder.*

Hence, fly hence. Trio. *See* Worgan (J.)

HENCEFORTH. Henceforth you dull Painters, *A Song* Occasion'd by Dr. Robinson's head being put up for a Sign. —Sung at a meeting of the Custom Officers. [*London,* 1720?] *s. sh.* fol. **G. 308. (41.)**

[Another copy.] **G. 303. (23.)**

HENLEY (Phocion) Fairest flow'r, all flow'rs excelling. [Song.] *Written on a Child of five Years of Age, etc.* And Set to Music by the late Rev. and ingenious Mr. Henly. [*London,* 1778.] *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, July, 1778.

HENLEY (Phocion) and **SHARP** (Thomas) Divine Harmony, being a Collection of Psalm and Hymn Tunes; in Score. Composed & adapted . . . by the late...P. Henley... to which are added: Four Psalm Tunes, composed & adapted ...by the late...T. Sharp...Published... by J. Page...the whole Arranged and Figured for the Organ, Harpsichord, or Piano-Forte. *Printed for the Editor: London,* 1798. 8°. **E. 481.**

HENLEY (Phocion) and **SHARP** (Thomas) Divine Harmony: being a Collection of Psalm-Tunes in Three, Four and Five Parts...Treble and Bass.
H. L. Galabin: London, 1798. 8°.
C. 525.

HENNEBERG (Johann Baptist)
See Mederitsch (J.) called *Gallus* and Winter (P.) Babilons Piramiden . . . Für das Forte Piano übersetzt von J. Henneberg, *etc.* 1797. *obl.* fol.
F. 46. a.

See Suessmayer (F. X.) [*Der Spiegel von Arkadien.*] Klavierauszug aus der ... Oper...Für das Klavier...übersetzt von... J. Henneberg. [1794.] *obl.* fol.
E. 22. a.

See Winter (P. von) [*Das Labyrinth.*] Der Zweyte Theil der Zauberflöte unter dem Titel Das Labyrinth...Oper in 2 Aufzügen...Für das Forte-Piano übersezt von J. Henneberg, *etc.* [1794.] *obl.* fol.
E. 165.

HENRI QUATRE. Pour un peuple aimable et sensible. *Ariette d'Henri IV.* [by G. Martini]. *Paris*, [1775?] 8°.
B. 362. (27.)

Quels jours brillans. [Song.] *D'Henry Quatre* [by G. Martini]. [*Paris*, 1775?] 8°. **B. 362. c. (100.)**

Vive Henri Quatre. *Vaudeville* de la Pièce d'Henri Quatre des Comédiens Français. [*Paris*, 1775?] 8°.
B. 362. (26.)
This is not in Martini's opera.

Henry IV. Drame Lyrique.
See Martini (G.) *il Tedesco.*

HENRY. Henry and Katherine. [Song.]
See Greene (M.)

Henry and Maria. [Song.]
See Hook (J.)

Henry to Emma. Song. *See* Restless. Restless to pass the tedious day, *etc.* [1720?] *s. sh.* fol. **G. 311. (31.)**

Henry's Cottage Maid. Song.
See Pleyel (I. J.)

Henry's Fate. Canzonett.
See Mozart (W. A.) [*Gesellenreise.*]

Henry's Return. [Song.]
See Ross (J.)

HENRY VII., *King of England.* [Lord, judge my cause.] *See* Knapp (W.) A Set of New Psalms and Anthems...with an Anthem composed from the original Manuscript of [or rather ascribed to] King Henry the Seventh, *etc.* 1754. 8°.
B. 647. b.

HER. Her lovely Face enchains me. [Duet.] *See* Pirro e Demetrio.

HERBAIN (d') La Liberta. Canzonetta del Sig...P. Metastasio, *etc.* [*Paris*, 1755.] *s. sh.* 4°. **267. a. 6.**
Journal Etranger, March, 1755.

Menuets de M. d'Herbain, Capitaine au Reg[t] de Tour[e] cavalerie, les paroles de M[r] Chevrier. [*Paris*,] 1750. 4°.
297. c. 26.
Mercure de France, April, 1750.

Nanette et Lucas, ou La Paysanne Curieuse, Comédie en Prose, mêlée d'Ariettes, en un Acte...Les Paroles sont de M. Framery...avec la Musique [of one song]. 1775. *See* Recueil. Recueil général des Opéra Bouffons, *etc.* Tom. 8. 1777. 8°. **11735. b. 2.**

Vaghe luci amorosette. *Canzonetta, etc.* [*Paris*, 1755.] *s. sh.* 4°. **267. a. 5.**
Journal Etranger, February, 1755.

HERBING (August Bernhard Valentin) Musicalische Belustigungen, in dreyssig scherzenden Liedern, *etc.*
J. G. I. Breitkopf: Leipzig, 1758. 4°.
F. 24.

Musikalischer Versuch in Fabeln und Erzählungen des Herrn Professor Gellerts, *etc.* *J. G. I. Breitkopf: Leipzig*, 1759. *obl.* fol. **F. 24. a.**

HERBST (Johann Andreas) Musica Moderna Prattica, ouero Maniera del Buon Canto. Das ist: Eine kurtze Anleitung, wie die Knaben vnd andere... auff jetzige Italienische Manier,...können informirt und vnterrichtet werden. Alles auss den fürnembsten Italienischen Authoribus...zusammen getragen, auch mit vielen clausulis vnd variationibus gezieret: Sonderlich ... auff Violin vnd Cornetten zugebrauchen, mit allerhand Cadenzen vermehret, vnd zum andernmahligen Truck verfertiget, *etc.* *Bey A. Hummen, in Verlag G. Müllers: Franckfurt*, 1653. 4°.
C. 357.
This work contains compositions by D. Bolli, F. Rognoni, A. Banchieri and I. Donati.

Musica Poëtica, sive Compendium Melopoëticum. Das ist: Eine kurtze Anleitung...wie man eine schöne Harmoniam, oder lieblichen Gesang nach gewiesen Præceptis vnd Regulis componiren, vnd machen soll. So mehrentheils auss den fürnembsten, so wol Alten als Newen, Lateinischen vnd Italienischen Authoribus vnd Musicis...zusammen getragen... auch mit schönen Clausulis vnd Exemplis gezieret, *etc.* *In verlegung Jeremiæ Dümlers: Nürnberg*, 1643. 4°.
7896. b. aaa. (7.)
This work contains compositions by G. Fattorini, A. G., J. Prenner, A. Neander, C. T. Walliser and G. B. Chiodino.

HERCULES. No more invade me. *A Choice Song* in the Opera of Herculus. [*London*, 1712?] *s. sh.* fol. **H. 1601. (313.)**

'*Hercules*' *was a Pasticcio, the words by G. Rossi, the music by various composers, produced in London in* 1712 *and performed only three times.*

No more invade me. *The Lady's Repulse*, or Favourite Minuet in Hercules. [*London*, 1715?] *s. sh.* fol. **G. 303. (47.)**

[Another edition.] No more invade me, *etc.* [*London*, 1720?] fol. **G. 310. (127.)**

Hercules. [Musical Drama.] *See* HAENDEL (G. F.)

HERCULEUS (MARTIUS) *See* ERCULEO.

HERE. Here amid the shady woods. Song. *See* HAENDEL (G. F.) [*Alexander Balus.*]

Here Drawer, make haste with a Bottle of Port. *A Favorite Drinking Song.* *P. H*[*odgson: London*, 1780?] *s. sh.* fol. **G. 308. (106.)**

Here far remote. Glee. *See* BISHOP (S. M.)

Here good Folks, here's a Doctor rare. [Song.] *See* DOCTOR ADELPHI.

Here here good Folks from far and nigh. *Solamen Miseris, or Good News to the Afflicted.* Being a Secret Practical Scheme of a new Physical Ballad called the Nostrum Mongers. [*London*, 1720?] *s. sh.* fol. **I. 530. (70.)**

Here in cool grot and mossy cell. Glee. *See* WELLESLEY (G. C.) *Earl of Mornington.*

Here lies a woman. *A Catch for Three Voices.* [*London*, 1784.] *s. sh.* 4°. **P.P. 5141.**

The Lady's Magazine, Feb., 1784.

Here lies Tom Short-hose. Catch. *See* PURCELL (H.)

Here lies William of Valence. *The Tombs in Westminster Abbey.* [Song.] As Sung by Brother Popplewell in the manner of Chanting in a Cathedral. [Words attributed to J. Phillips.] *St*[*raight*] *and Sk*[*illern: London*, 1775?] fol. **G. 308. (146.)**

Here's a Health to our Grand. *The Gregorian's Health.* [Song.] [*London*, 1760?] *s. sh.* fol. **G. 316. d. (163.)**

Here's a Health to the King. *A Song* sung by Mr. Dyer at Mr. Bullock's Booth at Southwark Fair. [*London*, 1716?] *s. sh.* fol. **H. 1601. (208.)**

HERE. Here's a health to the King. *Honest Healths*, by Mr. Rob[t] Dyer w[th] his additional Stanzas as Sung by him in the Theatre in Lincoln's Inn Fields. [*London*, 1720?] *s. sh.* fol. **G. 308. (64.)**

[Another copy.] **G. 303. (39.)**

Here's a health to the King. [Song.] *See* STEPHENSON (J.)

Here's a health to the Lass with a rowling eye. *A health to the jolly Lad & Lass*, a new Song. [*London*, 1720?] *s. sh.* fol. **H. 1601. (194.)**

[Another edition.] Here's a health to the Lass with a rowling eye, *etc.* [*London*, 1725?] *s. sh.* fol. **G. 308. (62.)**

[Another edition.] Here's a health to the Lass with a rowling Eye, *etc.* [*London*, 1725?] *s. sh.* fol. **G. 305. (271.)**

Here's a health to the Mem'ry of Queen Ann. *A Health to the memory of Queen Ann.* [Song.] [*London*, 1715?] *s. sh.* fol. **H. 1601. (205.)**

Here's a health to the Queen. Catch. *See* GORTON (W.)

Here's a Health to the Tackers, my Boys. *A Health to the Tackers.* [Song.] [*London*, 1704.] *s. sh.* fol. **H. 1601. (204.)**

Here's a Health to those far away, a Song with an Accompaniment for the Piano Forte, the Words by the Author of "My Love to War is going" [i.e. Mrs. Opie]. The Melody taken from a Scotch Air [arranged by E. S. Biggs]. *R. Birchall: London*, [1796?] fol. **G. 356. (65.)**

Here's a whim wham new come over. Ballad. *See* HARLEQUIN DIRECTOR.

Here's lawn as white as driven Snow. Glee. *See* BIGGS (E. S.)

Here's success to their scheme. *The Union.* A Favorite New Song. *P. Evans: London*, [1783.] fol. **G. 308. (136.)**

Here's to the Girl of lovely Fifteen. Song. *See* SCHOOL FOR SCANDAL.

Here's to the Maiden of bashfull fifteen. *A General Toast.* [Words by R. B. Sheridan.] *Str*[*aight: London*, 1780?] *s. sh.* fol. **I. 530. (71.)**

Here's to thee my Boy my Darling. Song. *See* CAREY (H.)

HEREFORDSHIRE. The Herefordshire Winter. [Song.] *See* BOYCE (W.)

HEREMITA (GIULIO) Madrigali...Libro Primo. A Sei Voci. Sesto. *Vittorio Baldini: Ferrara*, 1584. 4°. **C. 184.**

Di Giulio Heremita ..Il Primo Libro de Madrigali a Sei Voci. Nouamente posti in luce. Canto. (Alto.) (Tenore.) (Basso.) 4 pts. *Appresso Pietro Phalesio: Anuersa*, 1602. *obl.* 4°. **A. 214.**

HERERIUS (Michael)
See Langreder (M.) Canticum Gloriosæ Deiparæ Virginis Mariæ, Sex Vocibus... Typis evulgatum, operâ & studio... Michaelis Hererii, *etc.* 1602. 4°.
C. 261.

HERING (Carl Gottlieb) Auf! edler Sachse. *Lied an das sächsische Contingent* bey seinem Ausmarsche zum Heere der Verbündeten gegen die Franzosen am Rhein. *Bey Voss und Compagnie: Leipzig*, 1794. 8°. **11517. de. 30. (6.)**
The first of "Zwey Kriegslieder. Zur Unterstützung des sächsischen Contingents."

HERING (John Frederic) Twelve Hymns in Four Parts, the Words from Lady Huntingdon's Collection.
Preston & Son, for the Author: London, (1795.) fol. **G. 503. (4.)**

Jesus, Friend of Sinners: a favorite Hymn in three Parts, as it was originally Written, *etc.* *Printed for the Author: London, etc.* [1800?] fol.
G. 503. (15.)

Three Sonatas for the Piano Forte or Harpsichord with Accompaniments for a Violin & Violoncello. [Separate Parts.]
Longman and Broderip, for the Author: London, [1795?] fol. **g. 161. c. (3.)**

HERMAN (Nicolaus) Der Sontag vnnd fürnembsten Feste Evangelia, vber das gantze Jar, ium Gesänge gefasset, für Christliche Haussvätter vnnd ihre Kinder mit fleiss corrigiert, gebessert vnnd gemehret, *etc.* *Valentin Fuhrmann: Nürnberg*, 1604. 8°. **3205. aaaa. 20.**

HERMANN VON UNNA Hermann von Unna. Schauspiel mit Chören.
See Vogler (G. J.)

HERMIT. The Hermit, as originally composed, a Cantata, the Words taken from a Ballad in the Vicar of Wakefield by... Dr. Goldsmith. [Music by W. Beville. Full Score.] *Longman & Broderip: London*, 1782. fol. **H. 2832. h. (17.)**
The title-page is signed by the composer.

The Hermit. Ballad. *See* Giordani (T.)

The Hermit. [Cantata.] *See* Hook (J.)

The Hermit. [Song.]
See Wilson (J.) *of Liverpool.*

HERMIT OF THE ROCKS. Four Favorite Comic Tunes in the New Pantomime called the Hermit of the Rocks.
H. Mountain: Dublin, [1790?] *s. sh.* fol.
H. 1601. b. (18.)

HERMITE. Chanson Nouvelle de l'hermite. *See* Je. Je vis un jour dans l'Isle fortunée. [1780?] 8°. **B. 362. c. (20.)**

HERO. The Hero of the Nile. Song.
See Rimbault (S. F.)

HEROES. The Heroes of the British Fleet. [Song.] *See* Hook (J.)

HEROIC. The Heroic Fair. Song.
See Away. Away with soft sighs! *etc.* [1780?] *s. sh.* fol. **G. 306. (94.)**

Heroick Mars, what magick Charms. Song. *See* Franck (J. W.)

HEROIC LOVE. I'll Sing of Heroes and of Kings. *A Song in Heroick Love.* [Words by A. Cowley.] [*London*, 1700?] *s. sh.* fol. **G. 309. (31.)**

HERON (Claude) The Beguil'd Virgin. [Song.] The words by Mr. Mozeen. [*London*, 1760?] *s. sh.* fol.
H. 1994. (32.)

See Bottarelli (G. G.) Del Canzoniere d'Orazio... Ode XII., messe in Musica da' più rinomati Professori Inglesi [i.e. T. A. Arne,... C. Heron, *etc.*] 1757. fol.
G. 242. (3.)

HERON (Henry) I wish I ne'er had seen him... Scotch Song. *See* All. All on the pleasant banks of Tweed, *etc.* [Music by H. Heron.] [1775?] *s. sh.* fol.
G. 306. (96.)

John and Nan. A New Camp Dialogue.
Printed for T. Skillern: London, [1780?] fol. **G. 308. (151.)**

Ode on the Birth Day of the Prince of Wales. The Words by Mr. Macaulay.
Printed for T. Skillern: [London, 1780?] fol. **G. 307. (222.)**

Parochial Music Corrected: intended for the use of the... Charity-Schools in London, Westminster, &c.... Being plain and distinct Rules for... the... Performance of Psalmody... with Psalms, Hymns, and Anthems, set to Music... to which is added an Easy Introduction to Singing. The whole adapted, written and composed by H. Heron, *etc.* *Printed for W. Richardson: London*, 1790. 4°.
D. 437. (2.)

The Songs and Ballads sung at Ranelagh Gardens... Book the 3d. *Printed for John Johnson: London*, [1765?] fol.
G. 806. i. (5.)

A Collection of Songs sung at Marybone Gardens by Mr. Rennoldson... Book IV.
Longman, Lukey & Co.: London, [1770?] fol. **H. 1650. c. (3.)**

A Collection of Songs sung by Mr. Vernon, Mrs. Wrighten & Mrs. Weichsell, at Vaux-Hall-Gardens... Book VI. *Printed for T. Skillern: London*, 1778. fol.
H. 1650. c. (4.)

The Sorrows of Charlotte at the Tomb of Werter. [Song.] *Longman and Broderip: London*, [1785?] fol.
G. 800. m. (25.)

HERON (Henry) Ten Volentaries for the Organ or Harpsichord, *etc.* *Printed for the Author: London*, [1760?] *obl.* fol. **d. 210. (2.)**

See Feast of Apollo. The Feast of Apollo, containing...Songs by...Heron, *etc.* [1788.] fol. **G. 351. (2.)**

HERPOL (Homerus) Nouum et Insigne Opus Musicum. In quo Textus Euangeliorum totius anni, uero ritui Ecclesiæ correspondens, quinque uocum modulamine...exprimitur. Discantus. (Altus.) (Tenor.) (Bassus.) (Vagans.) 5 pts. *Ulricus Neubeurus, & Hæredes Ioannis Montani: Noribergæ*, 1565. *obl.* 4°. **A. 236.**

HERR. Herr Gott wer kan aussgründen. [Hymn.] *See* Calvisius (S.)

HERRANDO ( ) *See* Minuets. Eighteen New Spanish Minuets . . . Compos'd by Sig^r Herrando, *etc.* [1760?] *obl.* 4°. **a. 25. (1.)**

HERRMANNS TOD. Herrmans Tod, ein musikalisches Drama.
See Rolle (J. H.)

HERSCHEL (Jacob) The Periodical Overture in 8 Parts. Number XXVI. (Symphonia XXVI.) [Separate Parts.] *R. Bremner: London*, [1780?] fol. **g. 474. b. (22.)**

Sei Quartetti per il Cembalo Obligato, due Violini e Violoncello . . . Opera Prima. [Separate Parts.] *Chez J. J. Hummel: Amsterdam*, [1775?] fol. **g. 83. a.**

Six Sonates à Deux Violons & la Basse, *etc.* [Separate Parts.] *R. Bremner, for the Author: London*, [1770?] fol. **g. 88.**

HERSCHELL (Friedrich Wilhelm) The Favorite Echo Catch sung at Vauxhall Gardens...and the preceeding Glee [by S. Leach]. To which is added the favorite Catch [by H. Harington] sung by Three Old Women . . . in the New Pantomime called The Genius of Nonsense.
Longman & Broderip: London, [1780.] *obl.* fol. **F. 607. y. (8.)**

HERTEL (Johann Wilhelm) Johann Friedrich Löwens Oden und Lieder, in Musik gesetzt, *etc.* *J. G. I. Breitkopf: Leipzig*, 1757. *obl.* fol. **E. 1725.**

Johann Wilhelm Hertels Musik zu vier und zwanzig neuen Oden und Liedern aus der Feder des Herrn Johann Friedrich Löwen, *etc.* *In Verlag der Koppischen Buchhandlung: Rostock*, 1760. *obl.* fol. **E. 1725. a.**

Sammlung Musikalischer Schriften, grösstentheils aus den Werken der Italiäner und Franzosen übersetzt, und mit Anmerkungen versehen von J. W. Hertel. Erstes (Zweytes) Stück. *Bey J. G. I. Breitkopf: Leipzig*, 1757–8. 8°. **1042. f. 15.**
The pagination is continuous.

HERTFORDSHIRE. The Hertfordshire Cavalry. Song.
See Leach ( ) *Organist of Cheshunt.*

HERTZENMUTH. Hertzenmuth der Andächtigen Seel. Das ist: Ausserlessne, andächtige, Lehr- vnnd Geistreiche Gesänger, welche der...Brüderschafft Mariæ de Victoria inn Ingolstadt zum newen Jahr, theyls von newem in Truck geben, theyls nachgetruckt worden.
Bey Elisabeth Angermayrin: Ingolstatt, 1616. 8°. **A. 649. d.**

HERVELOIS (de Caix d')
See Caix d'Hervelois.

HESIONE. Hesione. Tragédie.
See Campra (A.)

HESS (Joachim) Korte en eenvoudige Handleyding tot het Leeren van 't Clavecimbel of Orgel-Spel...Vierde Druk. Op nieuws overgezien, vermeerderd en verbeterd. *Johannes van der Klos: Gouda*, 1779. 4°. **786. g. 36.**

Korte en eenvoudige Handleiding tot het Leeren van 't Clavecimbel of. Orgel-Spel ...Vyfde Druk. Op nieuw overgezien, *etc.* *Johannes van der Klos: Gouda*, 1792. 4°. **7808. bb. 36. (3.)**

HESSE (Johann Heinrich) Kurze, doch hinlängliche Anweisung zum General-Basse, . . . Herausgegeben von J. H. Hesse, *etc.* *Michael Christian Bock: Hamburg*, [1776.] 4°. **7897. f. 18.**

[Another copy.] **E. 774.**

Lieder zum Unschuldigen Vergnügen, *etc.* *Johann Daniel August Fuchs: Lübeck*, 1757. 8°. **F. 636. v. (13.)**

Vier und Zwanzig Geistliche Oden und Lieder und eine Cantate mit Melodien für Clavier nebst zwey Violinen und dem Bass, *etc.* *P. H. Struven: Eutin*, 1766. fol. **H. 1872.**

HEU. Heu Martis alea. *Quodlibetum Bellicum Latino-Germanicum.* Das ist, Ein newes Soldaten Lied, von dem langwürigen vnd hochschödlichē teutschen Krieg, *etc.* [*Augsburg*?] 1639. 8°. **A. 246.**

HEURE. L'Heure avance où je vais mourir. *Complainte de Montjourdin.* [Song.] Air: du Vaudeville de la Soirée Orageuse [by N. Dalayrac]. *Chez la C^ne Lebeau: [Paris*, 1794?] 8°. **B. 362. d. (19.)**

HEUREUSE. L'Heureuse Découverte. [Song.] *See* Lucette. Lucette avoit déja quinze ans, *etc.* [1780?] 8°. **B. 362. b. (11.)**

L'Heureuse Nuit. [Song.] *See* D***, *M.*

L'Heureuse Rencontre. Ronde.
See Lison. Lison revenant seulette, *etc.* [1780?] 8°. **B. 362. g. (84.)**

HEUREUSE. L'Heureuse Sécurité. [Song.]
See VIDAMPIERRE (de) *Countess.*

L'Heureuse vie que mène un père capucin. [Song.] *See* PARTIE CARRÉE.

HEUREUSE DÉCADE. Ah ! pour ces guerriers généreux. [Song.] *De l'Heureuse Décade.* [Words by Barré, Léger and Rosières.] Air: Guillot à des yeux complaisans. *Chez Imbault: Paris,* [1794.] *s. sh.* 8°.
B. 362. d. (10d.)

Amis, à jamais, par de pareils traits. [Song.] *De l'Heureuse Décade.* [Words by Barré, Léger and Rosières.] Air: Nous nous marirons dimanche. *Chez Imbault: Paris,* [1794.] *s. sh.* 8°.
B. 362. d. (10c.)

Arrivant au prochain village. *Romance de l'Heureuse Décade.* [Words by Barré, Léger and Rosières.] Avec accompt de Guitarre. Air: Je suis simple [from 'Julie' by N. Dezèdes]. *Chez Imbault: Paris,* [1794.] 8°. **B. 362. (7.)**

C'est à mes mains. [Song.] *De l'Heureuse Décade.* [Words by Barré, Léger and Rosières.] Air: Aussi-tot que la lumière. [*Imbault: Paris,* 1794.] *s. sh.* 8°.
B. 362. a. (49*.)**

D'après ce récit ingénu. [Song.] *De l'Heureuse Décade,* [words by Barré, Léger and Rosières,] Air: de vos bontés de votre amour. *Chez Imbault: Paris,* [1794.] *s. sh.* 8°. **B. 362. d. (10b.)**

De toi ma chèr' si j'ai fait choix. [Song.] *De l'Heureuse Décade,* [words by Barré, Léger and Rosières,] avec accompt de guitare. Air: On compterait les diamans. *Chez Imbault: Paris,* [1794.] 8°.
B. 362. a. (30.)

En battant les ennemis. [Song.] *De l'Heureuse Décade.* [Words by Barré, Léger and Rosières.] Air: je n'aime pas une porte. *Chez Imbault: Paris,* [1794.] *s. sh.* 8°. **B. 362. a. (49**.)**

Être doux avec fermeté. [Song.] De l'Heureuse Décade, avec accompagnet de guitarre. [Words by Barré, Léger and Rosières.] Air: Philis demande son portrait. [By Albanese.] *Chez Imbault: Paris,* [1794.] 8°. **B. 362. a. (164.)**

Fier de son rang. [Song.] *De l'Heureuse Décade.* [Words by Barré, Léger and Rosières.] Air: du Vaudeville de l'île des femmes. *Chez Imbault: Paris,* [1794.] *s. sh.* 8°. **B. 362. d. (10e.)**

Hier matin dès l'point du jour. *Ariette, de l'Heureuse Décade,* [words by Barré, Léger and Rosières,] avec Accompt de Guitarre. Air: de la Carmagnole. *Chez Imbault: Paris,* [1794.] 8°.
B. 362. a. (15.)

HEUREUSE DÉCADE. Par votre example et vos discours. [Song.] *De l'Heureuse Décade* [words by Barré, Léger and Rosières]. Air: du Vaudeville de Georges, et gros Jean. *Chez Imbault: Paris,* [1794.] *s. sh.* 8°.
B. 362. a. (49.)

Pour terrasser nos ennemis. *Vaudeville de l'Heureuse Décade,* [words by Barré, Léger and Rosières,] avec accompt de guitare. Air: On doit soixante [mille francs, from S. Champein's 'Les Dettes']. *Chez Imbault: Paris,* [1794.] 8°.
B. 362. (154.)

Pourquoi donc papa. [Song.] *De l'Heureuse Décade.* [Words by Barré, Léger and Rosières.] Air: je me suis levée par un matin.
[*Imbault: Paris,* 1794.] *s. sh.* 8°.
B. 362. a. (49*.)

Le Sol fortuné de la France. [Song.] *De l'Heureuse Décade,* [words by Barré, Léger and Rosières,] Air: Pourriez vous bien douter [by P. D. A. Chapelle]. *Chez Imbault: Paris,* [1794.] 8°.
B. 362. d. (10.)

HEUREUX. L'Heureux Decret. [Song.] *See* ENFIN. Enfin le Divorce est permis. [1792.] 8°. **B. 362. (144.)**

L'Heureux Jardinier. [Song.] *See* HAYDN (F. J.) [*XII. Lieder. Th.* 2. *No.* 8. *Zufriedenheit.*]

Heureux oiseaux, vous chantés. Air. *See* BLAMONT (F. COLLIN DE)

L'Heureux printems fait souffler les zéphirs. Air. *See* ANSELME (J. B.)

HEUREUX DÉGUISEMENT. L'Heureux Déguisement, ou la Gouvernante Supposée. Opéra-Comique. *See* LARUETTE (J. L.)

HEUREUX DÉPIT. Pourriez vous bien douter encore. [Song.] *De l'Heureux Dépit.* [By P. D. A. Chapelle.] [*Paris,* 1786?] 8°. **B. 362. c. (97.)**

L'Heureux Dépit. Cantatille. *See* LEFÉBURE (A.)

HEUREUX RETOUR. L'Heureux Retour. Ballet. *See* BOSSI (C.)

HEWETT (JAMES) An Introduction to Singing, or the Rudiments of Music; To which is added a Compleat Set of Practical Lessons, together with a Collection of ... Psalm-Tunes ... and ... Anthems, by Eminent Masters. *The Author:* [*London*], 1765. 8°. **E. 594.**

HEWITT (J.) How blithly pass'd the Summer's Day. A Favorite Song...the Words by W. Shenstone, *ete.*
Preston, for the Author: London, [1791?] fol. **g. 366. (14.)**

HEWITT (J.) Four Quick Marches... Arranged for the Piano-Forte or a Military Band. *Preston, for the Author: London*, [1791?] fol. **g. 137. (29.)**

Hewitt's Favorite Troop...for the Piano Forte. *Preston, for the Author: London*, [1800?] fol. **h. 113. (37.)**

HEY. Hey Day Nobody here. Dialogue. *See* GRAVES (J.)

Hey Derry Down. Duett. *See* HOOK (J.)

Hey down! adown! Song. *See* REEVE (W.) [*Merry Sherwood.*]

Hey ho chivey, hark forward Tantivy. *See* SHIELD (W.) [*The Czar Peter.*]

Hey hoe to the green wood now. *The Green Wood Hunting*, for 3 Voices. [Canon.] [*London*, 1750?] *s. sh.* fol. **H. 1994. (33.)**

Hey ho! who's here. Dialogue. *See* BOARDING-SCHOOL.

HEYDEN (SEBALDUS) Catechistica Summula Fidei Christianæ, digesta per Seb. Heyd[en. With Hymns by L. S., i.e. Ludwig Senfl]. *Apud Io. Petreiū.: Norimbergæ*, 1538. 12°. **698. a. 41. (7.)**

Musicae, id est, Artis Canendi Libri Duo, *etc. Apud Ioh. Petreium: Norimbergæ*, 1537. 4°. **556. c. 4. (2.)**

The title-page has the autograph of Dr. J. C. Pepusch. On the verso of A1 and of P6 and on four blank leaves bound up at the end of the book is MS. music. This work contains compositions by Rhau, H. Josquin, J. Obrecht, Okenghem, L. Senfl, A. Agricola, J. Ghiselin, Deprès, De Orto, Obertus, P. de la Rue, H. Isaac and Gaspar.

De Arte Canendi, ac Vero Signorum in Cantibus Usu, libri duo . . . Ab ipso authore recogniti, mutati & aucti, *etc. Apud Ioh. Petreium: Norimbergæ*, 1540. 4°. **K. 1. h. 17.**

Musicae Στοιχέιωσις, *etc. Apud Fridericum Peypus: Norimbergæ*, 1532. 8°. **785. a. 88.**

26 leaves, without pagination. A presentation copy from the author to Joachim Camerarius, with an autograph inscription on the title-page.

See also H., S.

HIBERNIAN MUSE. The Hibernian Muse; a Collection of Irish Airs: Including the most Favorite Compositions of Carolan...To which is prefixed, An Essay on Irish Music; with Memoirs of Carolan. *Printed for S. A. & P. Thompson: London*, [1790?] *obl.* 4°. **a. 195. (1.)**

HIBOU. Un Hibou se sentant épris. [Song.] *See* MOISSON.

HID. Hid from himself now by the dawn. *The Happy Clown.* [Song, words from A. Ramsay's Gentle Shepherd.] *I[ohn] R[utherford: London*, 1780?] *s. sh.* fol. **G. 308. (110.)**

HIER. Hier matin dès l'point du jour. Ariette. *See* HEUREUSE DÉCADE.

HIERONYMUS KNICKER. Hieronymus Knicker. Eine komische Oper. *See* DITTERSDORF (C. DITTERS VON)

HIGH. High Day no Body here. Dialogue. *See* GRAVES (J.)

The High Mettled Racer. Ballad. *See* DIBDIN (C.) [*Liberty Hall.*]

High rolling seas that bear afar. Air. *See* MARA (G. E.)

HIGHLAND. The Highland Character. [Song.] *See* R., J.

The Highland Laddie. [Song.] *See* ARNE (M.)

[Another setting.] The Highland Laddie. [Song.] *See* HAYES (P.)

The Highland Laddie. [For anonymous editions of M. Arne's setting:] *See* LOWLAND. The Lawland Lads think they are fine, *etc.*

The Highland Laddie. [Song.] *See* O. Oh my bonny Highland Laddie, *etc.* [1740?] *s. sh.* fol. **G. 305. (226.)**

The Highland Laddie. [Song.] *See* O. Oh the Bonny Highland Laddie. [1760?] *s. sh.* fol. **I. 530. (117.)**

The Highland Lassie. [Song.] *See* HAYES (P.)

[Another setting.] The Highland Lassie. Song. *See* LOWLAND. The Lawland maids go spruce and fine, *etc.* 1751. 8°. **157. l. 13.**

[Another setting.] The Highland Lassie. [Song.] *See* LOWLAND. The Lawland Maids gang trig and fine. [1775?] *s. sh.* fol. **G. 312. (180.)**

Highland Nelly. [Song.] *See* SAILOR. A Sailor's Voice, tho' coarse, can raise. [1780?] fol. **G. 306. (215.)**

The Highland Queen. Song. *See* HOOK (J.)

[Another setting.] The Highland Queen. Song. *See* NO. No more my Song shall be, *etc.* [1764.] 8°. **P.P. 5438. z.**

[Another edition.] The Highland Queen. [Song.] *See* NO. No more my Song shall be, *etc.* [1770?] *s. sh.* fol. **G. 310. (170.)**

HIGHLAND FAIR. The Highland Fair; or Union of the Clans. An Opera. ...Written by Mr. Mitchell. With the Musick, which wholly consists of Select Scots Tunes, prefix'd to each Song. *Printed for J. Watts: London*, 1731. 8°. **841. d. 17. (3.)**

[Another copy.] **162. k. 16.**

HIGHLAND LADDIE. Highland Laddie with Variations for the Piano Porte, German Flute or Violin.
T. Skillern: London, [1790?] *s. sh.* fol.
g. 232. i. (22.)

The Highland Laddie. With 8 new Variations. [P.F.] *Stewart & Co.: Edinburgh*, [1790?] fol.
g. 149. (10.)

HIGHLAND REEL. Cut, Slash, Ram, Damn &c. A Favourite Song sung ... in the New Opera called the Highland Reel. [By W. Shield.] *H. Mountain: Dublin*, [1790?] *s. sh.* fol.
H. 1601. b. (17.)

Toodle Roodle Roo ... Song ... in the Highland Reel. [By W. Shield.]
H. Mountain: Dublin, [1790?] *s. sh.* fol.
H. 1601. b. (16.)

The Highland Reel. Musical Romance.
See SHIELD (W.)

HILAS. Hilas. Cantatille.
See BOISMORTIER (J. BODIN DE.)

HILL ( ) Alexis and Cloe. A New Song to a Minuet tune of Mr. Hill's. [*London*, 1730?] *s. sh.* fol. G. 308. (82.)

HILL (FREDERICK) I have found out a Gift for my Fair, [Song,] for One, or Two Voices, Written by Shenstone. *Goulding & Co.: London*, [1800?] fol.
H. 2831. (51.)

A Favourite Quick Step, for Clarinets, French Horns and Bassoons, with a Relief for the Fife & Drum, also adapted for the Harpsichord or Piano Forte, with an Accompaniment for the Violin, *etc.*
Cahusac & Sons: London, [1797?] fol.
g. 133. (26.)

HILL (JOHN) *of Lydd.* A New Book of Psalmody, containing great Variety of Psalms, Hymns, Anthems and Canons. Never before Printed. *J. Johnson: London*, [1730?] 8°. E. 1385.

HILL (JOHN) *of Rugby.* Hill's Church Music, containing Psalm Tunes and Authems, with Hymns for Christmas & Easter, interspersed with proper Symphonies. 2 Bks, 12 Nos. *J. Bland: London*, [1788–91.] fol. H. 3117.
The pagination of Books I. & II. is continuous, as is that of Nos. I.–XII.

HILLER (FRIDRICH CUNRAD) Denck-Mahl der Erkentniss, Liebe und Lob Gottes, in neuen Geistlichen Lidern, auch Arien und Cantaten... Mit Musicalischer Composition [by J. G. C. Störl] und Sinn-Bildern... Aufgerichtet von F. C. Hiller.
Bey Paul Treuen: Stuttgart, 1711, 8°.
3435. ccc. 30.

HILLER (JOHANN ADAM) Der Aerndtekranz, eine comische Oper in drey Acten [words by Weisse]. [P. F. score.]
Bey J. F. Junius: Leipzig, 1772. *obl.* 4°.
D. 300. j.

Anweisung zum musikalisch-richtigen Gesange,... Zweite, verbesserte Auflage.
Bey J. G. Feind: Leipzig, 1798. 4°.
D. 300. b.

Anweisung zum musikalisch-zierlichen Gesange, mit hinlänglichen Exempeln erläutert. *Bey J. F. Junius: Leipzig*, 1780. 4°. 7898. h. 52.

Kurze und erleichterte Anweisung zum Singen, für Schulen, *&c.* *Bey J. F. Junius: Leipzig*, 1792. 4°. D. 302. c. (2.)

Anweisung zum Violinspielen, für Schulen, und zum Selbstunterrichte. Nebst einem kurzgefassten Lexicon der fremden Wörter ...in der Musik, *etc.* *In der Breitkopfischen Buchhandlung: Leipzig*, [1792.] 4°.
D. 302. c. (1.)

Deutsche Arien und Duette, von verschiedenen Componisten, in Concerten und am Claviere zu singen, herausgegeben von J. A. Hiller... Erster Theil. *Bey J. G. I. Breitkopf: Leipzig*, 1785. *obl.* 4°.
D. 302. a.
The composers of this collection are: Gasmann, Hasse, Majo, Sarti, Hiller, J. C. Bach, Prati and Anfossi.

Sechs italiänische Arien verschiedener Componisten, mit der Art sie zu singen und zu verändern, nebst einer kurzen Anleitung für die, die der italiänischen Sprache nicht kundig sind, herausgegeben von J. A. Hiller. *Bey J. F. Junius: Leipzig*, 1778. *obl.* 4°. D. 302. b.
This collection contains Airs by Hasse, Anfossi, Sacchini, Graun and Majo.

Cantate auf die Ankunft der hohen Landesherrschaft... den 1 May 1765 im grossen Concert zu Leipzig aufgeführt.
B. C. Breitkopf und Sohn: Leipzig, 1765. *obl.* fol. E. 690. b.

Cantaten und Arien verschiedener Dichter, *etc.* *Im Schwickertschen Verlage: Leipzig*, [1781.] *obl.* 4°. D. 302.

Fünf und zwanzig neue Choralmelodien zu Liedern von Gellert, *etc.*
In der Breitkopfischen Officin: Leipzig, 1792. *obl.* 4°. A. 1160.

Allgemeines Choral-Melodienbuch für Kirchen und Schulen,... in vier Stimmen gesetzt, *etc.* *Im Verlage des Autors: Leipzig*, [1793.] *obl.* fol.
D. 301. d.

Nachtrag zum allgemeinen Choral-Melodienbuche für Kirchen und Schulen, *&c.*
Im Verlage des Autors: Leipzig, [1794]. *obl.* 4°. D. 301. a.

HILLER (Johann Adam) Hiller's Choralbuch in einer Auswahl von hundert der bekañtesten Melodien mit Vor- und Zwischen-Spielen. *Bei C. H. Reclam: Leipzig*, [1800?] *obl.* fol. **e. 1139.**

Vierstimmige Chor-Arien zum neuen Jahre, bey Hochzeiten, Geburtstagen und Leichenbegängnissen zu singen; nebst vier lateinischen Sanctus, *etc.* *In der Breitkopfischen Musikhandlung: Leipzig*, [1794.] 4°. **E. 690. d.**

Der Dorfbalbier, eine comische Operette in zween Acten, und die Muse, ein Nachspiel in einem Acte, *etc.* *Bey B. C. Breitkopf und Sohn: Leipzig*, 1771. *obl.* 4°. **D. 300. k.**

Duetten. Zur Beförderung des Studium des Gesanges, herausgegeben von J. A. Hiller. *Im Verlage der Dyckischen Buchhandlung: Leipzig*, 1781. *obl.* fol. **F. 607. c. (1.)**

This collection contains Duets by Naumann, Sacchini, Carapella, Martini and Hiller.

Das Grab des Mufti. Operette, *etc.* [P. F. Score.] *Im Verlage der Dykischen Buchhandlung: Leipzig*, 1779. *obl.* 4°. **D. 300. l.**

Horatii Carmen ad Ælium Lamiam. Ode des Horaz, in Musik gesetzt ..von I. A. Hiller. *Bey J. G. I. Breitkopf: Leipzig*, 1778. *obl.* fol. **F. 200.**

Die Jagd, eine comische Oper in drey Acten. .Zweyte Auflage. [P. F. Score.] *Bey B. C. Breitkopf und Sohn: Leipzig*, 1772. *obl.* 4°. **D. 300. d.**

Die Jagd...Dritte Auflage. *Bey B. C. Breitkopf und Sohn: Leipzig*, 1776. *obl.* 4°. **D. 300.**

Die Jubelhochzeit, eine komische Oper in drey Acten, *etc.* [P. F. Score.] *Bey J. F. Junius: Leipzig*, 1773. *obl.* 4°. **D. 299. a. (1.)**

—— [Kunz fand einst einen armen Mann.] *See* Neefe (C. G.) Sechs Neue Klaviersonaten, nebst Veränderungen über die Melodie der Romanze aus der Jubelhochzeit, *etc.* 1774. fol. **g. 68. (2.)**

Die kleine Aehrenleserinn, eine Operette in einem Aufzuge, für Kinder: In Musik gesetzt und mit zwo begleitenden Violinen zum Druck gegeben von J. A. Hiller. [P. F. Score.] *Bey S. L. Crusius: Leipzig*, 1778. *obl.* 4°. **D. 299. a. (2.)**

Der Krieg, eine comische Oper in drey Acten. [P. F. Score.] *Bey B. C. Breitkopf und Sohn: Leipzig*, 1773. *obl.* 4°. **D. 300. h.**

Lebensbeschreibungen berühmter Musikgelehrten und Tonkünstler, neuerer Zeit... Erster Theil. *Im Verlage der Dyckischen Buchhandlung: Leipzig*, 1784. 8°. **1042. g. 11.**

HILLER (Johann Adam) Die Liebe auf dem Lande, eine comische Oper in drey Acten...Zweyte Auflage. [P. F. Score.] *Bey B. C. Breitkopf und Sohn: Leipzig*, 1770. *obl.* 4°. **D. 300. f.**

Lieder für Kinder, vermehrte Auflage. Mit neuen Melodien von J. A. Hiller. *Bey Weidmanns Erben und Reich: Leipzig*, 1769. 8°. **D. 300. a.**

Lieder mit Melodien, *etc.* *Bey J. F. Junius: Leipzig*, 1772. *obl.* 4°. **D. 301.**

Lieder und Arien aus Sophiens Reise, mit Beybehaltung der von dem Verfasser angezeigten, und andern neu dazu verfertigten Melodien, *etc.* *Bey J. F. Junius: Leipzig*, 1779. *obl.* fol. **E. 690. a.**

The composers named in this work are: Rolle, Graun, Hiller, Gräfe, Bach, Zachariä, E. F. H., F. K. L. and Fasch.

Geistliche Lieder einer vornehmen Churländischen Dame, mit Melodien von J. A. Hiller. *Bey J. F. Junius: Leipzig*, 1780. *obl.* 4°. **B. 307.**

Lisuart und Dariolette, oder die Frage und die Antwort; eine romantisch-comische Oper, *etc.* [P. F. Score.] *Bey B. C. Breitkopf und Sohn: Leipzig*, 1768. *obl.* 4°. **D. 300. i.**

Loisir Musical, contenant Deux Sonates, un Air Italien, et quelques Pièces de Galanterie pour le Clavecin. *Chez J. G I. Breitkopf: Leipzig*, 1762. *obl.* 4°. **d. 161. c. (1.)**

Lottchen am Hofe, eine comische Oper in drey Acten ... Zweyte Auflage. [P. F. Score.] *Bey B. C. Breitkopf und Sohn: Leipzig*, 1770. *obl.* 4°. **D. 300. g.**

Lottchen am Hofe . . . Dritte Auflage. [P. F. Score.] *Bey B. C. Breitkopf und Sohn: Leipzig*, 1776. *obl.* 4°. **D. 300. e.**

Der lustige Schuster, oder der Teufel ist los, zweyter Theil. Eine comische Oper in drey Aufzugen [Music partly by J. C. Standfuss], herausgegeben von J. A. Hiller. [P. F. Score.] *Bey J. F. Junius: Leipzig*, 1771. *obl.* 4°. **D. 299.**

Meisterstücke des italiänischen Gesanges, in Arien, Duetten und Chören, mit deutschen geistlichen Texten; nebst einer... Vorrede, und einem...Anhänge für den Sänger, in Partitur, herausgegeben von J. A. Hiller, *etc.* *Bey J. F. Junius: Leipzig*, 1791. fol. **F. 200. a.**

This work contains compositions by Hasse only.

Drey Melodien zu Wir gläuben all' an einen Gott; zwo neue, und die alte verbessert von J. A. Hiller, *etc.* *Bey A. F. Böhme: Leipzig*, 1790. *obl.* 4°. **B. 880. g. (7.)**

HILLER (Johann Adam) Vierstimmige Motetten und Arien in Partitur, von verschiedenen Componisten...gesammelt und herausgegeben von J. A. Hiller. Erster (Fünfter) Theil. (Vierstimmige lateinische und deutsche Chorgesänge... Erster Theil, oder der Mottettensammlung Sechster Theil.) 6 pts. *In der Dykischen Buchhandlung: Leipzig*, 1776–(91). 4°.
E. 690.

The composers of this collection are: Graun, Reinhold, Homilius, Rolle, Wolf, Hiller, Kayser, Harrer, Doles, Penzel, Caldara, Fehre, Tag, Neefe, Weiske, Häsler and J. Gallus.

Die Muse, ein Nachspiel in einem Acte. *See* supra: Der Dorfbalbier, *&c.*

Religiöse Oden und Lieder der besten deutschen Dichter und Dichterinnen, mit Melodien zum Singen beym Claviere, *etc.* *Bey den Gebrüdern Herold: Hamburg*, 1790. *obl.* fol.
E. 690. c.

Poltis, oder das gerettete Troja, eine Operette in drey Akten, *etc.* [P. F. Score.] *Im Schwickertschen Verlage: Leipzig*, [1782.] *obl.* 4°. **D. 300. c.**

Erste (-Sechste) Sammlung der vorzüglichsten, noch ungedruckten Arien und Duetten des deutschen Theaters, von verschiedenen Componisten, herausgegeben von J. A. Hiller. 6 vols. *Bey J. F. Junius: Leipzig*, 1777(–1780). *obl.* 4°. **D. 301. b.**

The composers named in this collection are: Guglielmi, Benda, Hasse, Hiller, Naumann, Gasmann, Schuster, Neefe, Grétry, Reichardt, Piccini, Philidor, Seydelmann, Zannetti, Lorazi, Gestewitz and Umlauf.

Sammlung kleiner Clavier- und Singstücke, zum Besten der neuen Friedrichstädtischen und Werdauischen Armenschulen. Erstes bis Sechstes (Siebentes bis Zwölftes) (Dreyzehntes bis Achtzehntes) Stück. [Edited, with prefaces, by J. A. Hiller.] 3 pts. *In Commission bey B. C. Breitkopf und Sohn: Leipzig*, 1774 (1775). *obl.* fol. **D. 301. c.**

The composers named are: Haydn, Hofmann, Vanhall, Hiller, Gasmann, Pichl, Neefe, Löhlein, Zimmermann, Reichardt, Bengraf, Häsler, J. Chr. Bach, Ditters v. Dittersdorf, Toeschi, Rolle, Wolf, Türck, v. Baumgarten, Graun, Tag, G. Benda, Rudorff, M. C. Grosse, D. T. Nicolai, Galuppi, Kranz, Sacchini, J. Gf. Krebs and E. L. Gerber.

See Adlung (J.) M. Jacob Adlungs... Anleitung zur musikalischen Gelahrtheit ... Zweyte Auflage, besorgt von J. A. Hiller. 1783. 8°. **7896. aaa. 31.**

HILLER (Johann Adam) *See* Grétry (A. E. M.) Zemire und Azor ... in einem Clavier-Auszuge herausgegeben von J. A. Hiller. [1783.] *obl.* fol.
F. 775. b.

See Haendel (G. F.) [Selections and Arrangements.—Vocal.] Auszug der vorzüglichsten Arien, Duette und Chore in G. F. Händel's Messias und Judas Maccabäus, in Claviermässiger Form, von. J. A. Hiller. 1789. *obl.* fol. **F. 955. (2.)**

See Hasse (J. A. P.) Passionsoratorium: Die Pilgrimme auf Golgatha...in einen Clavier auszug gebracht von J. A. Hiller. [1784.] *obl.* fol. **E. 525. b.**

See Haydn (F. J.) [*Stabat Mater.*] Des Herrn J. Haydn Passionsmusik des Stabat Mater, mit einer deutschen Parodie ... herausgegeben von J. A. Hiller. [1781.] *obl.* fol. **F. 426. b.**

See Lingke (G. F.) G. F. Lingkens... Kurze Musiklehre, *&c.* [With a Preface by J. A. Hiller.] 1779. 4°. **7897. cc. 7.**

HILTON (John) Ayres or Fa La's for Three Voyces, *etc.* Cantus. (Bassus.) (Quintus.) 3 pts. *Humfrey Lownes: London*, 1627. 4°. **K. 3. h. 15.**

Birch and green Holly. [Catch for 4 voices.] [*London*, 1790?] 4°.
811. h. 37.

Fol. 5 of 'The Opera of Il Penseroso,' etc.

A boat, a boat, haste to the ferry. *A Catch for Three Voices, etc. R. Falkener: London*, [1775?] *s. sh.* fol.
H. 1994. a. (55.)**

Catch that Catch can, or A Choice Collection of Catches, Rounds, & Cañons for 3 or 4 Voyces. Collected & Published by J. Hilton, *etc.* *Printed for John Benson, & John Playford: London*, 1652. *obl.* 8°.
A. 410.

The composers named in this collection are: J. Hilton, W. Lawes, T. Holmes, E. Nelham, Cranford, W. Ellis, T. Brewer, Stoner, W. Webb, J. Jenkins, H. Lawes, J. Cobb, W. Child, W. Howes, S. Ives, T. Pierce, T. Ford, W. Smegergill alias Cæsar, Deering, Barnwell and T. Heardson.

[Another copy.] **C. 39. k. (3.)**
Imperfect: wanting all after sig. A 3.

Catch that Catch can . . . The Second Edition Corrected and Enlarged by J. Playford. *W[illiam] G[odbid], for John Benson, and John Playford: London*, 1658. *obl.* 8°. **A. 410. a.**

The additional names of composers in this edition are: W. Bird, White, H. Smith, J. Wilson, G. Holmes and Lugg.

HILTON (John) Catch that Catch can, or a New Collection of Catches, Rounds, and Canons: being Three or Four Parts in One. *W[illiam] G[odbid] for John Playford, and Zachariah Watkins: London*, 1663. *obl.* 8°. **A. 410. b.**

The additional names of composers in this edition are: Barnard, J. Tailor, R. Gibbes and M. Loche.

Catch that Catch can. [For later editions of this work:] *See* Musical Companion.

Come hither, boy. *Catch for Three Voices. Bigg and Cox: [London*, 1775.] *s. sh.* 4°. **P.P. 5141.**

The Lady's Magazine, April, 1775.

HIME (Humphrey) Bo Peep, or Bridport and the French. A New Comic Song... The Words by C. Dibdin Jun. *H. Hime: Liverpool*, [1800?] fol. **H. 2830. f. (72.)**

HIMMEL (Friedrich Heinrich) Bitte um Frieden an Gott von F. Ständlin, *etc.* [Sacred Song.] *Bei H. Frölich, Gedruckt bei G. F. Starcke: Berlin*, 1800. *obl.* 4°. **C. 426.**

Jägers Abendlied "Im Felde schleich' ich still und wild," etc. von Göthe. Mit Begleitung des Piano-Forte oder der Guitarre. *Bei Concha: Berlin*, [1795?] fol. **H. 1980. (118.)**

Der Leyermann, *etc.* [Song, words by Metzel.] *Beij C. C. Menzel: Zerbst*, [1794.] fol. **G. 744. c. (3.)**

Deutsches Lied...dem König Friedrich Wilhelm dem Dritten zu Dero...Geburts-Feyer ... gewidmet. *etc. Im Verlage der Rellstabschen Musikhandlung: Berlin*, [1798?] fol. **G. 744. b. (2.)**

Deutsche Lieder am Clavier. Ein Neujahrsgeschenk an mein liebes Vaterland. *Beij C. C. Menzel: Zerbst*, [1797?] fol. **G. 744.**

XVI. Deutsche Lieder mit Begleitung des Forte-Piano, *etc. Bey C. C. Menzel: Zerbst*, [1798.] fol. **G. 744. a.**

Musique champêtre executée à Pyrmont le 14 Juillet, 1797, à l'occasion d'une fête donnée à Sa Majeste le Roi de Prusse Frederic Guillaume II. par la societé des eaux à Pyrmont. Composée et arrangée pour le pianoforte par F. H. Himmel. *Au magazin de musique des frères Meijn: Hamburg*, [1797.] *obl.* fol. **F. 430. a.**

Trauer-Cantate zur Begræbnisfeyer Seiner Königlichen Majestät von Preussen Friedrich Wilhelm II. Von Herklots, *etc.* [Full Score.] *In der Meynschen Notendruckerei: Hamburg*, [1798.] fol. **I. 1.**

Vaterlandslied zur Huldigung des Königs Friedrich Wilhelm des III^ten. [Words by Müchler.] *Bey C. B. Menzel: Zerbst*, [1797.] fol. **G. 744. c. (1.)**

HIMMEL (Friedrich Heinrich) Volkslied zur Geburtstag-Feier unsers...Monarchen Friedrich Wilhelm des III^ten, *etc.* [Words by Stenzel.] *Bey C. C. Menzel: Zerbst*, [1797.] fol. **G. 744. c. (2.)**

Wiegenlied von Herklots. Ihre Majestät der...Königinn von Preussen bey Gelegenheit Hochstdero glücklichen Entbindung am 24sten July 1798 zu Füssen gelegt, *etc. Im Verlage der Rellstabschen Musikhandlung: Berlin*, [1798.] fol. **G. 744. b. (1.)**

Zum Geburtstage des Königs, gesungen von K. Müchler, *etc.* [Song.] *In der Rellstabschen Musikhandlung: Berlin*, 1796. fol. **G. 744. b. (3.)**

HIMMEL (Friedrich Heinrich) and **HAYDN** (Franz Joseph) II. beliebte Gesellschafts-Lieder ... fürs Forte-Piano von Himmel und Haydn. *Bei L. Rudolphus: Altona*, [1800?] fol. **G. 424. o. (3.)**

HIMMLISCHE. Himmlische- und recht Göttliche Liebes-Flammen. Concert. *See* Siebenhaar (M.)

HIMMLISCH-LECHTZENDES. Himmlisch-lechtzendes Hirschen-Hertz. Motect. *See* Siebenhaar (M.)

HINDE (Robert) A Third Collection of Twenty four Quick Marches with Basses ...Collected by Cap^n. R. Hinde, adapted for the Fife, Ger. Flute, Violin, Hoboy, Piano Forte or Harpsichord. *Longman Lukey & Co.: London*, [1775?] *obl.* 4°. **b. 28.**

HINDLE (John) A Collection of Songs for One and Two Voices, *etc. Longman & Broderip, for the Author: London*, [1792?] fol. **G. 359. (7.)**

The Season of Love is no more. [Song.] Written by Shenstone. *Longman & Broderip: London*, [1795?] fol. **G. 805. d. (15.)**

A Set of Glees for Three, Four & Five Voices ...To which...is added a Composition of ...A. Steffani, *etc. Longman & Broderip: London*, [1793?] *obl.* fol. **F. 668.**

See Glees. The Professional Collection of Glees...Composed by...Callcott...Hindle, *etc.* [1790?] *obl.* fol. **E. 207. (3.)**

See also H., J.

HINDMARSH (J.) The favorite Grand March as performed by the Staffordshire Band...Composed, and Arranged for the Piano Forte by J. Hindmarsh. [Full Score and P. F.] *Longman & Broderip: London*, [1795?] fol. **g. 133. (26*.)**

HINDOO AIRS. Twelve Hindoo Airs with English Words adapted to them, and Harmonized for One, Two, Three and Four Voices, with an Accompaniment for the Piano Forte or Harp. *R. Birchall: London*, [1800?] fol. **G. 387.**

HINE (William) Harmonia Sacra Glocestriensis, or Select Anthems for 1, 2 & 3 Voices, and a Te-Deum and Jubilate, together with a Voluntary for the Organ, *etc.* [*London*, 1735?] fol. **H. 2815. d. (1.)**

HINNER ( ) Connoissez-vous la charmante Emilie. *Air, etc.* [*Paris*,] 1780. 8°. **298. f. 10.**

Mercure de France, Dec., 1780, *p.* 101.

Trois Duo pour Deux Harpes...Œuvre VIII. Gravé par Le Roy.
Chez Cousineaux : Paris, [1785?] fol. **h. 3200. c. (1.)**

The Second Harp part only.

[3 Duos. Op. VIII. No. 1.] A Favorite Duett for Two Harps or Piano Forte & Harp, *etc.* *R. Birchall : London*, [1800?] fol. **h. 1480. 10.**

The Second Harp part only.

Four Duetts for Two Harps...Op. 10. *R. Birchall : London*, [1800?] fol. **H. 1480. (13.)**

HINNIG (C.) Three Select Themes, arranged with Varriations as Duetts for Flute & Violin. Bk. I. [Separate Parts.] *C. Wheatstone : London*, [1800?] fol. **g. 421. b. (12.)**

HINT. The Hint. Song. *See* Attend. Attend all ye Virgins, *etc.* [1771.] 8°. **P.P. 5438. z.**

A Hint to the Ladies. [Song.]
See Dibdin (C.) [*The Quizes.*]

HINTZ (Frederick) A choice Collection of Psalm and Hymn Tunes set for the Cetra or Guittar, *etc.* *R. Bremner : London*, [1760?] *obl.* 4°. **A. 861.**

HINTZE (Jacob) Martini Opitzes . . . Epistolische Lieder, mit 1, 2, 3 oder 4 Vocal-Stimmen, und 2. oder mehr Instrumenten nach Belieben, sambt den General-Bass, auf mancherley Art...zu musiciren, als auch von denen Musicis Instrumentalibus zum abblasen zu gebrauchen, sambt einer Zugabe von Dreyen Concerten, *etc.* Altus. [*Mieth und Zimmermann : Dresden und Leipzig*, 1735.] 4°. **C. 320.**

See Crueger (J.) Praxis Pietatis Melica ...die...unanständige Melodien herausgelassen ... mit ... neuen vermehret, wie auch zu denen hinzugethanen Melodien Mittelstimmen gesetzet, von J. Hintzen, *etc.* 1690. 4°. **3425. d. 22.**

HIPPODAMIE. Hippodamie. Tragédie.
See Campra (A.)

HIPPOLYTE ET ARICIE. Dieu d'Amour, pour nos aziles. [Song, by J. P. Rameau.] [*Paris*,] 1733. *s. sh.* 4°. **297. b. 1.**

Mercure de France, Nov., 1733.

Hippolyte et Aricie. Tragédie.
See Rameau (J. P.)

HIRTEN BEY DER KRIPPE ZU BETHLEHEM. Die Hirten bey der Krippe zu Betlehem. [Cantata.]
See Grueber (G. W.)

Die Hirten bey der Krippe zu Bethlehem [Cantata.] *See* Westenholz (C. A. F.)

HIS. His form by Nature's Hand. *But ah! he was a Slave.* A favourite New Song, *etc.* [From T. H. Butler's "Widow of Delphi."] *J. Lee : Dublin*, [1785?] *s. sh.* fol. **H. 1601. b. (77.)**

His form by Nature's hand. Song.
See Widow of Delphi.

HISPANUS (Morales)
See Morales (C.)

HISTOIRE. Histoire de la Musique, et de ses effets, depuis son origine jusqu'à present, *etc.* [Founded on MSS. by P. Michon, afterwards Bourdelot and P. Bonnet, afterwards Bonnet-Bourdelot, edited and published by J. Bonnet.]
Chez Jean Cochat : Paris, 1715. 12°. **1042. f. 3.**

Histoire de la Musique, et de ses effets, depuis son origine jusqu'à présent, *etc.* [Vol. I. founded on MSS. by P. Michon, afterwards Bourdelot and P. Bonnet, afterwards Bonnet-Bourdelot, edited and published by J. Bonnet. Vol. II–IV by J. L. Le Cerf de la Viéville.] 4 tom.
Ches M. Charles Le Cene : Amsterdam, 1725. 12°. **1042. f. 7, 8.**

Le Cerf's continuation includes his "Comparaison de la Musique Italienne et de la Musique Françoise," published originally in 1705 *in answer to F. Raguenet's 'Parallele.'*

[Another edition.] Histoire de la Musique, et de ses effets, *etc.* 4 tom.
Chez M. Charles Le Cene : Amsterdam, 1726. 12°. **1042. f. 4.**

This edition is the same as that of 1725, *with a new title-page.*

[Another copy.] **275. e. 33, 34.**

[Another edition.] Histoire de la Musique depuis son Origine, les progrès successifs de cet art jusqu'à present, et la Comparaison de la Musique Italienne et de la Musique Françoise. Par Mr Bourdelot. 4 tom. *Aux depens de la Compagnie : à La Haye & à Francfort sur Meyn*, 1743. 12°. **1042. f. 11.**

This edition is the same as the Amsterdam edition of 1725, *without the preface and with a new title-page and the addition of a vignette.*

[Another copy.] **1042. f. 13, 14.**

Histoire de Malbrouk, ou le Petit Page. Song. *See* Venez. Venez sçavoir l'histoire, *etc.* [1780?] fol. **G. 800. m. (59.)**

HITHER. Hither haste the Young & Gay. Air. *See* REEVE (W.) [*Harlequin's Return.*]

Hither haste ye Nymphs & Swains. *The Invitation.* [Song.] Sung by Mr. Vernon. *S[amuel and] A[nn] T[hompson : London,* 1778.] *s. sh.* fol. **G. 308. (126.)**

Hither, Mary, hither come. Song. *See* HOOK (J.)

Hither Phœbus turn thine eyes. *Invocation to the Sun.* [Song, by R. Hudson.] *C[harles and] S[amuel] T[hompson : London,* 1775?] *s. sh.* fol. **G. 308. (115.)**

[Another setting.] Hither Phœbus turn thine Eyes. *Ode to the Sun.* Sung by Mrs. Weichsell at Vauxhall 1779. The Words by Mr. Dobey. *Sk[illern : London,* 1780?] fol. **G. 308. (148.)**

Hither turn thee gentle Swain. [Song.] *See* PURCELL (D.) [*The Judgment of Paris.*]

HIVER. L'Hyver. Chauson [begins: 'Quel temps! quel froid affreux.'] *See* BOUVARD (F.)

L'Hyver. [Song, begins: 'L'Hiver et la froidure.'] *See* GUICHARD (F.)

L'Hiver. Chanson [begins: 'Tandis que le soleil']. *See* MOREL ( )

L'Hiver dans nos climats. Chanson. *See* BORAN ( )

L'Hyver des ans à blanchi mes cheveux. Air. *See* LEMAIRE (L.)

L'Hiver et la froidure. *Le Coin du Feu.* [Song.] [*Paris,* 1785?] 8°. **B. 362. i. (39.)**

H . . . . LL (J.) Sick of the town at once I flew. *A Song for two Voices, etc.* [*London,* 1750.] 8°. **249. c. 20.**
The Gentleman's Magazine, Vol. XX., p. 521.

HO. Ho Brother Teague, dost hear de Decree. *A New Song.* [*London,* 1689?] *s. sh.* fol. **C. 38. i. 25. (3.)**
The time is not that of "Lilliburlero."

Ho inteso su quel salice. Duet. *See* MARTIN Y SOLAR (V.) [*L'Isola del Piacere.*]

Ho! l'ami, où va ce chemin. *The Favorite Air* as Performed . . . in the Ombres Chinoise (*sic*) at Paris and at the Amphitheatre Westminster Bridge. *S. B[abb : London,* 1780?] fol. **G. 310. (78.)**

Ho un non so che nel cor. [Song.] *See* HAENDEL (G. F.) [*Agrippina.*]

Ho, why dost thou shiver and shake. *Gaffer Gray, a Favorite Scotch Song, etc. A. Bland & Weller : London,* [1795?] fol. **G. 806. r. (18.)**

HOARE (R.) The Absent Fair. A Song. The Words by H. Norris, *etc.* [*London,* 1776?] *s. sh.* fol. **P.P. 5141.**
The Lady's Magazine, March, 1776.

HOBBINOL. Hobbinol. Song [begins: 'Young Hobbinol, the blithest Swain']. *See* DAVIES (R.)

Hobbinol. [Song, begins: 'When Hobbinol entreated Doll.'] *See* LOCKHART (C.)

HOBERECHT (J. L.) *See* HOEBERECHTS.

HOBSON'S CHOICE. Oh! what a misfortune befel me to-day. *The Favourite Drunken Song* sung by Mr. Delpini . . . in the Entertainment of Hobsons Choice [by W. Reeve]. *Longman and Broderip : London,* [1790?] fol. **G. 805. h. (21.)**

HOCHET. Le Hochet. [Song.] *See* DU. Du plus charmant des Hôchets, *etc.* [1780?] 8°. **B. 362. (143.)**

HOCHREUTINER (JACOB) *See* SIMLER (J. W.) Philomela . . . La II. Editiun. Revisa dal Authur cun Auctiũ da amuo . . . 60 novas Melodias la plü part our dal' Geistlich Seelen-music dal' Sgr. Jacob Hochreutiner, *etc.* 1702. 8°. **3433. aa. 36.**

HODGES (ANN MARY) *Mrs.* Songs composed by Mrs. Hodges, harmonized and published by Mr. Hüllmandel for the Benefit of her Orphan Children, *etc.* *London,* 1798. fol. **G. 580.**
[Another copy.] **G. 295. (2.)**
Wanting the portrait.

HODGSON (PHILIP) Address to Health . . . [Song.] The Words by the Author of the Music. [*London,* 1774.] *s. sh.* fol. **P.P. 5141.**
The Lady's Magazine, June, 1774.

Advice to Celia, *etc.* [Two Catches.] [*London,* 1775.] *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, May, 1775.

Content. [Song.] Written and set to Music by Mr. P. Hodgson, *etc.* *Bigg and Cox :* [*London,* 1776.] *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, Jan., 1776.

Depriv'd of Love, and all its Joys. *Love Sonnet, etc.* *Bigg and Cox :* [*London,* 1744.] *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, April, 1774.

Jessamond Mill, *etc.* [Song.] [*London,* 1773?] *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, April, 1773.

Modesty's Cap, *etc.* [Song.] *Bigg and Cox :* [*London,* 1773.] *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, Aug., 1773.

Songs and Duets, Divine, Moral, Pastoral, &c. With an Ode to Summer, and one to Liberty, *etc.* *Longman, Lukey & Co. : London,* [1775?] fol. **G. 803. (1.)**

HODGSON (Philip) The Withered Rose. A New Song ... The Words by the late Mr. Cunningham, *etc.* *Bigg and Cox: [London*, 1773.] *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, Dec., 1773.

HODIMONTIO (Leonardo) Armonica Recreatione. Villanelli a Tre Voci, con il Basso Continuo, *etc.* Tenore over Canto. (Tenore over Canto.) (Basso.) (Basso Continuo.) 4 pts. *Presso i heredi di Pietro Phalesio: Anversa*, 1640. *obl.* 4°. **A. 371.**

HODSON (William) Friendship thou charmer of the Mind. *A Favourite Song, etc.* [*London*, 1765?] *s. sh.* fol. **G. 316. (80.)**

From Clime to Clime my Heart does rove. *A Song* ... The Words by Mr. Ingles. [*London*, 1750?] *s. sh.* fol. **G. 316. (81.)**

Say mighty Love and teach my Song. [Song.] *The Words by Dr Wats, etc.* [*London*, 1750?] *s. sh.* fol. **G. 316. a. (30.)**

[Another edition.] Say mighty Love and teach my Song. [Song.] *The Words by Dr. Wats, etc.* [*London*, 1750?] *s. sh.* fol. **G. 316. e. (146.)**

Fourteen Songs with a Glee for two Voices, *etc.* *The Author: Greenwich*, [1785?] *obl.* fol. **E. 63.**

Ye Britons so free. *Song on the Dutch War.* *J. P[reston: London*, 1780?] *s. sh.* fol. **G. 314. (92.)**

HOEBERECHTS (J. L.) A Grand Military Piece, for Four Clarinetts, Two French Horns, Two Bassoons Obligato, and a Serpent...No. 1. [Separate Parts.] *Goulding, Phipps & D'Almaine: London*, [1800?] fol. **h. 3213. k. (7.)**

Overture for the Piano Forte or Harpsichord with an Accompanyment for a Violin [and Violoncello]. [Separate Parts.] *Longman and Broderip: London*, [1786?] fol. **h. 70. (4.)**

A Second Overture for the Piano Forte or Harpsichord, with Accompanyments for a Violin and Violoncello, *etc.* [Separate Parts.] *Printed for the Author: London*, [1787?] fol. **g. 161. c. (4.)**

A Third Overture for the Harpsichord or Piano Forte, for a Violin & Violoncello ad Libitum, *etc.* [Separate Parts.] *Printed for the Author: London*, [1788?] fol. **g. 161. c. (5.)**

La Chasse. A Fourth Overture, for the Piano Forte or Harpsichord, *etc.* *Printed for the Author: London*, [1790?] fol. **g. 272. b. (17.)**

A Fifth Overture for the Piano Forte or Harpsichord, with an Accompaniment for a Flute & Violoncello, *etc.* [Separate Parts.] *Longman & Broderip: London*, [1790?] fol. **g. 272. v. (8.)**

HOEBERECHTS (J. L.) Preludes and Exercises for the Piano Forte. *Printed for W. & D. Galloway: London*, [1800?] fol. **g. 272. w. (9.)**

A Sonata for the Piano-Forte or Harpsichord, in which are Introduced...for the Subjects of the Adagio & last Movement ... Two Favorite Scotch Airs. *A. Bland & Weller: London*, [1800?] fol. **g. 143. (8.)**

Three Sonatas for the Piano Forte or Harpsichord with an Accompanyment for a Violin . . . Opera 1. *Longman and Broderip, for the Author: London*, [1786.] *obl.* fol. **e. 284. a. (8.)**

Three Sonatas for the Piano-Forte or Harpsichord with an Accompaniment for a Violin ad libitum ... Op. III. [Separate Parts.] *Longman and Broderip: London*, [1790?] fol. **g. 161. e. (6.)**

Deux Sonates pour le Forte Piano ou Clavecin ... Op. 4. *Longman and Broderip: London*, [1790?] fol. **g. 272. h. (17.)**

Three Sonatas for the Piano-Forte with an Accompaniment for a Violin...Op. 8. [Separate Parts.] *Longman & Broderip, for the Author: London*, [1796?] fol. **g. 188. (7.)**

Three Sonatas for the Piano Forte, with an Accompaniment for a Violin...Op. IX. [Separate Parts.] *Longman & Broderip: London*, [1796?] fol. **g. 188. (8.)**

Three Sonatas for the Piano Forte with... an Accompaniment for the Violin or Flute, in which are introduced Favorite German Airs...Op. XI. [Separate Parts.] *Goulding, Phipps & D'Almaine: London*, [1800?] fol. **h. 1480. p. (8.)**

[Trio for P. F., Violin and Violoncello.] Sonata. Op. 5. [Separate Parts.] *See* Longman and Broderip. Longman and Broderip's Collection of...Music for the...Piano Forte. No. 6. [1795?] fol. **g. 192. (4.)**

[Trio for P. F., Violin and Violoncello.] Sonata. Op. 6. [Separate Parts.] *See* Longman and Broderip. Longman and Broderip's Collection of ... Music for the ... Piano Forte. No. 10. [1795?] fol. **g. 192. (4.)**

HOËG ( ) *Signor.* Six Sonatas composed in a fine Taste for Two German Flutes with a Bass for the Violoncello or Harpsicord. [Separate Parts.] *Printed for J. Tyther: London*, [1750?] fol. **g. 274. g. (3.)**

HOEGI (Pierre) A Tabular System whereby the Art of Composing Minuets is made so Easy that any Person, without the least knowledge of Musick, may compose ten thousand, all different, *etc.* *Welcker: London*, [1770?] *obl.* fol. **f. 65. b. (5.)**

HOELZLIN (Joseph) Sacrarum Melodiarum Tribus Vocibus Compositarum, *etc.* Media Vox. *Typis Abrahami Wagenmanni : Noribergæ*, 1605. 4°. **D. 990.**

HOENICKE (Johann Friedrich) Samlung der Neuesten Opern Gesenge, im Clavierauszuge gesetzt von Hönicke. Heft 1. *Gestochen von C. Lau : Altona*, [1795?] fol. **G. 611.**
This collection contains songs by Mozart, W. Müller and F. X. Süssmayr.

HOEPNER (Stephan) Stephani Höpneri...Newe Schöne Deutsche vnd Lateinische Gesänge ... auff sonderliche Sontage vnd...Jahr- vnd Danckfeste...auff Orgell vnd Choro, via voce vnd Instrumentis Musicis zugleich vnd Concertweise ... gantz bequem. Nebenst der Historia vom Leiden vnd Sterben ... Jesu Christi auss dem Evangelisten Mathæo mit drey Theilen: und andern, ... mit 4. 5. 6. 7. 8 vnd 12. Stimmen. Discantus. (Altus.) (Tenor.) (Bassus.) (Quinta (Sexta) (Septima) (Octava) Vox.) 8 pts. *Bey Friderich Hartman: [Franckfurt an der Oder,]* 1616. 4°. **B. 43.**

HOERNIGK (Ludwig) Triphyllum Symphoniacum Sacrum, oder Achtzehen aussublichem Choral Fugaliter vnd Concertsweiss gesetzte Evangelische Kirchengesäng, so wohl Instrumentaliter ... als Vocaliter füglich ... zu gebrauchen, alla Musica moderna ... mit 3. Stimmen ... componiret, *etc.* Cantus 1. (Bassus.) 2 pts. *Getruckt durch Matthæum Kempffern, in Verlegung Matthiæ Wörners : Franckfurt am Mayn*, 1628. 4°. **C. 53.**

HOERT. Hort yr Christē vū mercket recht. *Ein Christlich Lied*, vom ampt vū leiden Jesu Christi...Im Thon, Vexilla regis, &c. [Words by] I[ohann] M[atthesius]. *Nicolaus Günther : S. Anneberg*, 1550. 8°. **3437. cc. 33.**

HOFFMAN. *See* Hoffmann.

HOFFMANN (J.) *Miss.* A Duett, for the Harp & Piano Forte, or Two Harps ... Op. 6. *Printed for the Author : London*, [1797?] fol. **g. 192. a. (7.)**

Three Duetts, the First for Two Harps, or one Harp, and one Piano-forte, the other Two for Two Performers on one Piano-forte, *etc.* *Printed for the Author : London*, [1795.] fol. **e. 108. (7.)**

Six Duetts for Two Performers on One Piano Forte, *etc.* *Printed for the Author : London*, [1798?] fol. **g. 131. (7.)**

In Yonder Vale, a New Song...the Words by C. Rickman. *Printed for the Author : London*, 1795. fol. **G. 366. (16.)**

The World. A New Song ... the Words by C. Rickman. *Printed for the Author : London*, [1796?] fol. **G. 366. (61.)**

HOFFMANN (J.) *Miss.* Ye Britons be bold. A Favorite Song ... the Words by Mrs. Duckrell. *Printed for the Author : London*, 1795. fol. **G. 366. (15.)**

HOFFMANN (J. A.) A Collection of Favorite Airs, Marches & Sonatinas for the Harp or Piano Forte...Composed and Selected by J. A. Hoffman. Op. 11th. *Printed for the Author : London*, [1798?] fol. **g. 301. (11.)**

Fourteen Country Dances for the Year 1796 with their Proper Figures, for the Harp or Piano-Forte, *etc.* 1st Book. *Printed for the Author : London*, [1796.] *obl.* 4°. **b. 55. (4.)**

A Sonata for the Harp or Piano Forte with an Accompaniment for a Violin ad libitum, *etc.* [Separate Parts.] *The Author : London*, [1795?] fol. **g. 192. a. (13.)**

A Sonata, for the Harp, or Piano Forte... with an Accompaniment for a Violin, ad Libitum. Op. 16. *Mr. Hoffmann : [London*, 1800?] fol. **h. 114. (1.)**

Three Sonatas for the Harp or Piano Forte with an Accompaniment for a Violin, *etc.* Op. 8. [Separate Parts.] *The Author : London*, [1795?] fol. **g. 192. a. (12.)**

HOFFMANN (J. C. H.) The New German Waltz, arranged with Variations, for the Piano Forte...Op. 3rd. *Mr. Hoffmann : [London*, 1800?] fol. **h. 114. (4.)**

The Prime of Life, arranged as a Rondo for the Piano Forte...Op. 2d. *Mr. Hoffmann : [London*, 1800?] fol. **h. 114. (3.)**

Twelve Waltzes, for the Piano Forte ... Op. 1st. *Mr. Hoffmann : [London*, 1800?] fol. **h. 114. (2.)**

HOFFMANN (Leopold) Première Quartetto pour Flûte, Violon, Taille, et Basse. [Separate Parts.] *Chez J. Betz : London*, [1785?] fol. **g. 413. (14.)**

HOFFMANNUS (Eucharius) Doctrina de Tonis seu Modis Musicis...ex vetustissimis Musicis ... conscripta ab Euchario Hofmanno, *etc.* *Typis Augustini Ferberi : Gryphiswaldiæ*, 1582. 8°. **1042. d. 35. (3.)**

Musicæ practicæ præcepta. In vsum Juventutis conscripta ab Euchario Hoffmanno ... ab authore recognita & tertio edita cum præfatione D. D. Iacobi Rungii, *etc.* (Doctrina de Tonis seu Modis Musicis, *etc.*) 2 pts. *Excudebat Jacobus Wolfius : Hamburgi*, 1588. 8°. **1042. e. 7.**

HOFFMEISTER (Francesco) *See* Hoffmeister (Franz A.)

HOFFMEISTER (Franz Anton) Twelve Airs, arranged as Solos for the Flute, with a Violin Acc^{t} (ad lib.) [Op. 17. Separate Parts.] *C. Wheatstone & Co.: London*, [1800?] fol. **g. 280. f. (11.)**

La Chasse, un grand Sinfonie à plusieurs instruments . . . Oeuvre xiv. [Separate Parts.] *Chez J. Schmitt: Amsterdam*, [1785?] fol. **h. 3210. (16.)**

Concerto pour le Clavecin ou Piano Forte avec l'Accompagnement . . . Oeuvre ii. Libro ii. [Separate Parts.] *Chés J. J. Hummel: Berlin, Amsterdam*, [1785?] fol. **g. 984. (1.)**

Concerto pour le Clavecin ou Piano Forte avec l'Accompagnement . . . Oeuvre ii. Libro iii. [Separate Parts.] *Ches J. J. Hummel: Berlin, Amsterdam*, [1785?] fol. **g. 984. (2.)**

Concerto pour le Clavecin ou Piano Forte avec accompagnement de Deux Violons, Alto & Basse, Deux hautbois, Deux Cors . . .Oeuvre xvi. [Separate Parts.] *Chez W. N. Haueisen: Francfort sur le Mein*, [1790?] fol. **h. 77.**

Trois Duos pour Deux Flutes Traversières . . .Op. 20. [Separate Parts.] *L'Auteur: Vienna*, [1790?] fol. **g. 225. (4.)**

Six Duos Concertants pour deux Flûte-traversière. . .Op. 22. [Separate Parts.] *Chez J. Schmitt: Amsterdam*, [1795?] fol. **g. 421. r. (5.)**

Three Duetts, for Two Flutes . . . Op. 30. [Separate Parts.] *Printed for T. Cahusac: London*, [1800?] fol. **h. 250. b. (4*.)**

Trois Duos concertans pour deux Flûtes. Oeuvre 37. [Separate Parts.] *Chez J. André: Offenbach sur le Main*, [1795?] fol. **g. 280. a. (8.)**

[Trois Duos concertans. Op. 37.] Three Duetts for two German Flutes. [Separate Parts.] *London*, [1800?] fol. **g. 421. p. (5.)**

Six Duetts, for two Flutes, in a Progressive easy Style. . .1st Set. *C. Wheatstone & Co.: London*, [1800?] fol. **g. 280. f. (10.)**

Trois Duos pour Deux Flûtes, tirés sur des Ouvrages de I. Pleyel. . .7^{me} Livre de duo Flûtes. [Separate Parts.] *Chez le S^{r} Sieber: Paris*, [1790?] fol. **g. 421. (18.)**

III Concertante Duetts, for Violin & Tenor. . .Book vi. [Separate Parts.] *Printed for A. Hamilton: London*, [1800?] fol. **g. 421. (4.)**

Three Duetts for a Violin and Violoncello . . .Op. vi. [Separate Parts.] *Longman and Broderip: London*, [1790?] fol. **g. 421. t. (9.)**

HOFFMEISTER (Franz Anton) Trois Duos pour le Violon & Alto Viola, Oeuvre xiii. Liv. i. (Trois Duos . . . Oeuvre xiii. Liv. ii.) 2 Liv. [Separate Parts.] *Chez J. Schmitt: Amsterdam*, [1785?] fol. **g. 421. i. (4*.)**

Six Duetts for a Violin & Tenor. . .Op. 13. [Separate Parts.] *Printed for W. Forster: London*, [1785?] fol. **g. 421. (5.)**

Euch, ihr Herrn mit stolzen Blicken. *See* infra: [*Telemach.*]

Harmonie, pour Deux Clarinettes, Deux Hautbois, Deux Bassons, et Deux Cors. [Separate Parts.] *Broderip & Wilkinson: London*, [1800?] fol. **h. 114. (8.)**

Der Königssohn von Ithaca. *See* infra: [*Telemach Prinz von Ithaca.*]

Quatuor [in B flat] à Deux Violons, Alte et Violoncelle. [Separate Parts.] *An Son Magazin de Musique: Wienne*, [1790?] fol. **h. 3212. g. (3.)**

[Rosalinde.] Overture, *etc.* [P. F.] [*London*, 1800?] fol. **g. 272. b. (18.)** *Pp.* 78–84 *of a collection.*

Samlung Deütscher Lieder für das Forte-Piano, und eine sing stime. Bestehend in zwölf Heften, *etc.* [Heft i.] *In Verlag des Verfassers: Wien*, [1790?] *obl.* fol. **E. 528.**

Simphonia [in C] per Due Violini, Due Oboi, Due Corni, Due Clarini, Tympano, Flauto Traverso Obligato, Viola con Basso doppio. . .N° II. [Separate Parts.] *Chez Guera: Lyon*, [1790?] fol. **h. 3210. (15.)**

Six Solos pour la Flute & le Basse. . . Op. 21. *L'Auteur: Vienne*, [1790?] fol. **g. 221. (8.)**

Trois Sonates pour le Clavecin ou Piano Forte avec un Violon Obligé. . .Oeuvre vi. Libro i. (ii.). 2 Books. [Separate Parts.] *Chez J. J. Hummel: Berlin*, [1787.] fol. **h. 3212. g. (2.)**

Sonata [in A, for Harpsichord, Violin, and Violoncello]. *See* Storace (S.) Storace's Collection of Original Harpsichord Music. Vol. I. N° 6. [1790.] fol. **g. 122.**

Sonata [in F] per Cembalo con accompagnamento di un Flauto o Violino e di un Violoncello. [Separate Parts.] *Presso A. Zatta e Figli: Venezia*, [1790?] *obl.* fol. **f. 8.**

A Periodical Sonata [in G] for the Harpsichord or Piano Forte [and strings], *etc.* *Printed for H. Andrews: London*, [1790?] fol. **g. 272. u. (1.)**

The P. F. part only. According to a MS. note on the title-page this work is from Op. 7.

HOFFMEISTER (Franz Anton) [Telemach Prinz von Ithaca. Selections.] *See* André (J.) Neue Theater-Gesaenge, *etc.* Theil 3, 4. [1797?] *obl.* fol. **E. 59. b.**

—— Euch, ihr Herrn mit stolzen Blicken. Arie, *etc.* *See* Telemach Prinz von Ithaca. [1800?] *obl.* fol. **E. 1766. c. (4.)**

Trois Trios Progressives pour Deux Violons & Violoncelle...Oeuvre xxviii. Lib. ii. [Separate Parts.] *Chès J. J. Hummel: Berlin*, [1795?] fol. **g. 409. a. (4.)**

XXXII. Variations pour Flûte, Violon, Viola et Violoncelle...Oeuvre 52. [Separate Parts.] *Au Magasin de Musique à la Höhe: Bronsvic*, [1800?] fol. **g. 417. a. (4.)**

See Wanhall (J.) Three Duetts ... for two German Flutes ... by Messrs. Vanhall, Demachi and Hoffmeister. [1795?] fol. **g. 421. p. (4.)**

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HOLCOMBE (Henry) Arno's Vale. [Song, words written on the death of The Grand Duke of Tuscany by the Earl of Middlesex.] [*London*, 1740?] *s. sh.* fol. **G. 305. (144.)**

Arno's Vale, *etc.* [Song.] [*London*, 1745.] 8°. **249. c. 15.**

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[Another edition.] Arno's Vale. [Song.] [*London*, 1745?] *s. sh.* fol. **H. 1994. a. (42.)**

[Another edition.] Arno's Vale. [Song.] [*London*, 1750?] *s. sh.* fol. **G. 313. (87.)**

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Gentleman's Magazine, Vol. XXV., p. 227.

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Longman & Broderip: London, [1786.] fol. **H. 139. a. (4.)**

[Another copy.] **H. 1650. (12.)**

Wilmore Castle, a Comic Opera, in two Acts ..the Poetry by Dr. Houlton. Op. 96. *E. Riley: London,* [1800.] fol. **H. 139. a. (1.)**

[Another copy.] **G. 239. a. (4.)**

A Word to Wives, or the Cryer's Sequel; the favorite Musical Entertainment performing...at Vaux-Hall-Gardens, by Mr. Arrowsmith, Mrs. Weichsell, Mrs. Kennedy and Mrs. Wrighten...Op. 41.

Printed for T. Skillern: London, [1785?] fol. **H. 139. a. (8.)**

2. COLLECTION OF SONGS.

a. Vauxhall and Marylebone Collections.

A Collection of Songs sung by Mr. Vernon and Mrs. Weichsel at Vauxhall and Mrs. Vincent at Marybon Gardens. Book I. (II.) 2 pts.

Printed for C. and S. Thompson: London, [1768?] fol. **H. 1651. d. (4.)**

[Another copy.] **G. 807. a. (6.)**

A Collection of Favourite Songs sung at Marybon Gardens by Miss Froud and Mr. Taylor...Book IV. 1768.

Printed for C. and S. Thompson: London, [1768.] fol. **H. 1651. d. (5.)**

HOOK (JAMES) A Collection of Favourite Songs sung at Vauxhall by Mr. Vernon and Mrs. Weichsel ... Book V. 1768.

Printed for C. and S. Thompson: London, [1768.] fol. **H. 1651. d. (5*.)**

A Collection of Favourite Songs sung at Marybon Gardens by Miss Froud and Mr. Phillips. Book VI.

Printed for C. and S. Thompson: London, [1769.] fol. **H. 1651. d. (6.)**

[Another copy.] **G. 807. a. (5.)**

A Collection of Favourite Songs sung at Vaux Hall by Mrs. Weichsell...1769. *Welcker: London,* [1769.] fol. **H. 1651. d. (7.)**

The Favourite Songs sung at Vaux Hall by Mr. Vernon and Mrs. Weichsell. To which is added y^e^ Celebrated hunting Song sung at Marybone Gardens by Mr. Reynhold. *Welcker: London,* [1770?] fol. **H. 1651. d. (2.)**

A Collection of Songs and a Cantata sung at Vaux-Hall and Marybone Gardens... 1772. *Welcker: London,* [1772.] fol. **H. 1651. d. (8.)**

A fourth Collection of Vauxhall Songs and Cantatas in which...are the favorite Songs Under the Greenwood Tree and Down the Burn Davy love. *Welcker: London,* [1773.] fol. **H. 1651. d. (1.)**

A Collection of Songs sung by Mr. Vernon, Mrs. Weichsell, and Miss Wewitzer, at Vaux Hall Gardens, to which is added the Favourite Cantata of Amphitrion... 1773. *Printed for C. and S. Thompson: London,* 1773. fol. **H. 1651. d. (9.)**

A Collection of Songs sung by Mr. Vernon, Mrs. Weichsell, Mrs. Hudson & Miss Jameson, at Vaux-Hall-Gardens...1774.

Printed for C. & S. Thompson: London, [1774.] fol. **H. 1651. d. (10.)**

A Second Collection of Songs sung by Mr. Vernon, Mrs. Hudson, and Miss Jameson, at Vaux Hall, and Mr. Du Bellamy and Mrs. Ward, at Marybone Gardens;...1774.

Printed for C. & S. Thompson: London, [1774.] fol. **H. 1651. d. (11.)**

A Fifth Collection of Songs and a Cantata sung at Vauxhall by Mrs. Weichsell & Mrs. Hudson...1774. *Welcker: London,* [1774.] fol. **H. 1651. d. (12.)**

[Another copy.] **H. 1651. d. (13.)**

A Collection of Songs, sung by Mr. Vernon, Mrs. Weichsell, and Miss Jameson, at Vaux-Hall- Gardens...1775.

Printed for C. and S. Thompson: London, [1775.] fol. **H. 1651. d. (14.)**

A Sixth Book of Songs sung by Mr. Vernon, Mrs. Weichsell & Miss Jameson at Vaux-Hall in which are the favorite Ballad of Hook or by Crook and the Hunting Song...1775. *Welcker: London,* [1775.] fol. **H. 1651. d. (15.)**

HOOK (James) A Collection of Songs, sung by Mr. Vernon, Mrs. Weichsell, and Mrs. Hudson, at Vaux-Hall-Gardens ... 1776. *Printed for C. and S. Thompson: London*, [1776.] fol. **H. 1651. d. (16.)**

A Collection of Songs sung by Mr. Vernon, Mrs. Weichsell, Mrs. Wrighten, and Mrs. Warral, at Vaux-Hall-Gardens...1777. *Printed for C. and S. Thompson: London*, [1777.] fol. **H. 1651. e. (1.)**

A Second Collection of Songs sung by Mr. Vernon, Mrs. Weichsell and Mrs. Wrighten, at Vaux-Hall-Gardens.. 1777. *Printed for W. Randall: London*, [1777.] fol. **H. 1651. e. (2.)**

A Collection of Songs sung by Mr. Vernon, Mrs. Weichsell, Mrs. Wrighten, and Miss Thornton, at Vaux-Hall-Gardens...1778. *Printed for S. & A. Thompson: London*, [1778.] fol. **H. 1651. e. (3.)**

A Second Collection of Songs sung by Mr. Vernon, Mrs. Weichsell, Mrs. Wrighten, and Miss Thornton, at Vaux-Hall-Gardens ...1778. *Printed for S. & A. Thompson: London*, [1778.] fol. **H. 1651. e. (4.)**

A Third Collection of Songs sung by Mr. Vernon, Mrs. Weichsell, Mrs. Wrighten & Miss Thornton at Vaux-Hall-Gardens likewise the favorite Song of the Yellow hair'd Laddie sung by Mrs. Farrell at Ranelagh ... 1778. *J. Blundell: London*, 1778. fol. **H. 1651. e. (5.)**

A Collection of Songs sung by Mr. Vernon, Mrs. Weichsell, Mrs. Wrighten, & Miss Thornton, at Vaux-Hall-Gardens...1779. *Printed for S. A. & P. Thompson: London*, [1779.] fol. **H. 1651. e. (6.)**

A Second Collection of Songs sung by Mr. Vernon, Miss Thornton, and Mrs. Wrighten, at Vauxhall Gardens...1779. *Printed for Wm. Napier: London*, [1779.] fol. **H. 1651. e. (7.)**

A Collection of Songs sung by Mr. Vernon, Mrs. Weichsell, Mrs. Wrighten, and Miss Thornton, at Vaux-Hall-Gardens...1780. *Printed for S. A. & P. Thompson: London*, [1780.] fol. **H. 1651. e. (8.)**

[Another copy.] **H. 1248. (2.)**

A Second Collection of Songs sung by Mr. Vernon, Mrs. Weichsell, Mrs. Wrighten, and Miss Thornton, at Vaux Hall-Gardens ...1780. *Printed for S. A. & P. Thompson: London*, [1780.] fol. **H. 1651. e. (9.)**

A Collection of Songs sung by Mr. Vernon, Mrs. Weichsell, Mrs. Wrighten, & Mrs. Kennedy, at Vaux-Hall-Gardens...1781. *Printed for S. A. & P. Thompson: London*, [1781.] fol. **H. 1651. e. (11.)**

HOOK (James) A Collection of Songs sung by Mr. Vernon, Mrs. Wrighten, and Mrs. Kennedy at Vauxhall-Gardens. 1781. *Printed for T. Skillern: London*, [1781.] fol. **H. 1651. e. (10.)**

A Collection of Songs sung by Mrs. Weichsell, Mrs. Wrighten, & Mrs. Kennedy at Vaux-Hall-Gardens...1782. *Printed for S. A. & P. Thompson: London*, [1782.] fol. **H. 1651. e. (12.)**

A Collection of Songs sung by Mrs. Cubitt, Mrs. Wrighten, Mrs. Weichsell and Mrs. Kennedy at Vauxhall-Gardens. 1782. *Printed for T. Skillern: London*, [1782.] fol. **H. 1651. e. (13.)**

A Collection of Songs sung by Mrs. Weichsell, Mrs. Wrighten & Mrs. Kennedy at Vaux-Hall-Gardens, and by Mr. King at Ranelagh;...1783. *Printed for S. A. & P. Thompson: London*, [1783.] fol. **H. 1651. e. (14.)**

A Second Collection of Songs sung by Mrs. Weichsell, Mrs. Wrighten and Mrs. Kennedy, at Vaux-Hall-Gardens; ... 1783. *J. Preston: London*, [1783.] fol. **H. 1651. e. (15.)**

A Favourite Collection of Songs sung by Mr. Arrowsmith, Mrs. Weichsell, Mrs. Wrighten & Mrs. Kennedy at Vaux-Hall-Gardens...1784. *Printed for S. A. & P. Thompson: London*, [1784.] fol. **H. 1651. e. (16.)**

A Second Collection of Songs sung by Mr. Arrowsmith, Mrs. Weichsell, Mrs. Wrighten, & Mrs. Kennedy at Vaux-Hall-Gardens...1784. *J. Preston: London*, 1784. fol. **H. 1651. e. (17.)**

A Favourite Collection of Songs sung by Mr. Arrowsmith, Mrs. Weichsell, Mrs. Wrighten and Mrs. Kennedy at Vaux-Hall-Gardens...1785. *Printed for S. A. & P. Thompson: London*, [1785.] fol. **H. 1651. e. (18.)**

A Second Collection of Songs sung by Mrs. Weichsell, Mrs. Wrighten and Mrs. Kennedy at Vaux-Hall-Gardens...1785. *J. Preston: London*, [1785.] fol. **H. 1651. e. (19.)**

A Favorite Collection of Songs, sung by Mr. Incledon, Miss Poole, Miss Bertles, Miss Newman and Miss Leary, at Vaux-Hall-Gardens...1787. *Printed for S. A. & P. Thompson: London*, [1787.] fol. **G. 799. (10.)**

A Second Collection of Songs sung by Miss Leary, Miss Bertles, Miss Newman, & Miss Poole, at Vauxhall Gardens... 1787. *Preston: London*, [1787.] fol. **G. 378. a. (6.)**

HOOK (JAMES) A Favorite Collection of Songs, sung by Mr. Incledon, Miss Poole, Miss Bertles, Mrs. Stewart, Mrs. Iliff, and Miss Leary, at Vaux-Hall-Gardens...1788. *Printed for S. A. & P. Thompson: London*, [1788.] fol. **G. 378. a. (7.)**

A Second Collection of Songs sung by Miss Leary, Miss Bertles, Miss Poole, Mrs. Stuart, Mrs. Iliff & Mr. Incledon, at Vauxhall Gardens...1788. *Preston: London*, [1788.] fol. **G. 378. a. (8.)**

A Second Collection of Songs, sung by Mr. Incledon, Mr. Darley, Mrs. Martyr, Miss Poole, and Miss Leary, at Vauxhall Gardens...1789. *Preston & Son: London*, [1789.] fol. **G. 805. (36.)**

A Favorite Collection of Songs sung by Mrs. Leaver, Miss Leary, Miss Newman, Mr. Page and Mr. Darley at Vaux-Hall Gardens,...1790. *Printed for S. A. & P. Thompson: London*, 1790. fol. **G. 379. b. (6.)**

A Second Collection of Songs sung by Miss Leary, Miss Newman, Mrs. Leaver, Mr. Page and Mr. Darley, at Vauxhall... 1790. *Preston & Son: London*, 1790. fol. **G. 379. b. (7.)**

A Collection of favorite Songs sung by Mr. Darley, Mr. Duffy, Miss Leary, Miss Milne & Mrs. Addison at Vauxhall Gardens ...1791. Book 1st. *A. Bland: London*, [1791.] fol. **G. 379. b. (8.)**

A Second Collection of Songs, sung by Miss Leary, Miss Milne, Mrs. Addison, Mr. Duffey & Mr. Darley at Vauxhall ...1791. *Preston & Son: London*, 1791. fol. **G. 379. b. (9.)**

A Third Collection of Songs, sung by Miss Milne, Mrs. Addison, Mr. Darley, & Mr. Duffey at Vauxhall; ... 1791. *Harrison and Co.: London*, [1791.] fol. **G. 363. (14.)**

A Collection of favorite Songs sung by Mr. Darley, Mr. Clifford, Miss Leary, Miss Milne & Mrs. Addison, at Vauxhall Gardens...1792. Book 1st. *A. Bland: London*, [1792.] fol. **G. 379. b. (10.)**

A Second Collection of Songs, sung by Miss Leary, Miss Milne, Mrs. Addison, Mr. Clifford, Mr. Darley, and Master Shepperd, at Vauxhall,...1792. *Preston & Son: London*, [1792.] fol. **G. 379. b. (11.)**

A Collection of Favorite Songs sung by Mr. Darley, Mr. Clifford, Mrs. Franklin, Miss Milne, Mrs. Addison & Mrs. Mountain at Vauxhall Gardens...Book 1st. 1793. *A. Bland & Weller: London*, [1793.] fol. **G. 379. (1.)**

HOOK (JAMES) The Favorite Songs sung at Vauxhall Gardens, by Mrs. Mountain, Miss Milne, Mrs. Addison, Mrs. Franklin, Mr. Clifford, Mr. Darley, and Master Phelps...Book 2d. 1793. *Preston & Son: London*, [1793.] fol. **G. 379. (2.)**

A Collection of Favorite Songs sung by Mr. Dignum, Mr. Taylor, Mr. Franklin, Miss Milne, Master Phelps, & Mrs. Mountain, at Vauxhall Gardens ... Book 1st. 1794. *A. Bland & Weller: London*, [1794.] fol. **G. 379. (3.)**

The Favorite Songs; sung at Vauxhall Gardens by Mrs. Mountain, Mrs. Franklin, Miss Milne, Master Phelps, Mr. Taylor & Mr. Dignum...Book II. 1794. *Preston & Son: London*, [1794.] fol. **G. 379. (4.)**

A Collection of Favorite Songs sung by Mr. Dignum, Mr. Taylor, Mrs. Franklin, Miss Milne, Master Welsh & Mrs. Mountain, at Vauxhall Gardens ... Book 1st. 1795. *A. Bland & Weller: London*, [1795.] fol. **G. 379. (5.)**

The Favorite Songs sung at Vauxhall Gardens, by Mrs. Mountain, Miss Milne, Mrs. Franklin, Mr. Dignum, Mr. Taylor, and Master Welsh...Book 2d. 1795. *Preston & Son: London*, [1795.] fol. **G. 379. (6.)**

A Collection of Favorite Songs sung by Mr. Dignum, Mr. Denman, Mrs. Franklin, Master Welsh, & Mrs. Mountain at Vauxhall Gardens...Book 1st. 1796. *A. Bland & Weller: London*, [1796.] fol. **G. 379. (7.)**

The Favorite Songs sung at Vauxhall Gardens by Mrs. Mountain, Mrs. Franklin, Master Welsh, Mr. Denman & Mr. Dignum...Book II. 1796. *Preston & Son: London*, [1796.] fol. **G. 379. (8.)**

A Collection of Favorite Songs sung by Mr. Dignum, Mr. Denman, Mrs. Franklin, Master Welsh, & Mrs. Mountain, at Vauxhall Gardens,...Book 1st. 1797. *A. Bland & Weller: London*, [1797.] fol. **G. 379. (9.)**

Second Collection of Favorite Songs sung by Mr. Dignum, Mr. Denman, Mrs. Franklin, & Mrs. Mountain, at Vauxhall Gardens...1797. *A. Bland & Weller: London*, [1797.] fol. **G. 379. (10.)**

A Collection of Favorite Songs, sung by Mr. Dignum, Mr. Denman, Mrs. Franklin, the Two Miss Howells, & Mrs. Mountain, at Vauxhall Gardens...Book 1st. 1798. *A. Bland & Weller: London*, [1798.] fol. **G. 295. (1.)**

HOOK (JAMES) [A Collection of Favorite Songs, sung ... at Vauxhall Gardens ... Book 2nd. 1798.] [*A. Bland & Weller: London*, 1798.] fol. **H. 1651. (1.)**
Wanting the title-page.

A Collection of Favorite Songs sung by Mr. Dignum, Mr. Denman, Mrs. Franklin, Master Gray, Miss Howells, & Mrs. Mountain, at Vauxhall Gardens...1799. Book 1st. *A. Bland & Weller: London*, 1799. fol. **G. 806. b. (55.)**

[Second Collection of Favorite Songs sung ...at Vauxhall Gardens...1799.] [*A. Bland & Weller: London*, 1799.] fol. **H. 1651. (2.)**
Wanting the title-page.

A Collection of Favorite Songs sung by Mr. Dignum, Mr. Denman, Mrs. Franklin, Master Gray, Miss Howells, Miss Sims & Mrs. Cooke at Vauxhall Gardens ... Book 1st. 1800. *A. Bland & Weller: London*, [1800.] fol. **G. 378. a. (9.)**

[Second Collection of Favorite Songs sung ...at Vauxhall Gardens...1800.] [*A. Bland & Weller: London*, 1800.] fol. **H. 1651. (4.)**
Wanting the title-page.

b. Other Collections.

The Anchoret, a favorite Collection of Airs, adapted for the Voice, and Piano Forte...Op. LXIX. *Longman and Broderip: London*, [1792?] fol. **G. 363. (15.)**

[Another copy.] **H. 139. a. (12.)**

The Aviary, a collection of Sonnets... adapted for the Voice & Harpsichord, or Harp, Violin or German Flute. *Printed for S. A. & P. Thompson: London*, [1790?] *obl.* fol. **E. 98. (5.)**

[Another edition.] The Aviary, *etc.* *Printed for Henry Thompson: London*, [1800?] *obl.* fol. **E. 98. b. (9.)**

Six English Canzonetts for two and three Voices ... Op. XVIII. *Printed for C. and S. Thompson: London*, [1780?] *obl.* 4°. **a. 140. (3.)**

A Christmas Box containing the following Bagatelles Goosy Goosy Gander See Saw Margey Daw...Set to music by Mr. Hook. *A. Bland & Weller: London*, [1795?] fol. **G. 352. (23.)**

Second Volume of Christmas Box, *etc.* *A. Bland & Weller: London*, [1797?] fol. **G. 379. c. (7.)**

Hook's Original Christmas Box. Vol. III., *etc.* Op. 86. *Bland & Weller: London*, [1800?] fol. **G. 379. c. (8.)**

HOOK (JAMES) A Collection of New English Songs sung at the New Theatre at Richmond by Mr. Fawcett, Mr. Smith & Miss Slack and also a Song sung at Ranelagh by Mr. Fawcett...Opera Prima. *Printed for C. & S. Thompson: London*, [1767?] fol. **H. 1651. d. (3.)**

The Days of Delight, a Collection of Canzonets, for one and two Voices, with an Accompaniment for the Harp or Piano Forte ... Opera 98. *Printed for the Composer: London*, [1795?] fol. **H. 1651. c. (62.)**

[Another edition.] The Days of Delight ...Opera 98. *Bland & Weller: London*, [1800?] fol. **G. 805. j. (32.)**

Six Vocal Duetts with an Accompaniment for the Harp or Piano Forte ... Opera 93. *Bland & Weller: London*, [1800?] fol. **G. 379. b. (5.)**

The Hours of Love, a Collection of Sonnets, containing Morning, Noon, Evening, and Night ... Adapted for the Voice, Harpsichord, Violin, or German-Flute. A New Edition. *S. A. & P. Thompson: London*, [1782?] *obl.* fol. **E. 271. (8.)**

[Another edition.] The Hours of Love, *etc.* *Printed for S. A. & P. Thompson: London*, [1783?] *obl.* fol. **E. 98. b. (10.)**

[Another copy.] **E. 91. (4.)**

The Minstrel. A Collection of Songs [the words] selected from the Reliques of Ancient Poetry...Book I. Op. XXXI. *J. Preston: London*, [1784.] fol. **H. 1650. (10.)**

[Another copy.] **H. 139. a. (14.)**

The Monthly Banquet of Apollo, Containing Songs, Duets, Trios, Rondeaus, Canzonets, Catches, Glees, &c. All composed by Mr. Hook and never before published. *Printed for Harrison & Co.: London*, 1796. 4°. **E. 98. a.**
'Opera 48' is added in manuscript on the title-page.

The New Hours of Love, a Collection of Canzonetts...particularly Adapted for the Harp or Piano Forte, with an Accompaniment for the Violin or German Flute ... The Words by a Lady. Opera 91. *L. Lavenu: London*, [1800?] *obl.* fol. **E. 98. b. (11.)**

[Another edition.] The New Hours of Love, *etc.* *Bland & Weller: London*, [1800?] *obl.* fol. **E. 98. (4.)**

Petra[r]ch's Sonnets translated ... by different Hands ... Opera LX. *Printed for J. Dale:* [1792?] *obl.* fol. **E. 98. b. (6.)**

[Another copy.] **D. 392. (7.)**

HOOK (James) The Seasons, a Collection of Pastorals . . . Opera xxix. [Songs, words by T. Brerewood.]
Printed for S. A. & P. Thompson : London, [1783?] fol. **H. 139. a. (13.)**
[Another copy.] **H. 1650. (9.)**

The Wreath, a Collection of Arietts for the Voice and Harpsichord . . . Op. 52.
Longman & Broderip : London, [1788.] *obl.* fol. **E. 98. b. (1.)**
[Another copy.] **E. 271. (9.)**

3. Single Songs, Solo Cantatas, Dialogues, Glees and Songs introduced in Plays.

Adieu ma Liberté. A favorite Ballad sung by Mr. Incledon, at Vauxhall Gardens, *etc.* [Full Score.] *Longman and Broderip : London*, [1790?] fol. **G. 363. (13.)**

Adieu ma Liberté. A favourite New Song, *etc.* *J. Lee : Dublin*, [1790?] *s. sh.* fol. **H. 1601. b. (57.)**

Adieu to Delight, a Favorite Song sung by Master Phelps, at Vauxhall . . . Written by Mrs. Plowden. [Full Score.]
A. Bland & Weller : London, [1794?] fol. **H. 1651. c. (28.)**

Ah gentle Hope, a Favorite Sonnett from the Children of the Abbey. Written by Mr. Roch. *Longman, Clementi & Compy : London*, [1800?] **G. 805. j. (33.)**

Ah! where can one find a True Swain? A New Song. Sung by Miss Wewitzer, at Vauxhall, *etc.* [*London*, 1773.] *s. sh.* 4°. **159. n. 5.**
The London Magazine, Aug., 1773.

The Albion, the Pride of the sea. [Song.] Sung . . . by Mr. Denman, at Vauxhall Gardens . . . The Words by Dr. Houlton.
Bland & Weller : London, [1800.] fol. **H. 2818. a. (70.)**
From Book II. of Hook's 1800 *Collection.*

All on Board of a Man of War. A Favorite Song, sung by Mr. Dignum, at Vauxhall Gardens . . . Written by Mr. Upton.
A. Bland & Weller : London, [1796.] fol. **H. 1651. b. (37.)**

Allen Brooke of Wyndermer. *See* Say.

Say, have you in the village seen . . . Song, *etc.* [Music by J. Hook.]
[1785?] *s. sh.* fol. **H. 1601. b. (73.)**

Alone beside a stream, a Favorite Song sung by Miss Howells, at Vauxhall Gardens . . . The Words by a Lady. [Full Score.]
Bland & Weller : London, [1799?] fol. **H. 1651. c. (24.)**

Alone by the Light of the Moon. A favourite New Song. *John Lee : Dublin*, [1785?] *s. sh.* fol. **H. 1601. b. (74.)**

Alone by the Light of the Moon. *See* Day.

The Day is departed, *etc.* [By J. Hook.]
[1790?] fol. **H. 2831. (33.)**

HOOK (James) Along the Flow'r invested Shore. A Favorite Song, sung by Mr. Denman, at Vauxhall Gardens . . . Written by Mr. Edwin of Norwich.
A. Bland & Weller : London, [1797.] fol. **H. 1651. b. (43.)**

Anna; or, the Adieu. [Song.] Sung at Vauxhall, by Mr. Incledon . . . The Words by Mr. Harrison. *Printed for Harrison & Co. : London*, [1790?] fol. **H. 1651. a. (11.)**

[Another edition.] Anna; or the Adieu. Ballad, *etc.* *Preston : London*, [1800?] fol. **G. 806. f. (38.)**

Arden's Banks. [Song.] Sung by Mrs. Kennedy at Vauxhall. *Printed for S. A. & P. Thompson : London*, [1783?] *s. sh.* fol. **G. 311. (160.)**

Arise, Britannia, smiling rise, A Favorite Song, sung by Mr. Dignum, at Vauxhall Gardens . . . The Words by a Lady.
Bland & Weller : London, [1797.] fol. **G. 810. (33.)**
[Another copy.] **H. 1651. b. (12.)**

Ask not the Cause, & I'll give you a Toast. A Glee and Catch, *etc.*
Bland & Weller : London, [1800?] fol. **H. 1651. c. (50.)**
[Another copy.] **G. 379. c. (3.)**

Away to the Woodlands away. A Favorite Glee for 3 Voices, *etc.* *A. Bland : London*, [1791.] fol. **H. 1651. c. (56.)**
[Another copy.] **G. 239. b. (1.)**

Ballanden's Braes. A Scotch Ballad . . . Words by P. Robinson. *Printed for Harrison & Co. : London*, [1790?] fol. **H. 1651. b. (75.)**

The Banks of the Shannon, a Favourite Song, sung by Mrs. Kennedy at Vaux-Hall Gardens. *Printed for S. A. & P. Thompson : London*, [1783?] fol. **G. 297. (31.)**
From the 1*st Collection of Hook's Vauxhall Songs for* 1783.
[Another copy.] **G. 296. (20.)**

The Banks of Swale, a Favourite Scotch Song sung by Mrs. Kennedy at Vaux-Hall-Gardens, *etc.* *J. Preston : London*, [1780?] fol. **H. 1994. d. (25.)**

[Another edition.] The Banks of Swale, *etc.* *E. Rhames : Dublin*, [1780?] *s. sh.* fol. **H. 1601. b. (47.)**

The Barley Mow. [Song.] Sung by Mrs. Wrighten. [*London*, 1783?] *s. sh.* fol. **G. 306. (155.)**

Be merry and wise, a New Song, sung by Mr. Townshend, at Vauxhall Gardens.
Bland & Weller : London, [1800?] fol. **H. 1651. b. (6.)**
A different song from that with the same name in Hook's Vauxhall Songs for 1781.

HOOK (James) The Beau's of the Year Ninety Nine, a New Song, sung by Mrs. Mountain, at Vauxhall Gardens, *etc.*
Bland & Weller: London, [1799.] fol. **H. 1651. b. (41.)**

[Another copy.] **G. 796. (16.)**

The Beauty of the Mind. A favorite song, sung by Mrs. Addison at Vauxhall Gardens... The Words by Mr. Addison.
Longman & Broderip: London, [1792?] fol. **G. 239. b. (15.)**

Believe my Sighs. *The Favourite Scotch Song.* Sung by Mr. Vernon at Vauxhall-Gardens. [*London*, 1772.] *s. sh.* 4°.
159. n. 4.
The London Magazine, Nov., 1772.

—— [For editions published anonymously:] *See* Believe.

Ben of Sheerness. A Favourite Sea Song. Sung ... by Mr. Dignum at Vauxhall-Gardens ... Written by Major Topham.
A. Bland & Weller: London, [1797.] fol. **H. 1651. b. (17.)**

Beneath a green shade a lovely young Swain. *The Braes of Balladine.* A favourite Scotch Song, sung by Mrs. Hudson at Vauxhall, *etc.* [Words by Dr. Blacklock.] [*London*, 1774.] *s. sh.* 4°.
159. n. 6.
The London Magazine, June, 1774.

Beneath a green shade a lovely young Swain. *The Favorite Song* sung by Miss Brown in the Scheming Lieutenant.
C[harles and] S[amuel] T[hompson: London, 1775?] *s. sh.* fol. **G. 306. (194.)**

[Another edition.] Beneath a green shade a lovely young Swain, *etc.* [*London*, 1780?] *s. sh.* fol. **H. 2818. (25.)**

Best of a'. [Song, words by A. Ramsay.] Sung by Mrs. Wrighten at Vauxhall.
S[amuel and] A[nn] T[hompson: London, 1778?] *s. sh.* fol. **G. 312. (126.)**

The Birth of the Rose, A Favorite Song, sung by Mr. Denman, Vauxhall Gardens ... Words by Mr. Goodwin. *Bland & Weller: London*, [1800?] fol. **H. 1651. b. (27.)**

The Black-Bird. [Song.] Sung ... by Master Welsh at Vauxhall Gardens ... Words by Mr. Upton. [Full Score.]
A. Bland & Weller: London, [1794?] fol. **H. 1651. c. (21.)**

Black-ey'd Fanny. A favourite Song, sung by Mr. Page at Vauxhall ... The Words by Mr. Upton. *Longman and Broderip: London*, [1795?] fol. **H. 1651. b. (53.)**

Blest Hero who in Peace & War.
See infra: [*The Sultan.*]

HOOK (James) Bonny Charley. A favorite Scotch Song, sung at Vauxhall, by Miss Leary ... The Words by Mr. Upton.
Longman and Broderip: London, [1790?] fol. **H. 1651. b. (55.)**

[Another copy.] **G. 239. b. (12.)**

[Another copy.] **G. 805. m. (23.)**

The Bonny Collier's Daughter, a Favorite New Song. Sung ... by Mr. Dignum at Vauxhall Gardens, *etc.* *A. Bland & Weller: London*, [1795.] fol. **H. 1651. a. (31.)**

The Breakfast. [Song,] ... Words by P. Robinson. *Harrison and Co.: London*, [1790?] fol. **H. 1651. b. (74.)**

Bright Phœbus has mounted the Chariot of Day. A favourite Hunting Song, sung by Mr. King at Ranelagh, and Mr. Dignum at Drury Lane Theatre.
Printed for S. A. & P. Thompson: London, [1790?] fol. **G. 806. b. (56.)**

[Another edition.] Bright Phœbus has mounted the Chariot of Day. A favorite Hunting-Song, sung by Mr. Dignum at Drury-Lane Theatre, *etc.*
Printed for S. A. & P. Thompson: London, [1790?] fol. **H. 1651. a. (3.)**

The British Fair with Three Times Three. A Favorite Song, sung by Mr. Taylor... at Vauxhall-Gardens, *etc.*
A. Bland & Weller: London, [1794.] fol. **H. 1651. a. (21.)**

British Loyalty, or King, Lords, & Commons, a Favorite Song. The Words by Mr. Vint. *A. Bland & Weller: London*, [1794.] fol. **H. 1651. a. (25.)**

Britons be valiant. [Song.] Sung by Mr. Darley, at Vauxhall... The Words by Mr. Wolfe. *Preston & Son: London*, [1790.] fol. **G. 807. b. (32.)**

[Another copy.] **H. 1651. a. (9.)**

Britons struck Home, led the Way by Lord Howe, a Favorite Song, sung ... at Vauxhall Gardens... The Words by Mr. Upton. *A. Bland & Weller: London*, [1794.] fol. **H. 1651. a. (28.)**

The Captive Queen, a Favorite New Song, as now Singing at the Principal Concerts, *etc.* [Full Score.] *A. Bland & Weller: London*, [1793.] fol. **H. 1651. c. (19.)**

[Another copy.] **H. 2821. (16.)**

The Carnation. A favorite Ariette.
Longman and Broderip: London, [1790?] fol. **H. 1651. b. (56.)**

Cecilia. [Song.] [*London*, 1785?] fol. **G. 297. (19.)**

Come buy my Water Cresses. A Favorite Song, sung by Master Phelps at Vauxhall ... Written by Mr. Upton. [Full Score.]
A. Bland & Weller: London, [1793?] fol. **H. 1651. c. (29.)**

HOOK (JAMES) Come follow me my only dear! A Favorite Song, sung by Miss Capper, at Ranelagh. *E. Riley: London*, [1800?] fol. **H. 1651. b. (78.)**

Come live with me and be my Dear. A Favorite Glee for Three Voices. Sung... at Vauxhall Gardens. *A. Bland & Weller: London*, [1796.] fol. **H. 2832. p. (42.)**

[Another copy.] **G. 379. c. (11.)**

[Another copy.] **H. 1651. c. (49.)**

Come my fair one let us stray. A Favorite Rondo. *G. Goulding: London*, [1785?] fol. **G. 793. (14.)**

Come rouze Brother sportsmen. *A Hunting Song*, sung by Mr. Fawcet at Richmond. *See* COME. Come rouze Brother sportsmen, *etc.* [By J. Hook.] [1767?] fol. **H. 1994. a. (145.)**

Content and a Cot, a favorite New Song, sung by Mr. Darley, at Vauxhall ... the words by Mr. Harrison. *Printed for Harrison & Co.: London*, [1790?] fol. **G. 239. b. (24.)**

[Another copy.] **H. 1651. b. (72.)**

The Convention of the Gods, a favorite Song sung at the Association, held at the Crown & Anchor in the Strand; written by Mr. Simpson. *T. Skillern: London*, [1791.] fol. **G. 363. (7.)**

Corn Riggs are bonny. [Song.] Sung by Miss Jameson at Vauxhall. *See* MY. My Patie is a Lover gay, *etc.* [Music by J. Hook.] [1775?] *s. sh.* fol. **G. 310. (126.)**

The Cottage Boy. A New Song, sung by Master Gray, at Vauxhall Gardens... The Words by Mr. Anderson. *Bland & Weller: London*, [1800?] fol. **H. 1651. b. (4.)**

The Cottage in the Grove. A Favorite Song, sung by Mr. Dignum, at Vauxhall Gardens... The Words by a Lady. *A. Bland & Weller: London*, [1796.] fol. **H. 1651. c. (17.)**

The Country Courtship, a Pastoral Dialogue, and a favorite Hunting Duet, perform'd at Sadlers Wells. 1772... Adapted for the Harpsichord, Violin, German flute & Guittar. [Opera 2.] *John Johnston: London*, [1772.] fol. **H. 1651. (26.)**

The Crops. A favorite Song, sung by Mr. Dignum at Vauxhall Gardens. Written by M. P. Andrews. *A. Bland & Weller: London*, [1796.] fol. **H. 1651. b. (13.)**

Cruel Peggy [Song,] sung by Mr. Darley ... at Vauxhall Gardens. *Preston & Son: London*, [1790?] fol. **H. 1651. b. (68.)**

The Celebrated Crying and Laughing Song. *Printed for S. and A. Thompson: London*, [1778.] fol. **G. 239. b. (3.)**

HOOK (JAMES) The Daisied mead once Laura stray'd, [Song,] *etc.* *Preston: London*, [1785?] fol. **H. 1651. a. (2.)**

Damon and Delia. A Cantata, sung by Mrs. Weichsell at Vauxhall. [*London*, 1775?] fol. **G. 295. b. (2.)**

[Daphne and Amintor.] How softly blew the Southern Breeze. A favorite Song sung by Miss Howells, in Daphne and Amintor. *W. Hodsoll: London*, [1800?] fol. **H. 1651. c. (1.)**

The words of this song are not in I. Bickerstaffe's 'Daphne & Amintor,' produced at Drury Lane in 1765.

Dear little Cottage Maiden. A Favorite Song sung by Master Phelps at Vauxhall Gardens ... Written by Mr. Upton. *A. Bland & Weller: London*, [1795?] fol. **H. 1651. a. (20.)**

The Death of Auld Robin Gray and Jenny's Happy Return, a favorite Scotch Ballad sung by Mrs. Kennedy at Vauxhall Gardens. *Longman & Broderip: London*, [1785?] fol. **G. 296. (10.)**

[Another edition.] The Death of Auld Robin Gray and Jenny's Happy Return, *etc.* *Longman and Broderip: London*, [1785?] fol. **H. 1651. b. (62.)**

The Death of Robin Gray. [Song.] Sung by Mrs. Kennedy in London. *John Lee: Dublin*, [1785?] *s. sh.* fol. **H. 1601. a. (70.)**

Diana. "Hark, hark from the Woodlands." A favourite Hunting Song sung by Miss Leary at Vauxhall Gardens. *Printed for S. A. & P. Thompson: London*, [1790?] fol. **H. 2835. a. (32.)**

Diana. A Favourite Hunting Cantata. *See* WHEN. When chearfull Day began to dawn, *etc.* [1780?] fol. **H. 1601. a. (87.)**

Diana. A favorite Hunting Cantata, sung by Mrs. Kennedy at Vauxhall Gardens, *etc.* *Longman & Broderip: London*, [1785?] fol. **G. 239. b. (4.)**

The Disconsolate Sailor. A Favorite Ballad written by G. S. Carey, *etc.* *J. Preston: London*, [1785?] fol. **G. 807. d. (33.)**

[Another edition.] The Disconsolate Sailor, *etc.* *Preston & Son: London*, [1790?] fol. **H. 1651. b. (71.)**

Donna Della. *See* supra: [*Jack of Newbury.*]

Dorilas and Daphne. *See* YOUNG. Young Dorilas an artless Swain, *etc.* [By J. Hook.] [1770?] *s. sh.* fol. **I. 530. (188.)**

Down the Burn Davy Love. *See* WHEN. When Trees did bud, *etc.* [By J. Hook.] [1770?] fol. **G. 313. (251.)**

HOOK (JAMES) Down the Burn Davy Love. A Celebrated Song originally Composed by Mr. Hook, harmonized by him and sung ... at Vauxhall Concerts.
A. Bland & Weller : London, [1797.] fol. **H. 1651. c. (53.)**

The Dying Negro. A Favorite Song sung by Mr. Clifford, at Vauxhall-Gardens.
A. Bland & Weller : London, [1795 ?] fol. **G. 239. b. (25.)**

[Another copy.] **H. 1651. b. (42.)**

The Dying Thrush. A favorite Song. [Words by W. Upton. Full Score.]
Longman and Broderip : [London, 1785 ?] fol. **H. 1651. (5.)**

The Dying Thrush. *See* DYING. A Dying Thrush young Edwy found ... Song. [By J. Hook.] [1790 ?] *s. sh.* fol. **H. 1601. b. (82.)**

The Eccho Song. Sung ... by Miss Milne ... [and] Master Shepherd at Vauxhall Gardens. *A. Bland & Weller : London*, [1792 ?] fol. **G. 239. b. (14.)**

Edwin and Ella. A favorite Song sung by Mr. Incledon at Vauxhall Gardens. Written by Miss Vaughan, *etc.* [Full Score.] *Longman and Broderip : London*, [1790 ?] fol. **H. 1651. c. (37.)**

Edwin and Ella. A Favorite New Song, *etc.* *Edmund Lee : Dublin*, [1790 ?] *s. sh.* fol. **H. 1601. b. (83.)**

E'er love did first my thoughts employ. *A Favourite Scotch Song.* Sung by Miss Catley. *See* E'ER. E'er love did first, *etc.* [Music by J. Hook.]
[1775.] *s. sh.* fol. **G. 307. (178.)**

Elvyn's Release. An Admir'd New Song. Sung by Mrs. Kennedy. [Words by — Wilson.] *See* AT. At Egbert's Court young Elvyn shone, *etc.* [By J. Hook.]
[1785 ?] *s. sh.* fol. **H. 1601. b. (84.)**

The Emigrant, [Song,] written by Mrs. Opie. *Printed for the Composer : London*, [1800 ?] fol. **H. 1651. c. (6.)**

Encore, Encore, Encore. A Favorite Song, sung by Mr. Dignum ... at Vauxhall Gardens ... The Words by M. P. Andrews.
Bland & Weller : London, [1800 ?] fol. **H. 2835. a. (33.)**

The Engagement. The Celebrated Sea Catch. Sung at Vauxhall. 1778. [Full Score.] *W[illiam] R[andall : London*, 1778.] fol. **G. 379. c. (15.)**

E're Night assumes her gloomy reign. A Favorite Sonnet, *etc.* *G. Goulding : London*, [1785 ?] fol. **G. 793. (15.)**

Er'e William left his Native Home. A Favorite Rondo, sung by Miss Howell ... at Vauxhall Gardens. [*Bland & Weller :*] *London*, [1800 ?] fol. **H. 2835. a. (34.)**
The names and address of the original publishers have been erased from the plate & that of Diether substituted.

HOOK (JAMES) A Faithful Sailor long I've been. A New Song, sung by Mr. Dignum, at Vauxhall Gardens.
Bland & Weller : London, [1800 ?] fol. **H. 1651. b. (23.)**

Fanny of the Hill. [Song.] Sung by Mr. Vernon at Vauxhall. *See* LET. Let others sing in Rustic Lays. [By J. Hook.]
[1768 ?] fol. **G. 310. (50.)**

The Fashions, [Song,] sung by Mrs. Mountain, at Vauxhall Gardens.
Bland & Weller : London, [1800 ?] fol. **H. 1651. b. (31.)**

The Female Cavalier, a Favorite Song. Sung by Miss Newman at Vauxhall.
Preston & Son : London, [1790.] fol. **H. 2818. f. (22.)**

The Female Cryer, a Favorite Song. Sung by Mrs. Mountain, at Vauxhall Gardens ... Written by Mr. Upton.
A. Bland & Weller : London, [1796.] fol. **H. 1651. (17.)**

[Another edition.] The Female Cryer, a Favorite Song ... Written by a Lady.
A. Bland & Weller : London, [1796.] fol. **H. 1651. b. (36.)**

The Female Hunter. A favorite Song sung by Miss Thornton at Vauxhall Gardens. [*London*, 1780 ?] *s. sh.* fol. **G. 306. (222.)**

Few are so happy as Ellen and I, a Favorite Song sung by Mr. Dignum, at Vauxhall Gardens, ... The Words by Mr. Anderson. *A. Bland & Weller : London*, [1794.] fol. **G. 800. (7.)**
From the 1st Book of Hook's Vauxhall Songs for 1794.

The Fickle Couple. [Song, words altered from Dryden's 'Amphitryon.'] Sung by Mr. Dubellamy at Marybone Gardens. *See* FOR. For Polly I sigh, *etc.* [Music by J. Hook.] [1774.] *s. sh.* fol. **G. 307. (247.)**

Fill fill my Friend the foaming Bowl, a favorite Glee for 3 Voices, the Bass part sung by Mr. Mahon at Vauxhall Gardens.
Preston : London, [1785 ?] fol. **H. 1651. c. (59.)**

The Flitch of Bacon, a favorite Song ... Written by Mr. Vint.
Longman, Clementi & Comy. : London, [1799 ?] fol. **H. 1651. b. (50.)**

Flocks are sporting, Doves are Courting. A' Favourite Glee, sung ... at Vauxhall Gardens. *A. Bland & Weller : London*, [1797.] fol. **H. 1651. c. (54.)**

[Another copy.] **G. 379. c. (18.)**

The Flower Girl. A New Song sung by Mr. Dignum, at Vauxhall Gardens.
Bland & Weller : London, [1800 ?] fol. **G. 796. (18.)**

[Another copy.] **H. 1651. b. (40.)**

HOOK (JAMES) The Flowers of the Forest, Song,] as sung by Master Gray at Vauxhall. The Poetry by a Lady.
Longman, Clementi & Co. : London, [1800?] fol. **H. 1651. c. (3.)**

[The Fool.] I will not tell you what, a favorite Song, sung by Mrs. Martyr ... in the Farce called The Fool, *etc.*
Longman and Broderip : London, [1786.] fol. **H. 1651. b. (60.)**

—— Tit for Tat, a favorite Song sung by Mrs. Martyr ... in the Farce called The Fool, *etc.* *Longman and Broderip : London*, [1786.] fol. **H. 1651. (8.)**

For me my fair a wreath has wove. *A Favorite Song.* The words by D. Garrick, *etc.* *C[harles and] S[amuel] T[hompson : London*, 1770?] *s. sh.* fol. **H. 1994. c. (45.)**

For thee my Fair I'll brave the Field. A Favorite Dialogue & Duett, sung ... by Master Phelps and Mrs. Mountain, at Vauxhall Gardens. *A. Bland & Weller : London*, [1794?] fol. **G. 354. (19.)**

For we shall both grow older. A favorite Song, sung by Master Welsh, at Vauxhall-Gardens, *etc.* *A. Bland & Weller : London*, [1795.] fol. **H. 1651. a. (39.)**

The Force of Affection ... [Song] written by G. S. Carey, *etc.* *J. Preston : London*, [1785?] fol. **H. 1651. c. (4.)**

[Another copy.] **G. 239. b. (10.)**

Forsaken my Pipe & my Crook. *Pastoral Ballad*, Sung by Mr. Vernon.
See FORSAKEN. Forsaken my Pipe, *etc.* [By J. Hook.] [1775.] *s. sh.* fol. **G. 307. (248.)**

The Gallant Tar, a Favorite Song, sung by Mr. Dignum, at Vauxhall-Gardens.
Bland & Weller : London, [1800?] fol. **H. 1651. b. (32.)**

Gather your Rose Buds. A Favorite Glee for Three Voices, *etc.* [Words by R. Herrick.] *A. Bland & Weller : London*, [1796.] fol. **H. 1651. c. (46.)**

[Another copy.] **G. 379. c. (19.)**

Gentle Air, thou breath of Lovers, a favorite Canzonett for two Voices.
Longman and Broderip : London, [1790?] fol. **G. 354. (18.)**

The Gipsey Hat, a Favorite Song, sung by Mr. Dignum, at Vauxhall Gardens ... Words by Mr. Upton. *Bland & Weller : London*, [1800?] fol. **H. 1651. b. (28.)**

Glory smiles on our Isle, or Nelson for ever. A favorite Song.
Longman, Clementi & Co. : London, [1799?] fol. **H. 1651. b. (49.)**

HOOK (JAMES) Go pearly Tear. A Favorite Song for the Harp, Harpsichord or Piano-Forte, with an Accompaniment for a Flute or Violin. *A. Bland & Weller : London*, [1795?] fol. **H. 1651. c. (9.)**

[Another copy.] **G. 365. (6.)**

The Grand Expedition, a Favorite Song, sung ... by Mrs. Mountain, at Vauxhall ... Written by Dr. Houlton. *Longman, Clementi & Comp^y^ : London*, [1799.] fol. **H. 1651. (18.)**

Guess if you can which is the Man. A New Song, sung by Mrs. Franklin at Vauxhall Gardens. *Bland & Weller : London*, [1800?] fol. **H. 2835. a. (35.)**

Happy Art of Pleasing, a New Song, sung by Miss Daniels, at Vauxhall Gardens.
Bland & Weller : London, [1800?] fol. **H. 1651. b. (8.)**

The Happy Milk Maid. A Favorite Song, sung by Miss Milne at Vauxhall Gardens.
A. Bland & Weller : London, [1795?] fol. **H. 1651. (16.)**

Hark away is the Word to the Sound of the Horn. A favourite Hunting Song sung by Mr. King at Ranelagh.
Printed for S. A. & P. Thompson : London, [1785?] fol. **H. 1651. (6.)**

Hark Eccho sweet Eccho, a favourite Hunting Song, sung by Miss Leary at Vauxhall Gardens. *Longman and Broderip : London*, [1791?] fol. **H. 1651. b. (59.)**

[Another copy.] **G. 363. (11.)**

Hark forward! Tantivy huzza! A Favorite Hunting Song, sung by Mrs. Mountain at Vauxhall Gardens. *A. Bland & Weller : London*, [1795?] fol. **H. 1651. b. (15.)**

Hark hark the dreadful Din of War. A favorite Trumpet Song, sung by Miss Bertles at Vauxhall Gardens. *Preston : London*, [1788?] fol. **H. 1651. a. (1.)**

Hark the dreadful Din of War. A Favourite Trumpet Song.
Henry Mountain : Dublin, [1790?] fol. **H. 1601. b. (35.)**

Hark the martial Fife and Drum, a Favorite New Song, sung by Mrs. Mountain, at Vauxhall Gardens ... Words by Mr. Vint. *A. Bland & Weller : London*, [1794.] fol. **H. 1651. b. (33.)**

Hark the Merry Merry Bells ring Round. A Favorite Duett. Sung ... by Master Gray and Miss Howells, at Vauxhall Gardens, *etc.* *Bland & Weller : London*, [1800?] fol. **H. 1651. c. (43.)**

[Another copy.] **H. 2835. a. (36.)**

Harry and Mary. [Song.] Sung by Mr. Vernon at Vauxhall. *See* NEAR. Near a Hawthorn I met, *etc.* [By J. Hook.] [1774.] *s. sh.* fol. **G. 310. (143.)**

HOOK (James) The much admir'd Song of "He'll stay a great while." Sung by Mrs. Wrighten at Vauxhall.
Printed for T. Skillern : London, [1782.] fol. **G. 306. (206.)**
From Skillern's Collection of Hook's Vauxhall Songs, 1782.

Heather Braes, a Favorite Scotch Ballad, sung by Miss Leary, at Vauxhall . . . The Words by Mrs. Vint. *Preston & Son : London*, [1790?] fol. **G. 800. m. (30.)**

Hedsor Vale. [Song.]...Written by T. C. Rickman, *etc.* *Preston & Son : London*, [1791.] fol. **H. 1994. d. (30.)**
From Hook's 'Second Collection of Songs, sung...at Vauxhall,' 1791.

Henry & Maria, or the Soldier's Farewell, a Favorite Dialogue. *Preston : London*, [1800?] fol. **H. 1651. a. (7.)**

The Hermit. [Cantata.] Written by ... Dr. Goldsmith...Adapted for Two Violins, Voice and Harpsichord. Opera XXIV.
Printed for S. A. & P. Thompson : London, [1782.] fol. **H. 1650. (8.)**

[Another copy.] **H. 139. a. (11.)**

The Heroes of the British Fleet, [Song,] Sung by Mr. Incledon at Vauxhall.
Longman and Broderip : London, [1791?] fol. **H. 1651. a. (14.)**

[Another copy.] **G. 363. (10.)**

Hey Derry Down. A Favorite Duett sung ...by Mr. Dignum & Miss Daniels, at Vauxhall Gardens. *Bland & Weller : London*, [1800?] fol. **H. 2835. a. (37.)**

The Highland Queen. A Favourite Scotch Song [words by — MacVicar,] Sung by Mr. Wilson at Ranelagh. *Printed for S. A. & P. Thompson : London*, [1785?] fol. **H. 1651. (7.)**

Hither, Mary, hither come. A Favorite Song sung by Mast[r] Phelps...at Vauxhall Gardens, *etc.* [Full Score.]
A. Bland & Weller : London, [1793?] fol. **H. 1651. c. (30.)**

The Hogshead of Port. [Song.] Sung by Mr. Vernon at Vauxhall Gardens.
C[harles] and S[amuel] T[hompson : London, 1774.] *s. sh.* fol. **G. 310. (96.)**
From Thompson's Second Collection of Hook's Vauxhall Songs for 1774.

Hoot awa you Loon. An admired Scotch Song, *etc.* *E. Rhames : Dublin*, [1790?] *s. sh.* fol. **H. 1601. b. (49.)**

How drear the Night. [Song.] Sung by Miss Leary at Vauxhall Gardens.
Preston : London, [1787?] fol. **H. 1651. a. (8.)**

How d'ye do. An Ecchо Song: sung by Mrs. Mountain, and Master Welsh, at Vauxhall Gardens. *Preston & Son : London*, [1795?] fol. **H. 1651. b. (65.)**

HOOK (James) How smooth glides the Stream. *A New Hunting Song* sung by Mr. Phillips at Marybone Gardens.
C[harles and] S[arah] T[hompson : London, 1769.] fol. **G. 308. (142.)**
From Thompson's Sixth Book of Hook's Marylebone Songs.

How smooth glides the Stream. *A New Hunting Song.* [From Thompson's 6th Book of Hook's Marylebone Songs.]
See Hunting Songs. A Choice Collection of...Hunting Songs, *etc.* Book I. [1770?] fol. **G. 302.**

How softly blew the Southern Breeze.
See supra : [*Daphne and Amintor.*]

How sweet the Love that meets Return. A Favorite Song sung by Mrs. Kennedy at Vauxhall Gardens, *etc.* *J. Preston : London*, [1783?] fol. **H. 1994. d. (23.)**
From Preston's Second Collection of Hook's Vauxhall Songs for 1783.

[Another edition.] How sweet the Love. A favourite New Song, *etc.* *John Lee : Dublin*, [1784?] *s. sh.* fol. **H. 1601. b. (51.)**

Hush ev'ry Breeze. A Favorite Rondo.
G. Smart : London, [1800?] fol. **G. 793. (13.)**

Hymen's Evening Post, a Favorite Song. Sung by Mr. Dignum, at Vauxhall Gardens ...Words by Mr. Vint.
A. Bland & Weller : London, [1796?] fol. **H. 1651. b. (35.)**

I'd think on thee, my Love, a favourite Sea Song sung by Mr. Incledon at Vauxhall Gardens. *Printed for S. A. & P. Thompson : London*, [1788?] fol. **G. 807. d. (32.)**
From Thompson's first Collection of Hook's Vauxhall Songs for 1788.

I'd think on thee. A favourite New Song, *etc.* *J. Lee : Dublin*, [1790?] *s. sh.* fol. **H. 1601. b. (28.)**

I'll be true to thee, Lassie. A Favorite Scotch Song, sung by Mrs. Franklin, at Vauxhall Gardens. *Bland & Weller : London*, [1799.] fol. **G. 800. m. (27.)**
From Bland & Weller 1st Book of Hook's Vauxhall Songs for 1799.

I'll give you a Toast. Catch.
See supra : Ask not the Cause.

I never lov'd any, dear Mary, but you. A Favorite Song, sung ... by Mr. Dignum, at Vauxhall Gardens ... The Words by a Lady. *A. Bland & Weller : London*, [1794.] fol. **H. 1651. a. (29.)**

I sigh for the Girl I adore, a Favorite Song, sung by Master Phelps ... at Vauxhall-Gardens ... The Words by Mr. Anderson. [Full Score.] *A. Bland & Weller : London*, [1794.] fol. **H. 1651. c. (26.)**

HOOK (JAMES) I sought my Love o'er Hill and Dale. A Favorite Ecchо Song, sung by Mr. Dignum, at Vauxhall Gardens ... The Words by Mr. Upton. *A. Bland & Weller: London*, [1796?] fol. **H. 1651. b. (38.)**

I thought it was Queer. A favorite Song sung by Miss Newman at Vauxhall ... The Words by G. S. Carey. *Longman & Broderip: [London*, 1787?] fol. **G. 808. e. (19.)**

[Another copy.] **H. 1651. b. (58.)**

[Another copy.] **G. 808. e. (19.)**

I thought it was Queer, *etc.* *E. Rhames: Dublin*, [1790?] fol. **H. 1601. b. (66.)**

I've Lovers kind and Suitors many. A Favorite Air, with a Harp Accompaniment, sung by Mrs. Mountain, at Vauxhall Gardens. *Bland & Weller: London*, [1800?] fol. **H. 1651. c. (13.)**

I will not tell you what.
See supra: [*The Fool.*]

In a Vale far remov'd. A Favorite Song, sung by Mr. Dignum at Vauxhall Gardens. *A. Bland & Weller: London*, [1797.] fol. **H. 1651. c. (10.)**

In Dublin City lives a Youth. A Celebrated Irish Song sung by Mrs. Mountain at Vauxhall Gardens ... Written by Mr. Upton. *A. Bland & Weller: London*, [1795?] fol. **H. 1651. (19.)**

Isidore, [Song,] sung by Mr. Incledon ... at Vauxhall Gardens, *etc.* *Preston: London*, [1787?] fol. **H. 1651. b. (69.)**

It was one Eve in Summer Weather. A Favorite Song sung by Mr. Denman at Vauxhall Gardens. *A. Bland & Weller: London*, [1796?] fol. **H. 1651. (14.)**

The much admired Song of Je pense à Vous, sung by Mr. Incledon at Vauxhall Gardens ... Adapted for the Harpsichord or Piano Forte, Violin, German Flute, or Guitar. [Full Score.] *Printed for S. A. & P. Thompson: London*, [1790?] fol. **H. 1651. c. (39.)**

Jem of Aberdeen, a favorite Scotch Song, sung by Miss Leary at Vauxhall. *Preston & Son: London*, [1790?] fol. **H. 1651. b. (66.)**

[Another copy.] **G. 379. c. (30.)**

Jem of Aberdovey, a favorite Welch Song, sung by Mrs. Franklin at Vauxhall Gardens ... The Words by Mr. Upton. *A. Bland & Weller: London*, [1795?] fol. **H. 1651. b. (24.)**

Kate of Dover, a Favorite Sea Song, sung ... by Mr. Dignum, at Vauxhall Gardens ... The Words by Mr. Anderson. *A. Bland & Weller: London*, [1795?] fol. **H. 1651. a. (36.)**

HOOK (JAMES) Keep your Distance. A Favorite Song, sung by Mrs. Franklin at Vauxhall Gardens... Written by Mr. Pitt. *A. Bland & Weller: London*, [1795?] fol. **H. 1651. a. (37.)**

The King and Constitution. A New Song, adapted for the Piano Forte or Harpsichord. *A. Bland & Weller: London*, [1791?] fol. **H. 1651. b. (20.)**

[Another copy.] **G. 363. (8.)**

King George and Old England for ever. A New Song and Chorus, sung... at Vauxhall Gardens, by Mr. Vernon, Mrs. Weichsell, Miss Thornton, Mrs. Wrighten & others. *W. Napier: London*, [1780?] fol. **H. 1651. c. (60.)**

[Another copy.] **G. 312. (196.)**

Kiss behind the Garden Gate. A favorite Ariette. *Longman and Broderip: London*, [1785?] fol. **H. 1651. b. (57.)**

The Lad wha lilts sae sweetly. A Favorite Scotch Song, sung by Miss Howells, at Vauxhall Gardens ... The Words ... by C. Dibdin. *Bland & Weller: London*, [1800?] fol. **H. 1651. b. (22.)**

[Another copy.] **H. 2835. a. (39.)**

Lash'd to the Helm, a favourite Sea Song, sung by Mr. Incledon at Vauxhall Gardens, *etc.* *Printed for S. A. & P. Thompson: London*, [1790?] fol. **H. 1994. d. (29.)**

The Lass of Richmond Hill. [Song.] Sung by Mr. Incledon ... at Vauxhall Gardens. [Full Score.] *Preston & Son: London*, [1790?] fol. **H. 1651. c. (33.)**

[Another edition.] The Lass of Richmond Hill, *etc.* *E. Rhames: Dublin*, [1790?] *s. sh.* fol. **H. 1601. b. (88.)**

[Another copy.] **G. 379. c. (32.)**

The Lass of Richmond Hill. *See* DUSSEK (J. L.) A Sonata ... in which is introduced "The Lass of Richmond Hill." [1800?] fol. **h. 184. a. (18.)**

Let's tie the Knot, my Sally. A Favorite Song sung by Master Shepherd at Vauxhall Gardens ... The Words by Mr. Upton. *A. Bland & Weller: London*, [1792?] fol. **H. 1651. b. (46.)**

[Another copy.] **G. 239. b. (21.)**

Likeness without Flattery, or The Goddess of Love, [Song,] sung by Master Welsh ... at Vauxhall. [Full Score.] *Longman and Broderip: London*, [1795?] fol. **H. 1651. c. (36.)**

Listen, listen to the Voice of Love. A Favorite New Song, sung ... by Master Welsh, at Vauxhall Gardens. [Full Score.] *A. Bland & Weller: London*, [1795.] fol. **H. 1651. c. (18.)**

[Another edition.] Listen to the Voice of Love, *etc.* *A. Bland & Weller: London*, [1795?] fol. **G. 798. (25.)**

HOOK (James) Little Bird with Bosom red. [Glee.] Sung . . . by Messrs. Incledon, Street, &c. *etc.*
A. Bland & Weller: London, [1795.] fol. **H. 1651. c. (48.)**

[Another copy.] **G. 352. (26.)**

The Little Waist Defended, a Favorite New Song sung by Mrs. Mountain, at Vauxhall Gardens ... Written by Mr. Upton. *A. Bland & Weller: London,* [1793?] fol. **H. 1651. a. (40.)**

Logan Braes, a favorite Scotch Song, *etc.* *Preston & Son: London,* [1790?] fol. **H. 1651. b. (70.)**

Love shall be my Guide. A Favorite Song, sung by Miss Milne at Vauxhall Gardens ... Written by Mr. Fox. *A. Bland & Weller: London,* [1795?] fol. **H. 1651. a. (38.)**

The Lover's Catechism. A New Song. *R. Falkener: London,* [1775?] *s. sh.* fol. **H. 1994. a. (148.)**

The Lovers' Quarrel. A Favorite Dialogue, sung ... by Mr. Darley and Miss Leary, at Vauxhall Gardens ... The Words by Mr. Upton. *A. Bland & Weller: London,* [1790?] fol. **H. 1651. b. (19.)**

[Another copy.] **G. 239. b. (19.)**

Lowland Willy, a favourite Song sung by Mrs. Wrighten at Vaux-Hall-Gardens, *etc.* *J. Preston: London,* [1785?] fol. **H. 1994. d. (26.)**

Lucy Gray of Alleudale. A Favorite Song, sung by Master Phelps, at Vauxhall Gardens ... The Words by Mr. Anderson. [Full Score.] *A. Bland & Weller: London,* [1794.] fol. **H. 1651. c. (27.)**

Ma belle Coquette. A favorite Song sung by Mr. Clifford at Vauxhall Gardens. Written by Mr. Swift. *Longman and Broderip:* [*London,* 1793?] fol. **H. 1651. a. (17.)**

Ma chère Amie. A favorite Song, sung by Mr. Incledon at Vauxhall. Written by a Lady, *etc.* [Full Score.] *Longman and Broderip: London,* [1789?] fol. **H. 1651. c. (35.)**

The Maid of Martindale. A favorite Song, sung by Mr. Page at Vauxhall ... The Words by Mr. Hawkins. *Longman and Broderip:* [*London,* 1790.] fol. **H. 1651. b. (54.)**

[Another copy.] **G. 363. (12.)**

The Maid of the Green, pretty Sally. A Favorite Song, sung by Mr. Dignum, at Vauxhall Gardens...The Words by Mr. Upton. *A. Bland & Weller: London,* [1797.] fol. **H. 1651. b. 26.**

The Maid to my Mind. A new Song. Sung by Mr. Vernon at Vauxhall, *etc.* [*London,* 1773.] *s. sh.* 4°. **159. n. 5.**
The London Magazine, July, 1773.

HOOK (James) The Maid to my Mind. [Song, from the Vauxhall Collection for 1773.] *See* I. I have seriously weigh'd it, *etc.* [By J. Hook.] [1773.] *s. sh.* fol. **G. 309 (166.)**

Maidens beware ye. A favorite Cantata. Sung by Mrs. Weichsell at Vauxhall.
Printed for S. A. & P. Thompson: London, [1780?] fol. **G. 239. b. (5.)**

Maidens wou'd you know. A New Song sung by Mrs. Mountain at Vauxhall Gardens...The Words by Mr. Upton. *A. Bland & Weller: London,* [1795?] fol. **H. 1651. b. 39.**

Maids despise a sighing Swain. A Cantata, sung by Mrs. Weichsell at Vaux Hall... 1781. *Printed for T. Skillern: London,* [1781.] fol. **G. 239. b. (6.)**

Mary of the Mead, a favorite Pastoral.
Printed for J. Preston: London, [1785?] fol. **H. 1994. d. (24.)**

Mary's Bower. A Favorite Song, sung by Miss Howells, at Vauxhall Gardens. [Full Score.] *Bland & Weller: London,* [1800?] fol. **H. 1651. c. (23.)**

Mary, the Beauty of Buttermere Vale. [Song.] Sung by Miss Parke at Bath. Written by the Author of Netley Abbey and Hartford Bridge [W. Pearce].
H. Thompson, for the Author: London, [1800?] fol. **H. 1651. c. (7.)**

[Another copy.] **G. 806. b. (59.)**

The Match Boy. A Favorite Song, sung by Mr. Dignum at Vauxhall Gardens... written by Mr. Vint. *A. Bland & Weller: London,* [1793?] fol. **H. 1651. c. (12.)**

Mary, a favorite Pastoral, *etc.* [Song.] *E. Rhames:* [*Dublin,* 1790?] *s. sh.* fol. **H. 1601. b. (90.)**
From Thompson's First Collection of Hook's Vauxhall Songs for 1787.

May I never be married.
See Kiss. The Kiss that he gave...Song, *etc.* [By J. Hook.] [1785.] *s. sh.* fol. **H. 1601. b. (44.)**

May we live all the Days of our Lives. [Song.] Sung by Mr. Vernon at Vauxhall. [*London,* 1780?] fol. **G. 310. (47.)**
From Thompson's First Collection of Hook's Vauxhall Songs for 1780.

Merry, merry, were the Days, a Favorite Duett, sung...by Miss Howells, & Miss F. Howells, at Vauxhall Gardens, *etc.* *Bland & Weller: London,* [1800?] fol. **H. 1651. c. (41.)**

The Milk Maid. [Song.] Sung by Miss Froud at Marybone Gardens.
C[harles and] S[arah] T[hompson]: London, [1769.] *s. sh.* fol. **G. 312. (111.)**
From Thompson's Sixth Book of Hook's Marylebone Songs.

HOOK (JAMES) The Model. A Favorite Song, sung . . . at Vauxhall Gardens,. . . written by M. P. Andrews, *etc.*
A. Bland & Weller: London, [1794.] fol. **H. 1651. a. (30.)**

The Monster! A favorite Song, sung by Mr. Incledon at Vauxhall Gardens, *etc.*
Longman and Broderip: London, [1790?] fol. **H. 1651. a. (12.)**

The Moon no more with chearful ray. *The Favorite Scotch Rondo*, sung by Mrs. Weichsell at Vauxhall, *etc.* *Printed for W. Randall: London*, [1775?] fol. **G. 312. (97.)**

Muirland Willy. A Favorite Song, sung by Mrs. Franklin at Vauxhall Gardens... The Words by Mr. Anderson. *A. Bland & Weller: London*, [1794.] fol. **H. 1651. b. (44.)**

Music and Mirth. [Song.] Sung by Mrs. Wrighten at Vauxhall. [*London*, 1780?] fol. **G. 309. (103.)**

The Musical Courtship, a favourite Comic Dialogue, sung by Mr. Incledon and Mrs. Iliff...at Vauxhall Gardens, *etc.*
Longman and Broderip: London, [1787?] fol. **H. 1651. b. (52.)**

[Another copy.] **G. 354. (17.)**

My Daddy O, a favorite Scotch Song, sung by Mrs. Martyr at Vaux-Hall Gardens...The Words by Mr. O'Keefe.
Printed for B. Wood: London, [1789?] fol. **H. 1651. b. (80.)**

My heart is devoted dear Mary to thee. A Favorite Song sung by Mr. Darley at Vauxhall Gardens. *A Bland: London*, [1790?] fol. **G. 379. c. (41.)**

My Peggy is a young thing. Scotch Song, *etc.* [Words by A. Ramsay. No. 2 of Hook's Collection of Vauxhall Songs for 1775.] *See* MY. [1775?] *s. sh.* fol. **G. 310. (111.)**

Near a Neat Little Cot, a New Song, sung by Mr. Denman at Vauxhall Gardens... Written by Mr. Guy. *Bland & Weller: London*, [1800?] fol. **H. 1651. b. (9.)**

The Nightingale. A favorite Cantata sung by Mrs. Weichsell at Vauxhall.
Printed for S. A. & P. Thompson: London, [1780?] fol. **G. 312. (95.)**

The Nightingale, a Favorite Cantata, sung by Master Welsh at Vauxhall Gardens . . . Written by Mr. Rannie. [Full Score.] *A. Bland & Weller: London*, [1795?] fol. **H. 1651. c. (25.)**

No, no, no, it must not be. A New Song, sung by Master Gray at Vauxhall Gardens. *Bland & Weller: London*, [1800?] fol. **H. 1651. b. (5.)**

No Waist at all. A New Song, sung by Mr. Taylor at Vauxhall Gardens...The Words by Mr. Taylor. *A. Bland & Weller: London*, [1795?] fol. **H. 1651. a. (35.)**

HOOK (JAMES) Now or Never. [Song.] *See* To. To Make the Most of Fleeting Time, *etc.* [By J. Hook.] [1775.] *s. sh.* fol. **G. 312. (228.)**

Now's the Time to sing and play, a Favorite Song, sung by Mrs. Franklin, at Vauxhall Gardens. *Bland & Weller: London*, [1800?] fol. **H. 1651. b. (30.)**

Nymphs be kind. A favorite Cantata sung by Mrs. Weichsell at Vaux-hall Gardens. *Printed for S. A. & P. Thompson: London*, [1780?] fol. **G. 239. b. (8.)**

O fine London Town, a Favorite Song, sung...by Mr. Dignum, at Vauxhall Gardens, written by M. P. Andrews, *etc.* *Bland & Weller: London*, [1800?] fol. **H. 1651. b. (10.)**

O how sweetly Delia sings. A favorite Glee for three Voices. Sung . . . at Vauxhall. *Longman and Broderip: London*, [1785?] *obl.* fol. **D. 402. (18.)**

O listen, listen to the Voice of Love. A Favorite New Song, sung...by Master Welsh, at Vauxhall Gardens, *etc.* [Full Score.] *A. Bland & Weller: London*, [1795.] fol. **H. 1651. (25.)**

O listen, listen to the voice of Love. *See* GEARY (T. A.) Listen to the Voice of Love...Glee, *etc.* [Melody by J. Hook.] [1795?] fol. **G. 353. (13.)**

Ode on the Return of Peace. Sung by Mr. Arrowsmith, Mrs. Wrighten, Mrs. Kennedy, Mrs. Weichsell, and others at Vaux-Hall-Gardens, 1783. *Printed for S. A. & P. Thompson: London*, [1783.] fol. **H. 1651. c. (61.)**

[Another copy.] **G. 308. (137.)**

Oh! my heavy Heart, a favorite Scotch Song. *E. Rhames: [Dublin*, 1785?] *s. sh.* fol. **H. 1601. b. (53.)**

Oh where shall I wander. [Song.] *See* OH. Oh where shall I wander, *etc.* [Music by J. Hook.] [1775.] fol. **G. 310. (237.)**

The Old Shepherd's Dog; a celebrated Ballad, harmonized by Mr. Hook. *Preston & Son: London*, [1799?] fol. **G. 239. b. (13.)**

On Entick's Green Meadows. A favourite Song. *J. Lee: Dublin*, [1790?] *s. sh.* fol. **H. 1601. b. (36.)**

On the green sedgy Banks. A favorite Scotch Song. *E. Rhames: [Dublin*, 1790?] *s. sh.* fol. **H. 1601. b. (54.)**

On the Green Sedgy Banks. *See* ON. On the Green Sedgy Banks...Song, *etc.* [Music by J. Hook.] [1786?] fol. **G. 808. f. (40.)**

Orphan Bess the Beggar Girl, [Song,] as sung by Miss Leeke, at the Theatre Royal, Drury Lane. *Longman, Clementi & Compy: [London*, 1800?] fol. **H. 1651. c. (2.)**

HOOK (JAMES) Parliamenteering, a Favorite Song, sung by Mr. Dignum... at Vauxhall Gardens . . . Written by E. Topham. *Preston & Son: London*, [1795?] fol. **H. 1651. b. (64.)**

The Pleasures of Hunting & Drinking. A Favorite Song, sung by Mr. Taylor...at Vauxhall Gardens, *etc.* *A. Bland & Weller: London*, [1795.] fol. **H. 1651. a. (33.)**

Poor Annette the Savoyard. A Favorite Song, sung by Miss Milne, at Vauxhall Gardens, *etc.* *A. Bland & Weller: London*, [1793?] fol. **H. 1651. a. (24.)**

The Poor Blind Boy. A Favorite Canzonet with an Accompaniment for the Harp or Piano Forte, *etc.* *Printed for the Composer: London*, [1800?] fol. **H. 1651. c. (8.)**

The Press Gang forc'd my Love to go. A Favorite Scotch Song, sung by Mrs. Mountain, at Vauxhall Gardens...The Words by Mr. Anderson. *A. Bland & Weller: London*, [1795.] fol. **H. 1651. a. (32.)**

Pretty Little Sue. A Favorite New Song, sung by Master Gray . . . at Vauxhall Gardens. [Full Score.] *Bland & Weller: London*, [1800?] fol. **H. 1651. c. (20.)**

[Another copy.] **H. 2835. a. (42.)**

Pretty Sally, a Favorite Song, sung by Miss Howells, at Vauxhall Gardens. *Bland & Weller: London*, [1800?] fol. **H. 1651. b. (3.)**

The Prince of the People, a favorite Song sung by Mr. Darley at Vauxhall...The Words by Mr. Upton. *Preston & Son: London*, [1790?] fol. **G. 239. b. (18.)**

The Resolv'd Swain. *See* WHEN. When first, by pow'rful love subdu'd, *etc.* [By J. Hook.] [1770.] 8°. **P.P. 5438. z.**

The Resolv'd Swain. [Song.] Sung by Mr. Phillips at Marybone Garden. *C[harles and] S[amuel] Thompson*, 1770?] *s. sh.* fol. **G. 313. (159.)**

The Reveillée, a favorite Sonnet, Written by the . . . Earl of Orford, *etc.* [Duet.] *Longman and Broderip: [London*, 1790?] fol. **H. 1651. c. (45.)**

[Another copy.] **G. 354. (15.)**

The Royal Cottager, [Song,] written... by G. S. Carey. *Preston & Son: London*, [1790?] fol. **H. 1651. b. (63.)**

The Royal Orphan's Dream. A Favorite Cantata, for the Harp, Piano-Forte or Harpsichord...Written by W. Palmer, *etc.* *A. Bland & Weller: London*, [1793.] fol. **H. 1651. c. (15.)**

The Royal Soldier, [Song,] sung by Mrs. Franklin . . . at Vauxhall Gardens . . . Written by W. Upton, *etc.* *Longman and Broderip: London*, [1793?] fol. **H. 1651. a. (10.)**

HOOK (JAMES) The Royal Soldier's Farewell, a Favorite New Song, sung . . . by Mr. Sedgwick at Vauxhall Gardens. *A. Bland & Weller: London*, [1793?] fol. **H. 1651. a. (6.)**

The Sable-clad Curtains. A celebrated New Hunting Song. *J. Lee: Dublin*, [1790?] fol. **H. 1601. b. (40.)**

From Preston's Second Collection of Hook's Vauxhall Songs for 1789.

Saw you the Nymph whom I adore. The favorite Glee sung at Vauxhall. [Words by H. Carey.] [*London*, 1790?] fol. **G. 353. (16.)**

The Scornfull Maids. A favorite Catch, sung at Vauxhall...by Mr. Arrowsmith, Mrs. Weichsell, Mrs. Wrighten, Mrs. Kennedy and others. [*London*, 1785?] fol. **G. 353. (17.)**

The Sea-worn Tar, [Song,] sung by Mr. Darley at Vauxhall. *Printed for Messrs. Thompson: London*, [1790?] fol. **G. 239. b. (23.)**

She lives in the Valley below, a New Song, sung . . . by Master Gray, at Vauxhall Gardens. [Full Score.] *Bland & Weller: London*, [1800.] fol. **H. 1651. c. (22.)**

[Another copy.] **G. 800. (6.)**

The Shepherd Boy, a Favorite Song, sung by Master Welsh at Vauxhall Gardens . . . Written by Mr. Fox. *A. Bland & Weller: London*, [1796.] **H. 1651. b. (14.)**

The Shepherd's Invitation, a favorite Story, sung by Master Shepherd at Vauxhall Gardens, *etc.* [Full Score.] *Longman and Broderip: London*, [1792.] fol. **H. 1651. c. (38.)**

[Another copy.] **G. 239. b. (16.)**

Should the rude Hand of Care, a favourite Pastoral sung by Mrs. Kennedy at Vaux-Hall-Gardens. *Printed for S. A. & P. Thompson: London*, [1785?] fol. **G. 379. c. (56.)**

The Silver Moon, a Favorite Song, sung by Miss Milne, at Vauxhall Gardens... The Words by Mr. Upton. *A. Bland & Weller: London*, [1793.] fol. **H. 2835. a. (43.)**

From Bland and Weller's First Book of Hook's Vauxhall Songs for 1793.

Since Life's a Jest, a Favorite Glee for Three Voices, sung . . . at Vauxhall Gardens. *A. Bland & Weller: London*, [1795.] fol. **H. 1651. c. (55.)**

[Another copy.] **G. 352. (25.)**

Sir Sidney Smith, or the Gem of Renown, a favorite Song sung by Mr. Dignum, at Vauxhall, written by Dr. Houlton. *Longman, Clementi & Co.: London*, [1799.] fol. **H. 1651 (15.)**

HOOK (JAMES) The Social Companion, a Favourite Drinking Song...The Words by Mr. Oakman. *Printed for Catherine Fentum: London*, [1780?] fol. **H. 1651. b. (79.)**

The Solace of Life, a Favorite Trumpet Song, sung by Mr. Duffey at Vauxhall. *Preston & Son: London*, [1791?] fol. **H. 1651. b. (67.)**

[Another copy.] **G. 239. b. (11.)**

A Soldier for me, a favourite Song, sung by Mrs. Wrighten, in the Best Bidder, *etc.* *Printed for S. A. & P. Thompson: London*, [1782.] fol. **H. 1994. d. (27.)**

[Another edition.] A Soldier for me, a Favorite Song, sung by Mrs. Franklin at Vauxhall Gardens. *Bland & Weller: London*, [1800?] fol. **H. 1651. b. (29.)**

[Another copy.] **G. 798. (24.)**

The Soldier's Adieu. A Favorite Glee for Three Voices, sung . . . at Vauxhall Gardens. *A. Bland & Weller: London*, [1798?] fol. **H. 1651. c. (47.)**

[Another copy.] **G. 352. (24.)**

Some Wives are good. A Favorite Comic Glee for Three Ladies & Three Gentlemen, sung...at Vauxhall. *A. Bland & Weller: London*, [1798?] fol. **H. 1651. c. (52.)**

[Another copy.] **G. 808. e. (20.)**

The Splendid Shilling, a favorite Song, sung by Mr. Dignum . . . at Vauxhall Gardens. *Bland & Weller: London*, [1800?] fol. **H. 2835. a. (44.)**

Strephon when you see me fly. [From Hook's Sixth Book of Vauxhall Songs, 1775.] *See* STREPHON. Strephon when you see me fly, *etc.* [By J. Hook.] [1775.] fol. **G. 311. (153.)**

[The Sultan.] Blest Hero who in Peace and War. A Favourite Song in Score sung by Mrs. Martyr, in the Sultan, *etc.* [Words by I. Bickerstaffe.] *Printed for S. A. & P. Thompson: London*, [1783.] fol. **H. 1651. c. (40.)**

[Another copy.] **G. 239. b. (7.)**

Sweet Girl Adieu, 'tis Glory calls afar. A Favorite Dialogue, sung by Mrs. Dignum & Mrs. Franklin, at Vauxhall-Gardens. *A. Bland & Weller: London*, [1793?] fol. **H. 1651. a. (23.)**

[Another copy.] **G. 354. (16.)**

Sweet Girl by the Light of the Moon, a Favorite Song, sung by Mrs. Franklin, at Vauxhall-Gardens. ..The Words by Mr. Upton. *A. Bland & Weller: London*, [1794.] fol. **G. 800. (4.)**

From Bland and Weller's 1st Book of Hook's Vauxhall Songs for 1794.

The Sweet Kisses. *See* SWEET. Sweet are the Banks when Spring perfumes, *etc.* [By J. Hook.] [1774.] *s. sh.* fol. **G. 311. (140.)**

HOOK (JAMES) Sweet Lillies of the Valley, a favorite Song, sung...at Vauxhall Gardens, by Master Shepherd . . . The Words by — Richardson, Esq. *Longman and Broderip: London*, [1792?] fol. **H. 1651. a. (15.)**

The Sweet little Girl that I love, a favorite Song, sung by Master Phelps at Vauxhall Gardens...The Words by a Lady. [Full Score.] *Longman and Broderip: [London*, 1793?] fol. **H. 1651. c. (34.)**

Sweet lovely Rose of Burford Dale. A Favorite Song, sung by Mr. Clifford, at Vauxhall Gardens...The Words by Mr. Upton. *A. Bland & Weller: London*, [1793?] fol. **H. 1651. b. (16.)**

[Another copy.] **G. 239. b. (17.)**

Sweet Nan of Hampton Green. A favorite Song, sung by Mr. Incledon at Vauxhall, *etc.* *Longman and Broderip: London*, [1788?] fol. **H. 1651. a. (13.)**

[Another copy.] **G. 808. e. (23.)**

The Sweet River Dee. A Favorite Song, sung...by Miss Youens at Vauxhall Gardens, *etc.* *A. Bland & Weller: London*, [1800?] fol. **H. 1651. a. (26.)**

Sweet Robinette. A Favorite Song, sung by Mr. Incledon at Vauxhall Gardens. *Printed for S. A. & P. Thompson: London*, [1788?] fol. **H. 1651. b. (76.)**

[Another edition.] Sweet Robinette, *etc.* *Bland & Weller: London*, [1800?] fol. **H. 2835. a. (45.)**

The Tale of Woe. A winter Piece, sung by Mrs. Billington, written by Mrs. Barbauld, *etc.* [Full Score.] *Preston & Son: London*, [1790?] fol. **H. 1651. c. (32.)**

The Tear. [Song.] Sung by Mrs. Leaver. The Words by Mr. Robson. *Printed for S. A. and P. Thompson: London*, [1790?] fol. **H. 1994. d. (31.)**

*From Hook's 'Favorite Collection of Songs sung...at Vaux-Hall Gardens ...*1790.'

Tell the Maid I love her, a Favorite Song, sung by Mr. Taylor, at Vauxhall-Gardens, *etc.* *A. Bland & Weller: London*, [1795?] fol. **H. 1651. a. (27.)**

Then cease ye fine Fellows. A favorite Song, sung by Miss Leary, at Vauxhall Gardens. *A. Bland & Weller: London*, [1793?] fol. **G. 808. e. (21.)**

There's nae luck about the house. A Favorite Scotch Song with Variations for the Harpsichord or Piano-Forte. *Printed for S. & A. Thompson: London*, [1778.] fol. **g. 271. a. (23.)**

They say that we Women. The Favorite Song sung by Mrs. Wrighten...at Vauxhall. *Printed for T. Skillern: London*, [1780?] fol. **G. 312. (241.)**

HOOK (James) This is the House that Jack built. A Favorite Glee with an Accompaniment for the Piano Forte.
A. Bland & Weller: London, [1798?] fol. **G. 379. c. (61.)**

Three Weeks after Marriage, a Favorite Song, sung by Mrs. Mountain, at Vauxhall Gardens...Words by Mr. Upton.
A. Bland & Weller: London, [1797.] fol. **H. 1651. b. (18.)**

The Tim'rous Lover. [Song.] Sung by Miss Froud at Marybone Gardens.
C[harles and] S[amuel] Thompson: London, 1769.] *s. sh.* fol. **G. 312. (164.)**
From Thompson's 6th Book of Hook's Marylebone Songs.

Tit for Tat. *See* supra: [*The Fool.*]

To the Greenwood gang wi' me, *etc.* [Song.] [*London*, 1783.] 8°. **2117. c.**
The European Magazine, Vol. IV., p. 214.

To the Greenwood gang wi me. [Song.] Sung by Mrs. Bottarelli at Ranelagh.
Printed for W. Napier: [*London*, 1785?] fol. **H. 1651. (9.)**

[Another edition.] To the Greenwood gang with me. *See* To. To speer my Love, with glances fair...a favourite New Song [by J. Hook,] *etc.* [1790?] *s. sh.* fol. **H. 1601. a. (75.)**

To the Maid I love best, a Favorite Song, sung...by Master Welsh, at Vauxhall Gardens...Written by Mr. Upton.
A. Bland & Weller: London, [1796.] fol. **H. 1651. b. (11.)**

To the Restless Main we'll bend our Sails. A New Sea Song for the Piano-Forte or Harpsichord, written by G. S. Carey.
A. Bland & Weller: London, [1795?] fol. **H. 1651. b. (45.)**

[Another copy.] **G. 808. e. (24.)**

Tom Careless. A Favorite Song, sung by Mr. Dignum, at Vauxhall Gardens... Written by E. Topham.
A. Bland & Weller: London, [1796?] fol. **H. 1651. a. (22.)**

The Ton. A favourite Song. Sung by Mrs. Wrighten at Vauxhall. *See* Too. Too long the Rhimesters of the age, *etc.* [Music by J. Hook.] [1777.] fol. **G. 312. (99.)**

The Trees begin to bud, a Favorite Song, sung by Mrs. Cooke, at Vauxhall Gardens.
Bland & Weller: London, [1800?] fol. **H. 1651. c. (14.)**

The True Honest Heart. A New Song, sung by Mr. Taylor...at Vauxhall Gardens.
A. Bland & Weller: London, [1795?] fol. **H. 1651. a. (34.)**

The Turtle Dove Coos round my Cot. A Favourite Rondo, sung by Miss Howells at Vauxhall Gardens. *Bland & Weller: London*, [1800?] fol. **H. 1651. b. 1.**

[Another copy.] **G. 805. j. (34.)**

HOOK (James) The Two Milk white Doves, a Favorite Song. [Full Score.]
J. Dale: London, [1788?] fol. **H. 1651. (10.)**

Under the greenwood Tree. [Song.] Sung by Mr. Vernon at Vauxhall. *P. W[elcker: London*, 1773.] fol. **G. 314. (72.)**
From Welcker's Fourth Collection of Hook's Vauxhall Songs for 1773.

The Unfortunate Sailor, a New Song, sung by Mr. Dignum, at Vauxhall Gardens.
Bland & Weller: London, [1800?] fol. **H. 1651. c. (11.)**

Unfurl'd were the Sails. A New Song, sung by Mr. Denman, at Vauxhall Gardens. *Bland & Weller: London*, [1800?] fol. **H. 1651. b. (21.)**

Upon my Word I did. A favorite Scotch Song sung by Miss Pool at Vauxhall.
Longman and Broderip: [*London*, 1789?] fol. **H. 1651. (11.)**

Variety, a much admir'd New Song.
John Lee, Dublin, [1785?] *s. sh.* fol. **H. 1601. a. (77.)**

[Another edition.] Variety. *See* Ask. Ask you who is singing here. *Variety, etc.* [By J. Hook.] [1785.] fol. **G. 306. (210.)**

The Veil, a favourite Song, sung by Mr. Darley at Vauxhall Gardens, *etc. A. Bland & Weller: London*, [1792.] fol. **H. 1894. d. (28.)**
From Hook's 'Collection of...Songs sung ...at Vauxhall Gardens...Book 1st, 1792.'

The Village Maiden...Song, written by Mr. Robson. *See* When. When first I saw the Village Maiden, *etc.* [By J. Hook.] [1790?] fol. **H. 1651. a. (4.)**

The Volunteer, a Favorite Song, sung by Mr. Incledon...at Vauxhall.
Preston & Son: London, [1789?] fol. **H. 1651. a. (5.)**

The Wanton Loves and Graces gay. [Song.] Sung by Mrs. Weichsell at Vauxhall. *Printed for S. A. & P. Thompson*: [*London*, 1780?] fol. **G. 312. (238.)**

The Warning, a Favorite Roundelay, sung by Mrs. Addison, at Vauxhall... the Words by Mrs. Rowson. *Preston & Son: London*, [1793?] fol. **H. 1651. a. (16.)**

[Another copy.] **G. 239. b. (22.)**

The Way to Keep him, a Favorite Song, sung by Mrs. Mountain...at Vauxhall Gardens. *A. Bland & Weller: London*, [1793?] fol. **H. 1651. b. (47.)**

We shall live together, Laddie. The much admired Scotch Song, sung by Mrs. Mountain, at Vauxhall. *Preston & Son: London*, [1793.] **H. 2824. (23.)**
From Preston's Second Book of Hook's Vauxhall Songs for 1793.

HOOK (JAMES) Well away cruel Barbara Allen. A Favorite Song, sung by Master Welsh at Vauxhall Gardens, *etc.* [Full Score.] *A. Bland & Weller: London*, [1797.] fol. **H. 1651. c. (16.)**

What's that to you. A Favourite Scotch Song sung by Mr. Vernon at Vauxhall. *C[harles and] S[arah] T[hompson: London*, 1774.] *s. sh.* fol. **G. 310. (120.)**

From Thompson's First Collection of Hook's Vauxhall Songs for 1774.

When Edward left his Native Plain, a New Song, sung...by Mrs. Cooke at Vauxhall Gardens. *Bland & Weller: London*, [1800?] fol. **H. 1651. b. (2.)**

When first the east begins to dawn. *A Favorite Scotch Song.* Sung by Mrs. Hudson at Vauxhall Gardens.

C[harles and] S[arah] T[hompson: London, 1775?] *s. sh.* fol. **G. 313. (189.)**

When Lucy was kind. A Favorite Song, sung by Master Phelps, at Vauxhall Gardens. [Full Score.] *A. Bland & Weller: London*, [1793?] fol. **H. 1651. c. (31.)**

When Peace shall revisit the Land. A Favorite Duett, sung by Miss Howells & Miss F. Howells, at Vauxhall Gardens. *Bland & Weller: London*, [1800?] fol. **H. 1651. c. (44.)**

When the dayspring first dawn'd. A Sonnet, written by Mr. Wennington and adapted to Musick by Mr. Hook. *Skillern: London*, [1795?] fol. **G. 806 j. (43.)**

When the Heart is at ease. A favourite New Song, *etc.* [From J. Hook's 'Collection of Songs sung . . . at Vauxhall-Gardens,' 1781.] [1785?] *s. sh.* fol. *See* WHEN. **H. 1601 a. (52.)**

When the morning peeps forth. *A Hunting Song, etc.* [By J. Hook.] [1775?] fol. *See* WHEN. **H. 1994. a. (134.)**

[Another edition.] When the Morning peeps forth. A favourite Hunting Song [by J. Hook]. [1775?] fol. *See* WHEN. **G. 313. (264.)**

When the Soul is worn with Grief. A Favorite Rondo sung by Mrs. Weichsell. [*London*, 1785?] fol. **H. 1651. (12.)**

When the Sprightly Fife & Drum,...A New Song, sung by Mrs. Franklin at Vauxhall Gardens...The Words by Mr. Fox. *A. Bland & Weller: London*, [1793?] fol. **H. 1651. b. (34.)**

When we dwell on the lips of the Lass we adore. A Duet, sung by Mr. Dignum, & Mr. Denman, at Vauxhall Gardens. The Words by Peter Pinder [i.e. John Wolcot]. *Bland & Weller: London*, [1800?] fol. **H. 1651. c. (42.)**

HOOK (JAMES) Where Eden's Streams are heard afar. A New Song, sung by Mr. Dignum at Vauxhall Gardens...The Words by Mr. Anderson. *Bland & Weller: London*, [1800?] fol. **H. 2818. a. (66.)**

Where, where, shall we hunt the Roebuck to-day. A Favorite Hunting Glee, sung...at Vauxhall Gardens. The Words by Mr. Upton. *A. Bland & Weller: London*, [1797]. fol. **H. 1651. c. (51.)**

[Auother copy.] **G. 379. c. (72.)**

While o'er the broom I gang wi' thee. A favourite Scotch Song sung by Miss Leary at Vauxhall. *Longman and Broderip: [London*, 1790?] fol. **H. 1651. (13.)**

Why is Love so past defining, a Favorite Glee for four Voices, sung...at Vauxhall Gardens. *A. Bland & Weller: London*, [1794.] fol. **H. 1651. c. (57.)**

[Another copy.] **G. 353. (19.)**

William and Nancy, or the Perjured Swain, a favourite Pastoral, adapted for the Voice and Harpsichord, or Piano-Forte . . . Opera XXXVIII. *Printed for S. A. & P. Thompson: London*, [1785?] *obl.* fol. **E. 98. b. (7.)**

[Another copy.] **E. 271. (7.)**

Willy far away. A Celebrated New Song. *John Lee: Dublin*, [1790?] *s. sh.* fol. **H. 1601. b. (31.)**

Willy's rare and Willy's fair. [Song.] Sung by Mrs. Wrighten at Vauxhall. *See* WITH. With tunefull Pipe and merry Glee, *etc.* [Music by J. Hook.] [1780?] fol. **G. 313. (255.)**

Wine and Kisses. A Favorite Song, sung ...at Vauxhall Gardens by Mr. Darley. *Longman and Broderip: London*, [1790?] fol. **H. 1651. a. (18.)**

[Another copy.] **G. 239. b. (20.)**

[Another copy.] **H. 2818. a. (68.)**

Wine, Wine is the Cordial, [Song] sung ...by Sedgwick at Vauxhall Gardens, *etc.* *Longman and Broderip: [London*, 1795?] fol. **H. 1651. b. (51.)**

With Horns & Hounds in Chorus, a much admired Hunting Glee, sung...at Vauxhall Gardens. *A. Bland & Weller: London*, [1794.] fol. **H. 1651. c. (58.)**

[Another copy.] **G. 353. (18.)**

Within a mile of Edinburgh. [Song.] Sung...by Mrs. Mountain in Harlequin [and] Faustus. [*London*, 1794.] fol. **G. 295. (13.)**

'Harlequin and Faustus' was produced at Covent Garden Theatre 19 *Dec.*, 1793. *The music was arranged by W. Shield.*

HOOK (James) [Another edition.] Within a Mile of Edinburgh. A Favorite Scotch Song, sung...by Mr. Dignum, and sung by Mrs. Mountain in Harlequin [and] Faustus. *A. Bland & Weller: London,* [1795?] fol. **H. 1651. b. (48.)**

Within a Mile of Edinburgh Town.
See Dussek (J. L.) Within a Mile...with Variations. [1800?] fol. **g. 272. k. (6.)**

The Wooden Walls of Old England. An Ode, written by H. Green, *etc. Printed for S. A. & P. Thompson: London,* [1790?] fol. **H. 1651. b. (77.)**

[Another copy.] **G. 239. b. (9.)**

The Woodlark is heard thro' the Grove. *Pastoral*...Sung by Mrs. Kennedy. [*London,* 1785?] *s. sh.* fol. **G. 312. (131.)**

The Wooing Days, [Song,]...Words by Mr. Smirke. *Harrison and Co.: London,* [1790?] fol. **H. 1651. b. (73.)**

[Another copy.] **G. 808. e. (22.)**

Yarrow vale, a favourite Scotch Song sung by Mrs. Iliff, at Vauxhall Gardens, written by Mr. Macdonald. *Longman & Broderip: London,* [1791?] fol. **G. 363. (9.)**

Ye bold Sons of Nimrod, a Favorite Hunting Song, sung by Mrs. Franklin, at Vauxhall Gardens. *Bland & Weller: London,* [1800?] fol. **G. 799. (9.)**

Ye true British Sportsmen. A favorite Hunting Song sung by Mr. Clifford, at Vauxhall Gardens...The Words by Mr. Stafford. *A. Bland & Weller: London,* [1793?] fol. **H. 1651. a. (19.)**

Yes these are the Scenes, [Song,] sung by Mr. Vernon at Vauxhall. [The Poetry imitated from the French by W. Shenstone.] *C[harles &] S[arah] T[hompson: London,* 1774.] *s. sh.* fol. **G. 314. (93.)**
From Thompson's First Book of Hook's Vauxhall Songs for 1774.

You ask if her I love the most. [From Hook's Sixth Book of Vauxhall Songs, 1775.] *See* You. You ask if her I love the most, *etc.* [By J. Hook.] [1775.] fol. **G. 314. (76.)**

You'll conquer your Man. A Favorite Song, sung by Mr. Sedgwick at Vauxhall Gardens...Written by Mr. Upton. *A. Bland & Weller: London,* [1800?] fol. **H. 1651. (24.)**

You're welcome, dear Youth, as the Flowers in May. A Favorite Song, sung by Mrs. Franklin, at Vauxhall Gardens. *A. Bland & Weller: London,* [1797.] fol. **H. 1651. b. (25.)**

You shou'd not come near me. The favorite Scotch Song. Sung by Mrs. Sherborne at Vauxhall Gardens. *C[harles and] S[arah] T[hompson: London,* 1770?] *s. sh.* fol. **G. 307. (121.)**

HOOK (James) Young Damon was whistling brisk and gay. A Favourite Song, sung by Miss Poole at Vauxhall Gardens. *Printed for S. A. & P. Thompson: London,* [1788?] fol. **G. 806. b. (54.)**

See Apollonian Harmony. Apollonian Harmony: a...Collection of...Glees...by ...Hook, *etc.* [1790?] 8°. **E. 255.**

4. Instrumental.

Two English, Two Irish, Two Scotch and Two Welch Airs, arranged as Duetts for Two Performers, on one Piano Forte, *etc.* [Op. 83.] *Bland & Weller: London,* [1797.] fol. **g. 270. e. (20.)**

Chanson de Malbrouk, a Celebrated French Song; to which is added Variations for the Harpsichord or Piano Forte, *etc. J. Preston: London,* [1783?] fol. **G. 296. (21.)**

Chiling o Guiery, with Variations for the Har[p]sichord or Piano Forte, also for the Guittar. *Printed for C. and S. Thompson: London,* [1770?] fol. **H. 1601. a. (85.)**
[Another copy.] **g. 271. a. (22.)**

A Favourite Concerto for the Harpsichord with twelve Variations to Lovely Nancy, *etc.* [Op. 5.] *Welcker: London,* [1770?] *obl.* fol. **E. 98. b. (12.)**

[Another edition.] A Favourite Concerto for the Harpsichord, *etc.* [Op. 5.] *Printed for S. & A. Thompson: London,* [1778.] *obl.* fol. **e. 10. (1.)**

Six Conversation Pieces for the Piano-Forte or Harpsichord, with an Accompaniment for the Violin or German Flute... Opera xl. *Printed for S. A. & P. Thompson: London,* [1785?] fol. **h. 60. (4.)**

Twelve Divertimentinos, for the Harpsichord or Piano Forte, with an Accompaniment for a Violin or German Flute... Opera xxxiii. *Printed for T. Skillern: London,* [1785?] *obl.* 4°. **b. 229.**

A third Set of Twelve Divertimentos for the Harpsichord or Piano-Forte, with an Accompaniment for a Violin or German-Flute for the Use of Scholars...Opera xxv. *Printed for T. Skillern: London,* [1782.] *obl.* 4°. **b. 229. b.**

Drops of Brandy. A Favorite Irish Air, arranged as a Rondo for the Harp or Piano Forte. *Bland & Weller: London,* [1800?] fol. **g. 443. d. (12.)**

A Duetto for two Performers on one Harpsichord or Piano Forte. [Op. 44.] *J. Preston: London,* [1785?] fol. **g. 270. e. (18.)**

Three Favorite Duetts for Two Performers on One Piano Forte or Harpsichord... Op. 82. *A. Bland & Weller: London,* [1797.] *obl.* fol. **g. 131. (8.)**

HOOK (JAMES) A Duett, for two Performers on One Piano Forte, by the most Eminant Composers. [By J. Hook, op. 85.] *See* DUET. [1797.] **g. 270. e. (19.)**

The Dusty Miller, a Favorite Air, arranged as a Rondo, for the Piano Forte. *Bland & Weller: London*, [1800?] fol. **g. 443. d. (19.)**

For Sally I sigh, with Variations for the Harpsichord or Piano Forte, also for the German Flute, Violin and Guittar. *Welcker: London*, [1775?] fol. **g. 271. a. (25.)**

Guida di Musica: being a Complete Book of Instructions for Beginners on the Harpsichord or Piano Forte...to which is added Twenty-Four Progressive Lessons ...Op. 37. *J. Preston: London*, [1785?] *obl.* fol. **d. 125.**
Imperfect, wanting pp. 1-4 *and all after* 14.

Guida di Musica, Second Part, consisting of Several Hundred Examples of Fingering ...and Six Exercises...To which is added, A Short...Method of Learning Thoro' Bass...Op. 75. *Preston & Son: London*, [1794.] *obl.* fol. **e. 10. (3.)**

New Guida di Musica, being a Compleat Book of Instructions for Beginners on the Piano Forte or Harpsichord...to which is added Twenty-Four Progressive Lessons ...Op. 81. *A. Bland & Weller: London*, [1796.] *obl.* fol. **e. 140. (3.)**

The Jolly Young Waterman [by C. Dibdin], with Variations for the Harpsichord, or Piano Forte, also for the German Flute Violin and Guittar by J. Hook. *Welcker: London*, [1776?] fol. **g. 271. a. (26.)**

Lady Priscilla Bertie's Minuet with Variations for the Piano-Forte, Harp or Harpsichord. *Printed for S. & A. Thompson: London*, [1778.] fol. **g. 271. a. (24.)**

Six Grand Lessons for the Harpsichord or Piano Forte with an Accompaniment for a German Flute or Violin...Opera XXX. *J. Preston: London*, [1784.] fol. **h. 64. (5.)**

Little Peggy's Love. A Favorite Scotch Air, arranged as a Rondo for the Harp or Piano Forte, *etc.* *Bland & Weller: London*, [1800?] fol. **g. 443. d. 20.**

Logie of Buchan. A Favorite Scotch Air, arranged as a Rondo for the Harp or Piano Forte. *Bland & Weller: London*, [1800?] fol. **g. 443. d. (14.)**

Lovely Nymph, with Variations for the Harpsichord or Piano Forte, also for the German Flute, Violin and Guittar. *Welcker: London*, [1775?] fol. **g. 271. a. (29.)**

HOOK (JAMES) Martin's Minuet, with Variations for the Harpsichord, Harp, or Piano Forte, also for the Violin, German Flute and Guittar, *etc.* *Printed for C. and S. Thompson: London*, [1775?] fol. **g. 271. a. (27.)**

Masquerade Sonata for the Piano Forte or Harp, with an Accompaniment for a Violin or German Flute...Op. 101. *Bland & Weller: London*, [1800?] fol. **g. 271. d. (25.)**

Once, Twice, Thrice. A...rondo. [P. F.] *J. Dale & Son: London*, [1805?] fol. **g. 443. d. (18.)**

Overture to the Sacrifice of Iphigenia. [P. F.] [*London*, 1770?] fol. **g. 443. d. (17.)**

The Prince of Wales's March, *etc.* [P. F.] *Preston & Son: London*, [1790?] fol. **g. 443. d. 15.**

Richer's Hornpipe, with Variations for the Piano Forte. *Bland & Weller: London*, [1800?] fol. **g. 443. d. (13.)**

The Royal Chace or Windsor Hunt; a favorite Sonata for the Harpsichord or Piano-Forte. *Preston & Son: London*, [1790?] fol. **g. 272. r. (17.)**

Rural Felicity, with Variations for the Harpsichord or Piano Forte, also for the German Flute, Violin and Guittar. *Welcker: London*, [1775?] fol. **g. 271. a. (28.)**

Saw you my Father, with Variations for the Harpsichord or Piano Forte, also for the German Flute, Violin and Guittar. *Welcker: London*, [1775?] fol. **g. 271. a. (30.)**

Six Solos for the German-Flute, with a Bass for a Violoncello or Harpsichord, *etc.* *Printed for C. and S. Thompson: London*, [1770?] *obl.* fol. **e. 340. (2.)**

Six Solos for the Violoncello...Opera XXIV. *Printed for S. A. & P. Thompson: London*, [1782?] fol. **g. 514. (1.)**

Six Sonatas for the Harpsichord or Piano Forte, with an Accompanyment for a Violin or German Flute...Opera XVI. *Welcker: London*, [1775?] *obl.* fol. **e. 10. (2.)**

Six Sonatas for the Piano Forte...with an Accompaniment for the German Flute or Violin. Op. 54. *G. Walker: London*, [1800?] fol. **g. 270. h. (24.)**
The P. F. part only.

Three Sonatas for the Piano Forte or Harpsichord with an Accompaniment for a Violin or Flute...Op. 72. *Printed for A. Bland & Weller: London*, [1795?] fol. **g. 147. (7.)**

Six Sonatas for the Piano-Forte or Harpsichord, with an Accompaniment for the German Flute or Violin...Op. 77. *A. Bland & Weller: London*, [1795?] fol. **g. 142. (6.)**

HOOK (James) Three grand Sonatas for the Piano Forte, with an Accompaniment for a Violin, in which are introduced for the Adagios & last Movements Favorite Irish Airs...Op. 78. [Separate Parts.] *Preston & Son: London*, [1795?] fol. **g. 186. (4.)**

Three Grand Sonatas for the Piano Forte or Harpsichord with an Accompaniment for a Flute or Violin...Op. 84. [Separate Parts.] *A. Bland & Weller: London*, [1797.] fol. **g. 186. (5.)**

Twelve Sonatinos for the Harpsichord or Piano-Forte, *etc.* *C. & S. Thompson: London*, [1778?] *obl.* 4°. **a. 140. (1.)**

Op. 12, *according to a MS. note on the title-page.*

A Second Sett of Twelve Sonatinos for the Harpsichord or Piano-Forte, with an Accompaniment for a Violin or German-Flute, *etc.* *Printed for S. A. & P. Thompson: London*, [1779?] *obl.* 4°. **a. 140. (2.)**

Op. 13, *according to a MS. note on the title-page.*

To Thee Oh gentle Sleep, with Variations for the Harpsichord or Piano Forte, also for the German Flute Violin and Guittar. *Welcker: London*, [1775?] fol. **g. 271. a. (31.)**

Six Trio's for Three Flutes or Violins or a Flute, Violin and Tenor...Op. 83. [Separate Parts.] *A. Bland & Weller: London*, [1797.] fol. **g. 222. (3.)**

[Another copy.] **h. 2141. (14.)**

Tweed Side, with Variations for the Harpsichord or Piano Forte, also for the German Flute, Violin or Guittar. *Welcker: London*, [1775?] fol. **g. 271. a. (32.)**

When I follow'd a lass, with Variations for the Harpsichord. *Welcker: London*, [1775?] fol. **g. 271. a. (33.)**

When War's Alarms, with Variations for the Harpsichord, Piano Forte, Violin, and German Flute. *Printed for S. A. & P. Thompson: London*, [1780?] fol. **g. 443. d. (21.)**

HOOLY. Hooly and Fairly. [Song.] *See* O. Oh what had I ado for to marry, *etc.* [1745?] fol. **G. 310. (224.)**

HOOT. Hoot awa you Loon. Song. *See* Hook (J.)

HOP. The Hop Planter's Song. *See* Come. Come, my jolly brisk Boys, *etc.* [1757.] 8°. **P.P. 5438.**

The Hop Planter's Song. *See* Come. Come my jolly brisk Boys. [1760?] *s. sh.* fol. **G. 316. d. (74.)**

HOPE. Hope. Air [begins: 'What was thy delightful measure']. *See* Cooke (B.) [*Ode on the Passions.*]

HOPE. [Song, begins: 'As the Sun.'] *See* Gaudry (R.)

Hope. Song [begins: 'Hope is whisp'r-ing']. *See* Richardson (J. S.)

Hope and Fear. [Song.] *See* Lionel and Clarissa.

Hope as a Gleam that shoots its ray. Song. *See* Attwood (T.) [*The Prisoner.*]

Hope at the Last. Song. *See* Adieu. Adieu to Old England, *etc.* [1754]. 8°. **P.P. 5438. z.**

Hope at the last. [Song.] *See* Adieu. Adieu to old England, *etc.* [1760?] *s. sh.* fol. **G. 306. (122.)**

Hope thou cheerful Ray of Light. Song. *See* Mahon (J.)

Hope thou Nurse. [Duet.] *See* Love in a Village.

Hope told a flattering Tale. [Song.] Introduced by Madam Mara . . . in the Opera of Artaxerxes,—written by P. Pindar . . . — with the Celebrated Harp Accompaniment . . . by Mr. Mazzinghi. [Music adapted to 'Nel cor più,' from Paisiello's 'La Molinara'.] *T. Skillern: London*, [1793.] fol. **G. 363. (16.)**

HOPELESS. Hopeless Love cur'd by Derision. [Song.] *See* Sandford (J.)

The Hopeless Lover. [Song.] *See* Randall (J.)

The Hopeless Maid. Ballad. *See* Blewitt (J.)

HOPPE (Johann Gottlieb) *See* Kunzen (C. A.) A Collection of Lessons for the Harpsichord by Kunzen . . . & Hoppe. [1763?] *obl.* fol. **d. 160. (1.)**

HOQUET. Le Hoquet. Chanson. *See* Fulletot ( )

HORATIUS COCLES. Horatius Cocles. Acte Lyrique. *See* Méhul (E. N.)

HORN BOOK. The First Part of the Horn Book. Set to Music, *etc.* *See* A B C. A B C D E F G, *etc.* [1795?] fol.

HORN (Carl Friedrich) A Collection of Divertimentos for the Piano Forte with an Accompaniment for a Violin, *etc.* [Separate Parts.] *Printed for the Author: Knightsbridge*, [1800?] fol. **h. 114. (16.)**

Twelve Country Dances, for the Year 1796 . . . Figures composed by a Lady. [*London*, 1796.] *obl.* 4°. **a. 12.**

Six Sonatas for the Piano Forte, or Harpsichord with an Accompanyment for a Violin and Violoncello . . . Opera Prima. [Separate Parts.] *The Author:* [*London*, 1785?] fol. **h. 70. (5.)**

HORN (Carl Friedrich) Three Sonatas for the Piano Forte or Harpsichord, with an accompaniment for a Violin or Flute. Op. II. Book I. [Separate Parts.]
The Author: London, [1790?] fol.
g. 161. f. (3.)

See Haydn (F. J.) [*Symphonies. B. & H. No.* 76.] A Favorite Overture . . . adapted for the Piano Forte or Harpsichord, with an Accompaniment for a Violin, by C. F. Horn. [1790?] fol.
h. 656. e. (4.)

See Mozart (W. A.) Sinfonia [in D, Köch. Verz. No. 504] . . . adapted for the Harpsichord . . . Violin and Violoncello, by C. F. Horn. [1790?] fol.
g. 161. c. (7.)

HORN (Ferdinand) Six Sonates pour le Clavecin . . . Œu[v]re Première.
Welcker: London, [1770?] *obl.* fol.
f. 518.

HORN (Johann) *See* Hymns. [*German.*] Ein Gesangbuch der Brüder inn Behemen, *etc.* [With a Preface by J. Horn.] [1544.] 8°. **K. 2. h. 10.**

HORN (Johann Caspar) Johann Caspar Horns Geistliche Harmonien über die gewöhnlichen Evangelia . . . Der Sommer-Theil. Alto. (Tenor.) (Bassus.) (Violino I.) (Violino II.) (Viola I.) (Viola II.) (Bassus Continuus.) 8 pts.
Druckts Johann Heinrich Stremel: Pirna, 1680. 4°. **B. 104. a.**

[Another copy.] **B. 104. d.**

Johann Caspar Horns Geistliche Harmonien, über die . . . Evangelia . . . Mit 4. Vocal-Stimmen und 2. Violinen auffgesetzet . . . nebenst 2. Violin di Bracc. auch einer Anweisung, 4. Vocal-Stimmen in Capellâ zu vollstimmiger Music füglich heraus zu ziehen. In zwey Theilen zum Druck befördert. Der Winter-Theil. (Cantus.) (Alto.) (Tenore.) (Basso.) (Violino I.) (Violino II.) (Viola I.) (Viola II.) (Bassus Continuus.) 9 pts.
In Verlegung Johann Christoph Miethen, Druckts Christian Bergen: Dresden, 1680. 4°. **B. 104.**

The Cantus part wants a leaf of the preface. The full title only occurs in the Cantus part.

[Another copy.] Tenore. (Basso) (Violino I.) (Violino II.) (Viola I.) (Viola II.) (Bassus Continuus.) 7 pts.
B. 104. b.

Johann Caspar Horns Geistliche Harmonien, uber die . . . Evangelia . . . Mit 4. Vocal-Stimmen, und 2. Violinen auffgesetzet . . . nebenst 2. Violen di Bracc. worbey auch noch 4. Vocal-Stimmen in Capellâ zu vollstimmiger Music füglich heraus zu ziehen, *etc.* Der Sommer-Theil. (Cantus.) *In Verlegung Johann Christoph Miethens . . . Gedruckt durch Melchior Bergens . . . Witthe und Erben: Dresden*, 1681. 4°. **B. 104. c.**

Parergon Musicum, oder Musicalisches Neben-Werck, bestehend in allerhand anmuthigen Allemanden, Couranten, Ballo und Sarabanden, aus unterschiedenen Thonen dur und moll, nach der ietzigen Italiänischen Manier zu spielen, mit fünff Stimmen, als. 2. Violinen, 2. Viol. di Braccio, und einem Violon . . . auffgesetzt, und . . . nebenst dem Basso Continuovo in diesem Ersten Theil . . . zusammen getragen, *etc.* Violino I.
G. H. Fromman: Leipzig, 1670. *obl.* 4°.
B. 104. e. (1.)

Parergon Musicum . . . bestehend in fünff angenehmen Grossen-Balletten, welche allhier . . . fürgestellet worden, nach der . . . Frantzösischen Manier zu spielen . . . Und . . . in diesem Andern Theil zusammen getragen, *etc.* Violino I.
G. H. Fromman: Leipzig, 1670. *obl.* 4°
B. 104. e. (2.)

Parergon Musicum . . . bestehend in allerhand anmuthigen Intraden, Allemanden, Couranten, Ballo, Sarabanden, Chiquen, &c . . . in diesem Dritten Theil zusammen getragen, *etc.* Violino I.
G. H. Fromman: Leipzig, 1672. *obl.* 4°.
B. 104. e. (3.)

Parergon Musicum . . . bestehend in Drey angenehmen Grossen-Balletten, welche vor etlichen Jahren von einer Löblichen Pindus-Gesellschaft vorgestellet worden,...zur Ergetzung des Gemüths... inventiret, und...in diesem Vierdten Theil zusammen getragen, *etc.* Violino I.
G. H. Fromman: Leipzig, 1672. *obl.* 4°.
B. 104. e. (4.)

Wanting fol. C 3.

Parergon Musicum...bestehend in allerhand anmuthigen Sonatinen, Allemanden, Couranten, Balletten, Sarabanden und Chiquen,. . . in diesem Fünfften Theil zusammen getragen, *etc.* Violino I.
G. H. Frommann: Leipzig, 1676. *obl.* 4°. **B. 104. e. (5.)**

Parergon Musicum...bestehend in allerhand lustigen Intraden, Gagliarden, Couranten, Balletten, Sarabanden, Chiquen &c. . . . mit zwey Chören, auff Violen, Cornetten, Schalmeyen, Flöten &c. nach Belieben in 5. 7. 10. 11. und 12. Stimmen...auffgesetzt, und...in diesem Sechsten Theil zusammen getragen, *etc.* Violino I. *G. H. Fromman: Leipzig*, 1676. *obl.* 4°. **B. 104. e. (6.)**

HORNPIPES. Miss Dawson's New Hornpipe, as Perform'd at Drury Lane. [*London*, 1770?] *s. sh.* fol.
H. 1994. a. 162.

HORNPIPES. Thirty Favourite Hornpipes which are now in vogue & perform'd at the publick Theatres, set for the Violin, German Flute or Hautboy: by the most Eminent Masters. Book II. [?]
Printed for Thompson & Son: London, [1760?] *obl.* 4°. **a. 26. b. (4.)**
A different collection from that published by C. & S. Thompson. The number of the Book is partly erased.

Thirty Favourite Hornpipes which are now in vogue and perform'd at the publick Theatres, set for the Violin, German Flute or Hautboy, by the most Eminent Masters. Book I.(–VI.). 6 pts.
Printed for C. and S. Thompson: London, [1765?–1770?] *obl.* 4°. **a. 5.**
Wanting Book V. The title-page of Book VI. is mutilated.

HORSE-GUARDS. The Horse Guards Penelope. Song. *See* DIGNUM (C.)

HORSLEY (WILLIAM) The Beggar Boy, a Ballad, with an Accompaniment for the Piano-Forte, *etc.*
Longman, Clementi & Co., for the Author: [*London,* 1799?] fol. **G. 366. (21.)**

My Valentine. A Ballad with an Accompaniment for the Piano Forte—the Poetry by Mrs. Robinson—, *etc.*
Longman, Clementi & Co., for the Author: [*London,* 1799?] fol. **G. 366. (20.)**

Retire my love. A Glee for four voices—the Poetry from Ossian—, *etc.*
[*London,* 1798?] *obl.* fol. **D. 401. (6.)**

The Rose that weeps. *Canzonet,* with an Accompaniment for the Piano Forte or Harp—the Poetry from Mrs. Radcliffs Romance of the Forest—, *etc.*
Printed for the Author: [*London,* 1796?] fol. **G. 366. (17.)**

Simplicity. A Ballad, with an Accompaniment for the Piano Forte—the Poetry selected from the British Album—, *etc.*
Printed for the Author: [*London,* 1796.] fol. **G. 366. (18.)**

Ye Hills. A Song—the Poetry by a Clergyman—, *etc.* [Full Score.]
Printed for the Author: [*London,* 1796.] fol. **G. 366. (19.)**

See GLEES. A Selection of Glees from the MSS. of the Concentores: being the Compositions of... W. Horsley, *etc.*
[1800?] *obl.* fol. **E. 207. a. (1.)**

HORZIZKI (FRANCISKUS) Achille sur le corps de Patrocle. Cantate... La Poésie est de Md^lle^ Aurore, *etc.* [Full Score.]
Chés J. J. Hummel: Berlin et Amsterdam, [1791.] *obl.* fol. **E. 600. s. (8.)**

HOSANNA. Hosanna, Hallelujah! The glorious Æra now begins. [Sacred Song.]
[*London,* 1697.] 4°. **108. g. 68.**
Pp. 103–106 *of No. II of 'Theosophical Transactions by the Philadelphian Society.'*

HOSIER. Hosier's Ghost. [Song.] *See* NEAR. Near to Porto Bello lying, *etc.*
[1778?] *s. sh.* fol. **G. 310. (164.)**

Hosier's Ghost, or Wellcome, wellcome, Brother Debtor, a Favorite Old Air, with Variations for the Harpsicord, or Piano Forte, *etc. Longman, Lukey, & Broderip: London,* [1778?] fol. **g. 271. a. (34.)**

HOSPITAL FOR FOOLS. An Hospital for Fools. Dramatic Fable.
See ARNE (T. A.)

HØST-GILDET. Høst-Gildet. Syngespil. *See* SCHULZ (J. A. P.)

HÔTELLERIE PORTUGAISE. L'Hôtellerie Portugaise. [Opera.]
See CHERUBINI (M. L. C. Z. S.)

HOTTETERRE (JACQUES) called *Le Romain.* Principes de la Flûte Traversière ou Flûte d'Allemagne, de la Flûte à Bec ou Flûte Douce, et du Haut-Bois, divisez par Traitez.
Aux Dépens d'Estienne Roger: Amsterdam, [1710?] 8°. **7899. c. 11.**

Principes de la Flûte Traversière... Nouvelle Édition. *J. B. C. Ballard: Paris,* 1722. 4°. **7899. h. 12.**

HOUNDS. The Hounds are all out. *The Huntsman's Rouze.* For 2 Voices, *etc.* [Words and Music by H. Carey.]
[*London,* 1730?] *s. sh.* fol. **G. 315. (157.)**

[Another edition.] The Hounds are all out. *The Huntsman's Rouze.* For 2 Voices, *etc.* [Words and Music by H. Carey.] [*London,* 1735?] *s. sh.* fol. **G. 316. f. (41.)**

[Another setting.] The Hounds are all out. A favourite Hunting Song. [Words from H. Carey's farce of "Betty."]
[*London,* 1775?] *s. sh.* fol. **G. 312. (175.)**

HOUR. The Hour of Embarkation's near. *William and Mary,* a Favorite Ballad, written to Commemorate an Interesting Incident which happened on the Embarkation of the 85th Regt. August 10th 1799 at Ramsgate, the Music by a Lady of Fashion. *Printed for J. Dale: London,* [1800?] fol. **G. 356. (36.)**

HOURS. The Hours of Love. Sonnets.
See HOOK (J.)

The New Hours of Love. [Songs.]
See LEIGH (*Sir* S. E.)

HOVE (JOACHIM VAN DEN) Delitiæ Musicæ, siue Cantiones, e quamplurimis præstantissimorum nostri æui Musicorum Libris selectæ. Ad Testudinis usum accommodatæ, Opera atque industriâ Ioachimi vanden Houe, *etc.* *Apud Salomonem de Roy: Ultraiecti*, 1612. fol.
K. 1. i. 20.
The composers named in this collection are: J. van den Hove, L. Marenzio, B. Rey, G. B. Moschaglia, O. di Lassus, G. Caimo, G. M. Nanino, A. Stabile, G. di Macque, P. Bellasio, N. Peruve, A. Preti, B. Pallavicino, A. Rota, A. Trombetti, C. Verdonch, G. Eremita, P. de Monte, T. Massaini, J. Gabrieli, J. Dowland, A. Holborn, Diomedes, G. B. Domenicho and J. Pollonis (or Pollonois).

HOW. How beauteous are their feet. Hymn. *See* E., H.

How beautiful are the feet. Air. *See* HAENDEL (G. F.) [*Messiah.*]

How blest are Shepherds. *The Happy Shepheard:* or The Young Gallant's Courtship to his Coy Lady. [Ballad, the first two verses from J. Dryden's King Arthur] To a pleasant New Tune, Sung in the last New Opera. *Printed for C. Bates:* [*London*, 1695?] *s. sh.* fol.
Case 39. k. 6. (25.)
The tune is represented by a meaningless collection of notes, etc.

How blest are we Seamen. *The British Tarrs.* [Song.] *I. F[entu]m:* [*London*, 1780?] *s. sh.* fol. **G. 308. (127.)**

How blest has my time been. [Song.] *Sung by Mr. Lowe, at Vaux-Hall.* [*London*, 1747.] 8°. **157. l. 9.**
The London Magazine, 1747, *p.* 333.

How blest has my Time been. *Jessy, or the Happy Pair.* [Song.] [*London*, 1750?] *s. sh.* fol. **I. 530. (75.)**

[Another edition.] How blest has my Time been. *The Happy Pair, or Jessy.* [Song.] Sung by Mr. Lowe at Vaux Hall Gardens. *See* CHLOE. Chloe, or the Musical Magazine, *etc.* No. 97. [1760?] *s. sh.* fol. **G. 433.**

How blest is a Soldier. Song. *See* THOMYRIS.

How blest the Day when on yon hill. *The Sweetest Fair.* [Song.] *C[harles and] S[amuel] T[hompson:* *London*, 1770?] *s. sh.* fol. **G. 308. (92.)**

How blest the Maid. [Song.] *See* LOVE IN A VILLAGE.

How blest was I each morn to see. *The Bonny Broom.* [Song by T. A. Arne.] [*London*, 1752.] 8°. **249. c. 22.**
The Gentleman's Magazine, Vol. XXII., *p.* 471.

HOW. How blest were Mortals would they know. *Be content.* A moral Song. [By J. Dunn.] [*London*, 1748.] 8°. **249. c. 18.**
The Gentleman's Magazine, Vol. XVIII., *p.* 84.

How blest were mortals wou'd they know. *We are never satisfy'd.* [Song, music by J. Dunn.] *See* CHLOE. Chloe, or the Musical Magazine, *etc.* No. 80. [1760?] fol. **G. 433.**

How blest were mortals wou'd they know. Song. *See* DUNN (J.)

How blithly pass'd the Summer's Day. Song. *See* HEWITT (J.)

How blyth was I each Morn to see. *The Bonny Broom.* [Song.] Sung by Mrs. Barthelemon. *L[ongman] & B[roderip:* *London*, 1785?] *s. sh.* fol. **G. 308. (128.)**

How brim-full of nothing's the Life of a Beau. *The Life of a Beau.* [Song.] Sung by Mrs. Clive [in 'The Coffee House,' words by J. Miller, music by H. Carey]. [*London*, 1740?] *s. sh.* fol. **G. 305. (218.)**

[Another copy.] **G. 308. (47.)**

How calm, Elesa, are these Groves. Song. *See* IMPOSTURE DEFEATED.

How can my heart rest. [Song.] *See* MAY DAY.

How can you lovely Nancy. *The Inconstant Fair One.* [Song.] The Words by Mr. Lockman. [*London*, 1740?] *s. sh.* fol. **G. 308. (55.)**

[Another edition.] How can you lovely Nancy, *etc.* [*London*, 1750?] *s. sh.* fol. **G. 316. e. 2.**

How can you lovely Nancy. *The Inconstant Fair One.* [Song.] The Words by Mr. Lockman. [*London*, 1757.] *s. sh.* 8°. **P.P. 5439. ab.**
New Universal Magazine, June, 1757.

How can you lovely Nancy. *Lovely Nancy*, with Variations. [*London*, 1760?] *s. sh.* fol. **H. 1994. a. (172.)**

[Another copy.] **G. 316. (11.)**

How can you refuse me, insensible Man! Ballad. *See* MOOREHEAD (J.) [*Birds of a Feather.*]

How can you slight a Lover so? Song. *See* CAREY (H.)

How can'st thou smile. Canzonet. *See* SHIELD (W.) [*Collection of Canzonets. No.* 6.]

How charming looks the Damask Rose. *Sally's Charms.* A New Song. [*London*, 1765.] 8°. **P.P. 5438. z.**
The Universal Magazine, Vol. XXXVI., *p.* 319.

How cheerful along the gay Mead. [Song.] *See* THOMAS (B.)

HOW. How chearless the Sun, when my Polly's away. Song. *See* HAYES (P.)

How comes it Neighbour Dick. Song. *See* GRAY (T. B.)

How Curst was the Gallop. *An Answer to the Rumford Ballad.* Humbly dedicated to the Author of the Burlesque, A: B[radley? Adapted to the air L'esperto nocchiero in Bononcini's Opera of Astarto]. [*London*, 1723?] *s. sh.* fol. **G. 305. (187.)**

How d'ye do. Song [begins: ''Twas in the green Meadows']. *See* HOOK (J.)

How d'ye do. [Song.] *See* WHEN. When first simple Strephon. [1780?] *s. sh.* fol. **H. 1601. a. (80.)**

How Dare such Chimney Sweepers come. *The Lady's Answer to the Chimney Sweeper.* [Song.] [*London*, 1720?] *s. sh.* fol. **H. 1601. (201.)**

[Another edition.] How Dare such Chimney Sweepers come, *&c.* [*London*, 1725?] *s. sh.* fol. **G. 308. (85.)**

How dear I love her. [Song.] *See* LOVE FINDS THE WAY.

How drear the Night. [Song.] *See* HOOK (J.)

How dull the Wretch forlorn. Song. *See* PLEYEL (I. J.)

How dully wise y^e^ grave disdain. *A New Song* [for two voices]. [*London*, 1730?] *s. sh.* fol. **G. 308. (96.)**

How faint a joy the maid imparts. *A Song for two Voices.* *R. Falkener: London*, [1780?] fol. **H. 1994. a. (128.)**

[Another setting.] How faint a joy the maid imparts. Two-Part Song. *See* ALCOCK (J.) *Doctor in Music.*

How fearful the sound to poor mothers and wives. *March of the XV^th^ Regiment.* [Song.] For the Harp, Harpsichord, Violin, Ger. Flute, or Guittar. *P. H[odgson: London*, 1775?] *s. sh.* fol. **G. 308. (120.)**

How frail alas! we mortals are. *A Preservative against Love.* [Song, music by J. F. Lampe.] [*London*, 1740.] *s. sh.* fol. **G. 308. (97.)**

How gay that air! Song. *See* LADY.

How gentle was my Damon's Air. [Song, from T. A. Arne's 'Comus.'] *Sung by Mrs. Arne.* [*London*, 1740?] *s. sh.* fol. **G. 308. (50.)**

[Another edition.] How gentle was my Damon's air, *etc.* [*London*, 1745?] *s. sh.* fol. **G. 305. (117.)**

How giddy is youth. *The Wise Man's Resolution.* [Song.] [*London*, 1785.] *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, May, 1785.

HOW. How goes it Messmate Jack. [Song, to the tune of 'Good morrow, Gossip Joan.'] *Printed for W. Bailey: [London*, 1780?] *s. sh.* fol. **G. 308. (133.)**

How happy my life I led. Song. *See* STORACE (S.) [*No Song no Supper.*]

How happy a Mortal am I. *A Song for the Chairman.* Perform'd at the Society of Buck's, Choice Spirit's, &c. *P. H[odgson: London*, 1780?] *s. sh.* fol. **G. 308. (91.)**

How happy a State does the Miller possess. [Song.] *See* MILLER OF MANSFIELD.

How happy are we. Song. *See* EMANUEL ( ) [*The Dargle.*]

How happy are we. [Song.] *See* MYRTILLO.

How happy are we now the Wind is abaft. Two-Part Song. *See* ALDRICH (B.)

How happy is the rural swain. Song. *See* HUDSON (R.)

How happy is yon Cottage Swain. *The Cottage Swain*, a favorite Song, written and composed by a Young Gentleman. *Longman & Broderip, for the Author: London*, [1790?] fol. **G. 356. (38.)**

How happy's y^e^ Mortal that lives by his Mill. *A Song made on a Mill.* [*London*, 1710?] *s. sh.* fol. **H. 1601. (214.)**

How happy should we Mortals prove. Song. *See* HAENDEL (G. F.) [*Alexander Balus.*]

How happy was my morn of Love. Song. *See* WRIGHT (T.)

How hard is the Fortune. *The Ladies' Case.* [Song.] [*London*, 1740?] *s. sh.* fol. **G. 316. e. (8.)**

How heavy the time rolls along. *Julia.* A Pastoral [written] by the late L^d^ Chesterfield. [Song.] *Straight: [London*, 1780?] *s. sh.* fol. **G. 308. (134.)**

How imperfect is Expression. [Song.] *See* TWELFTH NIGHT.

How Insipid were Life. Song. *See* CROFT (W.)

How is it possible. [Song.] *See* HAENDEL (G. F.) [*Arianna. Overture. Minuet.*]

How little do the Landmen know. [Song.] *See* FAIR QUAKER OF DEAL.

How little, Statira, your sex did I know. *Statira: a Favourite Song.* [*London*, 1767.] 8°. **P.P. 5441.**
Royal Magazine, Vol. XVII., p. 157.

How long, alas, must Delia mourn. *Delia's Complaint.* A favorite Song. *Printed for P. Jung: Oxford*, [1793?] fol. **G. 360. (53.)**

How long, Eliza, must I languish. Song. *See* OSWALD (J.)

HOW. How long shall I pine for Love. Song. *See* MAID IN THE MILL.

How long will peace forsake this Isle. Duet. *See* KENT (R.)

How lovely is a woman. *The Man's Delight*, set for a German Flute. [Song.] [*London*, 1735?] *s. sh.* fol. **G. 316. e. (23.)**

How lovely is the blooming fair. Song. *See* HAENDEL (G. F.) [*Deborah.*]

How merrily we live. Glee. *See* EAST (M.) [*Second Set of Madrigales.*]

How much, Egregious Moore. *Mr. Pope's Worms.* To the Ingenious Mr. Moore, Author of the Celebrated Worm Powder. A Song. [*London*, 1720?] *s. sh.* fol. **H. 1601. (210.)**

[Another edition.] How much, Egregious Moore, *etc.* [*London*, 1725?] *s. sh.* fol. **G. 305. (214.)**

[Another copy.] **G. 308. (69.)**

[Another edition.] How much, egregious Moore, *etc.* [*London*, 1740?] *s. sh.* fol. **H. 1994. b. (36.)**

How much in fashion wedlock's grown. *A New Song.* [*London*, 1758.] 8°.
The Universal Magazine, Vol. XXII., p. 48. **P.P. 5438. z.**

How much Superior Beauty. [Song.] *See* LOVE IN A VILLAGE.

How now, Shepherd, what means that. The Herdsman and Shepherd's Dialogue, from Percy's Ancient Poetry. [Music by E. S. Biggs.] *Printed for R. Birchall: London*, [1797?] fol. **G. 354. (59.)**

How oft, Louisa, hast thou said. Song. *See* DUENNA.

How pleasant a Sailor's life passes. Ballad. *See* PERSEUS AND ANDROMEDA.

How pleasant is ranging the Fields. Song. *See* VENUS AND ADONIS.

How pleasant the meadows. *Collin.* [Song.] *J. Welcker:* [*London*, 1780?] *s. sh.* fol. **G. 308. (109.)**

How pleas'd within my native bowers. *The Landscape.* [Song.] [*London*, 1761.] 8°. **P.P. 5441.**
Royal Magazine, Vol. V., p. 37.

How pleased within my native bow'rs. *Song.* Sung by Mr. Vernon at Vauxhall-Gardens. [*London*, 1768.] 8°. **250. c. 15.**
The Gentleman's Magazine, Vol. XXXVIII., p. 341.

How pleasing is Beauty. [Song.] *Sung by Mr. Lowe.* [Music by J. Baildon.] [*London*, 1750?] fol. **G. 308. (88.)**
No. 3 *of Book I. of Baildon's 'The Laurel.'*

[Another copy.] **G. 303. (55.)**

HOW. [Another edition.] How pleasing is Beauty. *Beauty's Bright Standard.* [Song. No. 3, Book I. of J. Baildon's "The Laurel."] *See* CHLOE. Chloe, or the Musical Magazine, *etc.* No. 13. [1760?] **G. 433.**

How pleasing's my Damon. [Song.] Sung by Miss Thornton. [*London*, 1780?] fol. **G. 308. (139.)**

How pleasingly glided the day. *The Forsaken Swain.* [Song.]
L[ongman] L[ukey] and B[roderip: London, 1778?] *s. sh.* fol. **G. 308. (108.)**

How rapid how fleeting, yet full of delight. Song. *See* BILLINGTON (T.)

How serenely the Morning. Song. *See* CARTER (C. T.) [*The Fair American.*]

How serenely the morning. [Song.] *See* FAIR AMERICAN.

How Severe is my Fate. Song. *See* CROFT (W.)

How should we mortals spend our hours. Glee. *See* SACCHINI (A. M. G.)

How sleep the Brave. [Song.] *See* ATKINSON ( ) *Miss.*

How slowly pass the heavy hours. Song. *See* HUDSON (R.)

How smooth glides the Stream. Song. *See* HOOK (J.)

How softly blew the Southern Breeze. Song. *See* HOOK (J.) [*Daphne and Armitor.*]

How stands the Glass around. *A Soldiers' Song.* For two Voices. *C[harles and] S[amuel] T[hompson]: London*, [1765?] *s. sh.* fol. **I. 530. (76.)**

How stands the Glass around. Song. *See* DALE (J.)

How sweet and lasting are the joys. Song. *See* ELRIDGE (R.)

How sweet are the Flowers. Song. *See* ARNE (T. A.) [*The Sacrifice of Iphigenia.*]

How sweet are the Roses. *Advice to Phillis.* A New Song. [*London*, 1765.] 8°. **P.P. 5438. z.**
The Universal Magazine, Vol. XXXVI., p. 213.

How sweet in the Woodlands. Duetto. *See* HARINGTON (H.)

How sweet is the Morning in Spring. Rondo. *See* BLEWITT (J.)

How sweet the Love. Song. *See* HOOK (J.)

How sweet the Moon-light sleeps. [Song.] *See* PERCY (J.)

How sweet the rosy blush of Morn. Ballad. *See* MOULDS (J.)

How sweetly did the Moments pass. [Song.] *See* BROOKS (J.)

HOW. How sweetly smells the Summer green. *Bonny Christy.* A Scotch Air. [Words by A. Ramsay.] [*London*, 1730?] *s. sh.* fol. **G. 308. (42.)**

How unhappy's the Nymph. Song. *See* TURNER (W.) [*Woman's a Riddle.*]

How vain a Woman is. Song. *See* BARRETT (J.) *Organist.*

How vile are the sordid Intreagues of the Town. *The Discontented Lady:* a New Song [by T. D'Urfey] . . . To a New Tune, *etc.* *Printed for C. Bates:* [*London*, 1693?] *s. sh.* fol. **Case 39. k. 6. (12.)**

The tune is represented by a meaningless succession of notes, &c.

How welcome my Shepherd. Song. *See* FISCHER (J. C.)

How wretched is our Fate to Love. Song. *See* BARRETT (J.) *Organist.*

HOWARD (SAMUEL) Advice to Cloe, *etc.* [Song.] [*London*, 1745.] 8°. **157. l. 7.**

The London Magazine, 1745, *p.* 44.

Advice to Cloe, *etc.* [Song.] [*London*, 1745?] *s. sh.* fol. **H. 1994. c. (42.)**

[Another edition.] Advice to Cloe, *etc.* [Song.] [*London*, 1750?] *s. sh.* fol. **G. 305. (143.)**

[Another edition.] Advice to Cloe, *etc.* [*London*, 1755?] *s. sh.* fol. **G. 311. (88.)**

Amanda. A Song, *etc.* [*London*,] 1796. *s. sh.* 4° **P.P. 5141.**

The Lady's Magazine, May, 1796.

The Amazon. [Song.] [*London*, 1745?] *s. sh.* fol. **G. 305. (278.)**

[Another edition.] The Amazon. [*London*, 1755?] *s. sh.* fol. **G. 311. (84.)**

[The Amorous Goddess.] The Overture, Act Tunes, and Songs in the Entertainment call'd the Amorous Goddess...for the Harpsicord, German Flute, or Violin. *Printed for I. Walsh: London*, [1744.] fol. **G. 347.**

—— Hymen and Fashion. [Song.] To the favourite Minuet in Mr. Howard's Overture to the Amorous Goddess. [*London*, 1744.] 8°. **249. c. 14.**

The Gentleman's Magazine, Vol. XIV., p. 503.

—— To Zephyrus. [Song,] made to a favourite Minuet in Mr. Howard's Overture to the Amorous Goddess. [*London*, 1745?] *s. sh.* fol. **G. 311. (85.)**

—— Soft invader of my soul. *A New Song.* (Made to the fav'rite Musette in . . . the Amorous Goddess.) [*London*, 1744.] 8° **249. c. (14.)**

The Gentleman's Magazine, Vol. XIV., p. 444.

HOWARD (SAMUEL) [The Amorous Goddess.] Soft Invader of My Soul. *A Song.* Made to the favourite Musette in Mr. Howard's Overture in the Amorous Goddess. [*London*, 1745?] *s. sh.* fol. **H. 1994. a. (8.)**

—— Soft Invader of my Soul. *Musette.* [Song, adapted to the Musette in the Overture to 'The Amorous Goddess.'] [*London*, 1750?] *s. sh.* fol. **G. 311. (86.)**

—— To Delia. [Song.] Made to a favourite Musette in Mr. Howard's Overture to y^e^ Amorous Goddess. [*London*, 1745?] *s. sh.* fol. **G. 307. (137.)**

—— [Another edition.] To Delia, *etc.* [*London*, 1750?] *s. sh.* fol. **G. 316. d. (114.)**

The Answer to J'aime la Liberté. [Song.] [*London*, 1750?] *s. sh.* fol. **G. 316. d. (49.)**

Bally Spelling. [Song.] [*London*, 1750?] *s. sh.* fol. **G. 315. (126.)**

Britannia sees brave William shine. *A Song in Honour of...the Duke of Cumberland.* [*London*, 1746?] *s. sh.* fol. **I. 530. (73.)**

[Another copy.] **G. 305. (236.)**

[Another copy.] **G. 305 (243.)**

A Cantata and English Songs. *Printed for I. Walsh: London*, [1745?] fol. **G. 427. (6.)**

Imperfect, wanting pp. 9 *and* 10.

The Chace is o'er, and on the Plain. [Song.] *Sung by Mr. Beard* at...Covent Garden, *etc.* [*London*, 1750?] fol. **G. 312. (16.)**

[Another copy.] **G. 305. (262.)**

A Collection of Songs sung by Miss Davis at Vaux Hall. Never before Publish'd... Book V. [Full Score.] *Printed for I. Walsh: London*, [1765?] fol. **G. 800. (14.)**

[A Collection of Songs Sung by Miss Davies at Vaux Hall...Book V. No. 2.] Where shall Celia fly for shelter. [For editions of this song published anonymously:] *See* WHERE.

Cupid deceiv'd. Advice to all Ladies who Paint, *etc.* [Song.] *Printed for J. Simpson:* [*London*, 1745?] *s. sh.* fol. **H. 1994. c. (43.)**

Dear Chloe attend. *To a young Lady of Eighteen Courted by a Man of Threescore.* [Song.] [*London*, 1740?] *s. sh.* fol. **G. 307. (135.)**

[The Despairing Lover.] Why, Delia, ever when I gaze. Song, *etc.* [*London*,] 1798. *s. sh.* 4°. **P.P. 5141.**

The Lady's Magazine, Aug., 1798.

The Despairing Lover. [For editions published anonymously:] *See* WHY. Why, Delia, ever when I gaze.

HOWARD (Samuel) The Diffident Lover, *etc.* [Song.] *Printed for J. Simpson, etc.* [*London*, 1740?] *s. sh.* fol. **H. 1994. c. (44.)**

[Another edition.] The Diffident Lover. [Song.] Set for the German Flute. [*London*, 1745?] *s. sh.* fol. **G. 313. (128.)**

The Doubtful Lover, *etc.* [Song.] [*London*, 1744.] 8° **157. l. 6.**
The London Magazine, 1744, *No.* 301.

The Doubtful Lover. [Song.] [*London*,] 1799. *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, Feb., 1799.

The Doubtful Swain. [Song, words by Mrs. Child.] *Printed for J. Simpson:* [*London*, 1735?] *s. sh.* fol. **G. 315. (74.)**

[Another edition.] The Doubtful Swain. [*London*, 1750?] *s. sh.* fol. **G. 312. (61.)**

[Another copy.] **G. 305. (173.)**

The Doubtful Swain. [Song.] [*London*,] 1799. *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, Mar., 1799.

The Faithful Shepherd. Song. [*London*, 1740?] *s. sh.* fol. **G. 305. (141.)**

[Another copy.] **G. 303. (34.)**

[Another edition.] The Faithful Shepherd. [*London*, 1745?] *s. sh.* fol. **G. 313. (58.)**

[Another copy.] **G. 303. (27.)**

The Faithful Shepherd. [Song.] [*London*,] 1799. *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, Sept., 1799.

The Faithful Shepherdess . . . [Song.] Sung by Mr. Lowe. [*London*, 1743.] 8°. **157. l. 5.**
The London Magazine, Sept., 1743.

The Faithful Shephordess, *etc.* [Song.] [*London*, 1743.] 8°. **249. c. 13.**
The Gentleman's Magazine, Vol. XIII., p. 488.

The Faithfull Shepherdess. [Song.] *See* At. At setting Day and rising Morn, *etc.* [Words by A. Ramsay, music by S. Howard.] [1740?] *s. sh.* fol. **G. 305. (142.)**

Farewell ye green Fields. [Song.] [*London*, 1745?] *s. sh.* fol. **G. 307. (235.)**

[Another copy.] **G. 307. (202.)**

Farewell, ye green fields. *See* Farewell. Farewell ye green fields, *etc.* [1766.] 8°. **157. l. 13.**

Florellio and Daphne. [Song, the words by W. Shenstone.] [*London*, 1750?] *s. sh.* fol. **G. 311. (83.)**

Florellio and Daphne. [Song.] [*London*,] 1799. *s. sh.* 4°. **P.P. 5741.**
The Lady's Magazine, Dec., 1799.

HOWARD (Samuel) The Generous Confession. [Song, the words by S. Jenyns.] [*London*, 1750?] *s. sh.* fol. **G. 305. (123.)**

[Another edition.] The Generous Confession. [*London*, 1750?] *s. sh.* fol. **G. 316. f. (18.)**

[Another edition.] The Generous Confession. [*London*, 1755?] fol. **G. 312. (64.)**

Good Mother, if you please you may. [Song.] [*London*, 1750?] *s. sh.* fol. **G. 303. (17.)**

[Another copy.] **G. 308. (4.)**

How much superior Beauty awes. *See* infra: [*Love in a Village.*]

I like the Man whose soaring Soul. [Song.] *Sung by Miss Davies at Vauxhall.* [*London*, 1760?] *s. sh.* fol. **G. 309. (5.)**

The Invitation. *See* Come. Come dear Amanda quit the town. *The Invitation.* Song. [By S. Howard.] [1744.] 8°. **249. c. 14.**

[The Invitation.] Come, dear Amanda, quit the town. *Song.* [*London*,] 1799. *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, Nov., 1799.

The Lass of St. Osyth. [Song, words by Sir C. H. Williams.] [*London*, 1740?] *s. sh.* fol. **G. 306. (21.)**

[Another copy.] **G. 315. (160.)**

[Another edition.] The Lass of St. Osyth. [Song.] *T. Kitchin: London*, [1743?] *s. sh.* 4°. **G. 305. (229.)**
A plate of the 'English Orpheus.'

The Lass of the Hill. [Song, words by Mary Jones.] [*London*, 1740?] *s. sh.* fol. **G. 306. (25.)**

[Another copy.] **I. 530. (74.)**

The Lass of the Hill, *etc.* [Song.] [*London*, 1742.] 8°. **249. c. (12.)**
The Gentleman's Magazine, Vol. XII., p. 101.

[Another edition.] The Lass of the Hill. *See* At. At the Brow of a Hill. . .—Another Tune to the same Words by Mr. Howard. [1740?] *s. sh.* fol. **H. 1994. b. (7.)**

The Lass of the Mill. [Song, words by the Rev[d] R. Woodeson.] [*London*, 1740?] *s. sh.* fol. **G. 307. (136.)**

[Another edition.] The Lass of the Mill, *etc.* [*London*, 1740?] *s. sh.* fol. **G. 316. d. (112.)**

Love in a Village. [For songs, &c., in Love in a Village, set by S. Howard:] *See* Love in a Village.

Love preferable to Liberty, *etc.* [Song.] *Printed for J. Simpson:* [*London*, 1745?] *s. sh.* fol. **H. 1994. c. (47.)**
An earlier edition assigns this song to — Maxwell.

HOWARD (Samuel) [Another edition.] Love preferable to Liberty, *etc.* [*London*, 1750?] *s. sh.* fol. **G. 306. (255.)**

The Lover. [Song.] [*London*, 1740?] *s. sh.* fol. **G. 316. e. (57.)**

[Another edition.] The Lover. [*London*, 1750?] *s. sh.* fol. **G. 305. (272.)**

The Lover of Liberty. [Song.] [*London*, 1740?] *s. sh.* fol. **G. 316. f. (146.)**

[Another edition.] The Lover of Liberty. [Song.] *See* Young Thirsis. Young Thirsis, once the Jolliest Swain, *etc.* [By S. Howard.] [1745?] *s. sh.* fol. **G. 314. (17.)**

Lucinda's Name with sweetest Sound. *On Princess Amelia by the Name of Lucinda.* [Song.] The Words by Mr. B——, *etc.* [*London*, 1735?] *s. sh.* fol. **G. 316. (84.)**

Musette. *See supra:* [The Amorous Goddess. Overture.]

The Musical Companion. A Collection of Twelve English Songs, *etc.* *Printed for I. Walsh: London*, [1745?] 8°. **D. 362.**

The Musical Companion; A Collection of English Songs...for the Voice, Harpsichord, and Violin. *Printed for Harrison and Co.: London*, [1780?] *obl.* fol. **E. 273.**

Myra, *etc.* [Song, words by Lord Lyttleton.] [*London*, 1745?] *s. sh.* fol. **G. 316. e. (145.)**

[Another edition.] Myra, *etc.* [Song, by Lord Lyttleton.] [*London*, 1750?] *s. sh.* fol. **G. 305. (172.)**

[Another copy.] **G. 311. (93.)**

Myrtilla. *See* Ye. Ye Chearful Virgins have ye seen, *etc.* [By S. Howard.] [1760?] *s. sh.* fol. **H. 1994. a. (35.)**

The Nut-brown Maid, *etc.* [Song.] [*London*, 1743?] 8°. **249. c. 13.**
The Gentleman's Magazine, Vol. XIII., p. 545.

The Nut-brown Maid, *etc.* [Song.] [*London*, 1744?] 8°. **157. l. 6.**
The London Magazine, 1744, *pp.* 146–7.

The Nut-brown Maid. [Song.] [*London*, 1750?] *s. sh.* fol. **G. 312. (62.)**

O! had I been by Fate decreed.
See Love in a Village.

The Picture. [Song.] Sung by Mrs. Weichsell, at Vaux-Hall, *etc.* [*London*, 1768?] 8°. **250. c. 15.**
The Gentleman's Magazine, Vol. XXXVIII., p. 37.

The Resolution, *etc.* [Song.] [*London*,] 1796. *s. sh.* 4° **P.P. 5141.**
The Lady's Magazine, April, 1796.

[Robin Good-Fellow.] Women when they gain a Heart. *A Song* sung by Mr. Beard, in Robin Good-fellow, *etc.* [*London*, 1738?] *s. sh.* fol. **G. 313. (132.**

HOWARD (Samuel) [Robin Good-Fellow.] [Another edition.] Women when they gain a Heart, *etc.* [*London*, 1740?] *s. sh.* fol. **G. 316. f. (90.)**

—— [Another edition.] Women when they gain a Heart, *etc.* [*London*, 1740?] *s. sh.* fol. **G. 315. (71.)**

Rural Life, *etc.* [Song.] [*London*, 1743.] 8°. **157. l. 5.**
The London Magazine, Nov., 1743.

Rural Life. [Song.] [*London*, 1750?] *s. sh.* fol. **G. 308. (52.)**

[Another edition.] Rural Life, *etc.* [*London*, 1750?] *s. sh.* fol. **G. 316. e. (6.)**

The Sleepy Fair, *etc.* [Song.] [*London*. 1743.] 8°. **249. c. 13.**
The Gentleman's Magazine, Vol. XIII., p. 320.

The Sleepy Fair, *etc.* [Song.] [*London*, 1745?] *s. sh.* fol. **H. 1994. c. (49.)**

[Another edition.] The Sleepy Fair, *etc.* [Song.] [*London*, 1750?] *s. sh.* fol. **G. 310. (214.)**

[Another edition.] The Sleepy Fair, *etc.* [*London*, 1755?] *s. sh.* fol. **G. 316. e. (115.)**

Soft Invader of my Soul. *See* supra: [*The Amorous Goddess.*]

Songs and Cantatas . . . for the German-Flute. *Harrison and Co.: London*, [1780?] *obl.* 4°. **b. 500.**

Stella and Flavia. [Song, words by Mrs. Pilkington.] [*London*, 1750?] *s. sh.* fol. **G. 305. (129.)**

[Another edition.] Stella and Flavia, *etc.* [Song.] [*London*, 1750?] *s. sh.* fol. **H. 1994. c. (46.)**
Plate VI of 'The Agreeable Amusement.'

[Another edition.] Stella and Flavia. [*London*, 1755?] *s. sh.* fol. **G. 311. (92.)**

[Another copy.] **G. 315. (34.)**

Summer. [Song.] Never before published, *etc.* [*London*,] 1793. *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, Oct., 1793.

[The Summer's Tale.] Dear Girl never trust to thy Charms. *A Song, etc.* [By S. Howard.] [1765.] *s. sh.* fol.
See Summer's Tale. **H. 1994. b. (17.)**

Tell me, my Delia, tell me why. *A Song, etc.* [*London*, 1744.] 8°. **249. c. 14.**
The Gentleman's Magazine, Vol. XIV., p. 217.

This is the day which the Lord hath made. *An Anthem for Voices and Instruments*, performed at S^t^ Margaret's Church. . .; in the Two Universities, and upon many other . . . Occasions, *etc.* [Full Score.] *London*, 1792. fol. **G. 502. (3.)**

HOWARD (Samuel) To Amanda ... Set for the German Flute. [Song.] [*London*, 1745?] *s. sh.* fol. **G. 316. d. (418.)**

To Delia. *See* supra: [*The Amorous Goddess.*]

To Sylvia. [Song.] The Words by Mr. Garrick, *etc.* [*London*, 1745?] *s. sh.* fol. **H. 1994. c. (50.)**

[Another edition.] To Sylvia, *etc.* [*London*, 1745?] *s. sh.* fol. **G. 309. (26.)**

To Sylvia. [Song.] The Words by Mr. Garrick, *etc.* [*London*, 1746.] 8°. **157. l. 8.**

The London Magazine, 1746, *p.* 528.

To Sylvia. Song, *etc.* [*London*,] 1799. *s. sh.* 4°. **P.P. 5141.**

The Lady's Magazine, April, 1799.

To Zephyrus.
See supra: [*The Amorous Goddess.*]

The Unhappy Maid, *etc.* [Song.] [*London*, 1750?] *s. sh.* fol. **G. 316. a. (31.)**

[Another edition.] The Unhappy Maid, *etc.* [*London*? 1760?] *s. sh.* fol. **G. 316. d. (128.)**

The Virtuous Wish. [Song.] [*London*,] 1799. *s. sh.* 4°. **P.P. 5141.**

The Lady's Magazine, May, 1799.

Where shall Celia fly for shelter.
See supra: [*A Collection of Songs sung by Miss Davies... Book V. No.* 2.]

While from my looks, fair nymph, you guess. *A Song, etc.* [*London*, 1743.] 8°. **249. c. 13.**

The Gentleman's Magazine, Vol. XIII., p. 214.

Why, Delia, ever when I gaze.
See supra: [*The Despairing Lover.*]

Why heaves my fond Bosom? [Song.] [*London*, 1744?] *s. sh.* fol. **G. 313. (91.)**

[Another copy.] **G. 303. (18.)**

Why heaves my fond Bosom. *A new Song, etc.* [*London*, 1745.] 8°. **249. c. (15.)**

The Gentleman's Magazine, Vol. XV., p. 156.

[Another edition.] Why heaves my fond Bosom? [Song.] [*London*, 1750?] *s. sh.* fol. **G. 316. f. (114.)**

Why heaves my fond Bosom? [Song.] [*London*, 1756.] *s. sh.* 8°. **P.P. 5439. ab.**

New Universal Magazine, Dec., 1756.

[Another edition.] Why heaves my fond Bosom. [By S. Howard.] [1770.] *s. sh.* fol. *See* Why. **G. 316. (159.)**

Women when they gain a Heart.
See supra: [*Robin Good-Fellow.*]

HOWARD (Samuel) Ye Chearfull Virgins. A Glee... The Air by Dr. Howard. Harmonized & made a Duetto by R. J. S. Stevens. [*London*, 1790?] *obl.* fol. **E. 319. (9.)**

Ye nymphs who to the throne of love. *A Song, etc.* [*London*, 1782.] *s. sh.* 4°. **P.P. 5141.**

The Lady's Magazine, Nov., 1782.

Ye Virgin Pow'rs defend my Heart. [Song, words ascribed to Mrs. Taylor.] [*London*, 1750?] *s. sh.* fol. **G. 305. (258.)**

[Another copy.] **G. 314. (16.)**

See Bond (H.) The Psalms of David ... The Music consisting of ... Tunes ... by ... Howard, *etc.* [1791?] 4°. **E. 579.**

See Bottarelli (G. G.) Del Cauzoniere d'Orazio ... Ode XII., messe in Musica da' più rinomati Professori Inglesi, [i.e. T. A. Arne, ... and S. Howard,] *etc.* 1757. fol. **G. 242. (3.)**

See British Orpheus. The British Orpheus, *etc.* (The British Orpheus. A Collection of... Songs... by Mr. Howard &c. Book IV.) [1745?] fol. **G. 219.**

See Catches. A Collection of Catches by... Dr. Arne,... Mr. Howard, *etc.* [1764?] *obl.* 4°. **A. 756. a. (1.)**

See Love in a Village. Love in a Village. A Comic Opera... The Music by Handel... Howard, *etc.* [1763?] *obl.* fol. **D. 269.**

See Mago and Dago. The Overture, Songs &c. in... Mago & Dago... The New Airs... by... Mr. Howard, *etc.* [1794.] fol. **H. 129. (10.)**

See Psalms. [*English.*] An Abridgment of the... Psalms,... with... Tunes ... by... Dr. Howard, *etc.* [1777.] 8°. **A. 511. d.**

See Riley (W.) Psalms and Hymns for the Use of the Asylum... for Female Orphans... the Music by... Howard, *etc.* [1765?] 4°. **E. 482.**

See Shield (W.) Netley Abbey. A Comic Opera... partly Selected and partly Composed by... Howard, *etc.* [1794.] *obl.* fol. **D. 287. (4.)**

See Summer's Tale. The Summer's Tale. A Musical Comedy... The Music by Abel... Howard, *etc.* [1765.] *obl.* fol. **D. 273. (1.)**

HOWARD (William) The Negro's Lamentation. A fashionable Ballad with an Accompaniment for the Harp, or Piano Forte, *etc.* *Fentum: London*, [1800.] fol. **G. 806. b. (66.)**

Six Sonatas for the Piano-Forte or Harpsichord, with an Accompaniment for a Violin... Opera 1^mo^. *J. Preston: London*, [1780?] *obl.* fol. **e. 5. g. (5.)**

HOWARD (William) Six Sonatinos for the Piano Forte or Harpsichord, with an Accompaniment for the Violin, *etc.*
Longman & Broderip: London, [1790?] fol. **h. 61. (5.)**

HOWE. Howe and the Glorious 1st of June. Song. *See* Mathews (J.)

Howe's Triumph. [Song.] *See* Parsons (J.)

HOWELL (Thomas) Air, composed and varied for the Piano-Forte, *etc.*
The Author: Bristol, [1800?] fol. **g. 139. (29.)**

HOWGILL (William) An Original Anthem & Two Voluntaries for the Organ or Piano Forte, with a Selection of Thirty-Eight...Psalm Tunes, *etc. Preston, for the Author: London*, [1800?] fol. **H. 879. k. (2.)**

Crazy Jane's Epitaph. A favorite Song, *etc. Preston, for the Author: London*, [1795?] fol. **G. 798. (26.)**

HOWTLE. Howtle Towtle. Song. *See* One. One Evening young Lucy went forth to the Wood. [1780?] *s. sh.* fol. **G. 310. (279.)**

HUBBLE. The Hubble Bubbles. Ballad. *See* Ye. Ye Circum and Uncircumcis'd, *etc.* [1715?] *s. sh.* fol. **H. 1601. (542.)**

HUBERTI ( ) *See* Stamitz (J. C.) Symphonia...No. 2. Mise au jour par Mr. Huberty, *etc.* [1761.] fol. **g. 98. (1.)**

See Stamitz (J. C.) Six Symphonies... Mises au jour par Mr. Huberti. Œuvre iii. [1762?] fol. **g. 98. (2.)**

See Wagenseil (G. C.) Six Simphonies ...Mises au jour par Mr. Huberti. Œuvre iii, *etc.* [1765?] fol. **g. 474. (14.)**

HUC. Huc ades castis studijs Iuventus. *Hymnus Triumphalis* celebrans bonitatem ...patris cælestis, ob...victoriam, a ciuibus Antwerpiensibus de Gallis reportatum, Anno Salutis 1583 decimoseptimo Ianuarii...Exhibitus Senatui reipublicæ Antwerpiensis ab Er. Jo. [With music for 4 voices.] *Ex officina typographica Ægidii Radæi: [Antwerp,]* 1583. *s. sh. obl.* fol. **C. 38. l. 6. (5.)**

HUDGEBUT (John) Thesaurus Musicus: being, A Collection of the Newest Songs performed at their Majesties Theatres; and at the Consorts in Viller-street in York-Buildings, and in Charles-street Covent-Garden. With a Thorow-Bass to each Song for the Harpsicord, Theorbo, or Bass-Viol...The First (-Fifth) Book. [With a dedication signed by J. Hudgebut.] 5 Bks. *J. Heptinstall for J. Hudgebut: London*, 1693(–6). fol. **K. 2. g. 16.**
Book II is dated 1694 *and printed by Heptinstall for H. Playford; Books III and IV are dated* 1695 *and Book V* 1696. *Wanting pp.* 1, 2 *of Book IV. The composers named in this collection are: H. Purcell, S. Akeroyd, R. Courtevil, R. King, Staggins, T. Tollat, J. Barrett, G. Finger, H. Hall, Bowman, Paek, S. Eccles, J. Eccles, Banister, Pesable, J. Hart, W. Turner, Robart, D. Purcell, Francks, R. W. and Williams.*

HUDSON (John) [As Granville's soft Numbers.] The Unkind Fair. [Song.] The Words by P. W[hitehead], *etc.* [*London*, 1745?] *s. sh.* fol. **H. 1994. c. (51.)**

[Another edition.] As Granvilles soft Numbers. [Song.] The Words by P. W[hitehead], *etc.* [*London*, 1750?] *s. sh.* fol. **G. 306. (70.)**

[Another copy.] **G. 303. (14.)**

[Another edition.] As Granville's soft Numbers, *etc.* [*London*, 1755?] *s. sh.* fol. **G. 316. d. (16.)**

The Unexpected Revenge. [Song.] Within Compass of the German Flute. [*London*, 1730?] *s. sh.* fol. **G. 309. (130.)**

See Music. Musik how pow'rfull is thy Charm. *A Song on the Power of Musick, etc.* [Music by J. Hudson.] [1740?] *s. sh.* fol. **G. 310. (92.)**

HUDSON (Robert) Advice to a Lady. [Song.] The Words by Mr. Hawkins, *etc.* [*London*, 1779.] *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, Sept., 1779.

Advice to the Fair, *etc.* [Song.] [*London,*] 1797. *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, April, 1797.

As o'er the lawn the lovers stray'd. *A Favourite Song, etc.* [*London*, 1783.] *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, July, 1783.

Autumn: A New Song, *etc.* [*London,*] 1770. *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, Oct., 1770.

The Bashful Lover. [Song.]...The Words by Miss Reeve, *etc.* [*London,*] 1771. *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, April, 1771.

Beauty charms the roving eye. *A Favourite Song, etc.* [*London*, 1783.] *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, Sept., 1783.

Beauty's Shrine. [Song.] From the Novel of Emily de Varmont. [*London,*] 1798. *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, Feb., 1798.

HUDSON (Robert) The Bee, *etc.* [Song.] [*London*, 1773.] *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, May, 1773.

Belinda's Charms. A Ballad, *etc.* [*London*,] 1795. *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, June, 1795.

Belinda's Virtue. A Ballad, *etc.* [*London*, 1784.] *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, Nov., 1784.

Belinda's Virtue.
See 'Tis. 'Tis not Belinda's ivʼry Neck, *etc.* [By R. Hudson.] [1766.] 8°. **P.P. 5438. z.**

The Billet-Doux. [Song.] Words by J. P. B. Esq., *etc.* [*London*,] 1795. *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, July, 1795.

The Borrowed Kiss, *etc.* [Song.] [*London*,] 1771. *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, July, 1771.

By the Side of a murmuring Brook. *Song, etc.* [*London*,] 1791. *s. sh.* 4° **P.P. 5141.**
The Lady's Magazine, 1791, *Supplement.*

The Caution, *etc.* [Song.] *Bigg and Cox:* [*London*, 1774.] *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, May, 1774.

The Charms of lovely Kate, *etc.* [Song.] [*London*,] 1793. *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, Sept., 1793.

Church and King. Song, *etc.* [*London*,] 1791. *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, August, 1791.

Church, King, and Old England for ever. A favorite Constitutional Song, *etc.* *Longman and Broderip: London*, [1793.] fol. **G. 376. (21.)**

Clarinda. [Song.] Words by Mr. Cunningham. [*London*,] 1798. *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, Nov., 1798.

Cold winter, ah! why art thou gone. *A Favourite Ballad, etc.* [*London*, 1785.] *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, Feb., 1785.

Cold winter, ah! why art thou gone. *Ballad, etc.* [*London*,] 1787. *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, Feb., 1787.

Colin. A Pastoral. The Words by Mr. Hawkins, *etc.* [*London*, 1778.] *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, March, 1778.

The Complaint, *etc.* [Song.] [*London*,] 1796. *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, Dec., 1796.

The Confession. A New Song, *etc.* [*London*,] 1771. *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, Dec., 1771.

HUDSON (Robert) The Cruel Fair One. Song, *etc.* [*London*,] 1797. *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, Nov., 1797.

Dawson and Delia. A Pastoral. The Words by Mr. Hawkins, *etc.* [Song.] [*London*, 1781.] *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, June, 1781.

Daphne and Corydon. A Pastoral Ballad, *etc.* [*London*,] 1770. *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, Nov., 1770.

Daphne and Corydon, *etc.* *See* Is. Is Daphne, the pride of the plain, *etc.* [By R. Hudson.] [1770?] *s. sh.* fol. **G. 309. (156.)**

The Despairing Swain, *etc.* [Song.] [*London*,] 1790. *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, July, 1790.

The Distressed and disappointed Lover, *etc.* [Song.] [*London*,] 1792. *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, July, 1792.

The Distress'd Swain, *etc.* [Song.] [*London*,] 1771. *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, Supplement for 1771.

The Dream. [Song.] Words by J. Mottley. [*London*,] 1788. *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, Nov., 1788.

The Dreaming Lover. [Song.] The Words by a Correspondent . . . For a Contra-Tenor Voice, *etc.* [*London*, 1780.] *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, Nov., 1780.

Fair flowʼr in all its pride. *A New Song.* The Words by a Correspondent, *etc.* [*London*, 1781.] *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, Feb., 1781.

Faithless Damon. [Song.] The Words by a young Lady, *etc.* *Bigg and Cox:* [*London*, 1773.] *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, July, 1773.

The Faithless Fair. [Song.] The Words by Mr. Hawkins, *etc.* [*London*, 1778.] *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, Oct., 1778.

Fanny of the Dale. [Song.] The Words by the late Mr. Cunningham, *etc.* [*London*, 1780.] *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, May, 1780.

Father of all. *Pharaphrase on the Lord's Prayer.* [Sacred Song.] The Words sent by a Female Correspondent, *etc.* [*London*, 1774.] *s. sh.* 4° **P.P. 5141.**
The Lady's Magazine, Jan., 1774.

The Generous Lover, *etc.* [Song.] [*London*,] 1797. *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, Dec., 1797.

HUDSON (Robert) The gentle Swan with graceful pride. *A New Song*...The Words by the late Mr. Cunningham. [*London*, 1774.] *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, *Aug.*, 1774.

Go, happy soul. *Epitaph*, written on the Grave Stone of Dr. William Child . . . at Windsor. Set to Music for Three Voices, *etc.* [*London*, 1775.] *s. sh.* 4° **P.P. 5141.**
The Lady's Magazine, *June*, 1775.

Good neighbours attend to my ditty. [Song.] *Verses* written by a Gardener's Boy, *etc.* [*London*, 1776.] *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, *Oct.*, 1776.

The Happy Married Man, *etc.* [Song.] [*London*, 1785.] *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, *Nov.*, 1785.

The Happy Milk-Man. [Song.] The Words by Mr. Hawkins, *etc.* [*London* 1778.] *s. sh.* 4° **P.P. 5141.**
The Lady's Magazine, *Jan.*, 1778.

The Hawthorn Bower . . . [Song.] The Words by Mr. Cunningham. [*London*, 1774.] *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, *July*, 1774.

The Hawthorn Bower. [Song.] The Words by the late Mr. Cunningham, *etc.* [*London*, 1779.] *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, *June*, 1779.

How happy is the rural swain. *A New Song*, *etc.* [*London*, 1776.] *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, *May*, 1776.

How slowly pass the heavy hours. *A New Song.* The Words by a Correspondent, *etc.* [*London*, 1781.] *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, *April*, 1781.

Hymen. A New Song, *etc.* [*London*, 1773.] *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, *Jan.*, 1773.

Hymn on the Love of God, *etc.* [*London*,] 1799. *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, *Oct.*, 1799.

Hymn to Cupid, *etc.* [Song.] [*London*,] 1795. *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, *August*, 1795.

I said, by the banks of the stream. *A New Song*...Words by the late Mr. Cunningham. [*London*, 1774.] *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, 1774, *Supplement.*

In the year fifty nine.
See infra: [*The Volunteer Returned.*]

The Insensible. [Song.]
C[harles and] S[amuel] T[hompson: London, 1770?] *s. sh.* fol. **G. 310. (159.)**

HUDSON (Robert) The Invitation. [Song.]
S[amuel] A[nn and] P[eter] T[hompson: London, 1780?] *s. sh.* fol. **G. 312. (132.)**

The Invocation, *etc.* [Song.] [*London*,] 1796. *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, *Jan.*, 1796.

Invocation to the Song, *etc.* [Song.] [*London*,] 1771. *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, *May*, 1771.

Invocation to the Sun. *See* Hither. Hither Phœbus turn thine eyes, *etc.* [By R. Hudson.] [1775?] *s. sh.* fol. **G. 308. (115.)**

Janus: or, January. A Ballad, *etc.* [*London*,] 1771. *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, *Jan.*, 1771.

Jessey. A Song, *etc.* [*London*,] 1796. *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, *July*, 1796.

The Jolly Crew. [Song.] [*London*, 1780?] *s. sh.* fol. **H. 1994. (35.)**

The Jolly Crew, *etc.* [Song.] [*London*, 1779.] *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, *July*, 1779.

Labour in vain, *etc.* [Song.] [*London*, 1785.] *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, 1785, *Supplement.*

Lamented Maid, what cruel fate. *A New Song*, *etc.* *Bigg and Cox:* [*London*, 1773.] *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, *Nov.*, 1773.

Let the declining Damask Rose. *Song*, words by Mr. Cunningham. [*London*,] 1798. *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, *Sept.*, 1798.

Let Wine to social Joys give Birth. *Song*, *etc.* [*London*,] 1789. *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, *Sept.*, 1789.

[Liberty.] Since ev'ry charm on earth combines. *Song*, *etc.* [*London*,] 1787. *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, *April*, 1787.

Liberty, *etc.* [Song.] [*London*,] 1797. *s. sh.* 4°. **P.P. 5141**
The Lady's Magazine, *Aug.*, 1797.

Liberty. *See* Since. Since ev'ry Charm on Earth combines, *etc.* [By R. Hudson.] [1766.] 8°. **P.P. 5438. z.**

The Lily. [Song.] The Words by the Author of the Ungrateful Bee, *etc.* [*London*, 1780.] *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, *Jan.*, 1780.

The Lily of the Vale, *etc.* [Song.] [*London*,] 1795. *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, *Oct.*, 1795.

The Lily of the Vale.
See Fragrant. The fragrant lily of the vale, *etc.* [By R. Hudson.] [1767.] 8°. **P.P. 5438. z.**

HUDSON (Robert) Love's a vain deluding joy. [Song.]
S[amuel] A[nn and] P[eter] T[hompson: London, 1780?] *s. sh.* fol. **G. 310. (77.)**

Make Hay while the Sun shines, *etc.* [Song.] [*London*,] 1770. *s. sh.* 4°.
P.P. 5141.
The Lady's Magazine, April, 1770.

[Another edition.] Make Hay whilst the Sun shines. [Song.] *C[harles and] S[amuel] T[hompson: London*, 1775?] *s. sh.* fol. **G. 297. (28.)**

Make Hay whilst the Sun shines.
[For editions published anonymously:] *See* 'Tis. 'Tis a Maxim I hold.

The Married Man, *etc.* [Song.] [*London*, 1760?] *s. sh.* fol. **G. 309. (140.)**

The Married Man. A New Song. Set and sung by Mr. Hudson. [*London*, 1765.] 8°. **P.P. 5441.**
Royal Magazine, Vol. XII., p. 157.

The Married Man, *etc.* [Song.] [*London*, 1782.] *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, May, 1782.

The Miller...[Song.] The Words by the late Mr. Cunningham. [*London*, 1774.] *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, Sept., 1774.

Molly's Charms. [Song.]
S[amuel] A[nn and] P[eter] T[hompson, 1780?] *s. sh.* fol. **G. 313. (241.)**

The Myrtle. A Collection of New English songs for the Violin, German Flute or Harpsichord. *John Cox, for the Author: London*, [1755?] fol. **G. 806. g. (13.)**

The Myrtle. A Collection of Songs sung at Ranelagh. Book 3d. *Printed for C. and S. Thompson: London*, [1767.] fol. **H. 2815. p. (6*.)**

No more I'll dread Love's fatal dart. *A New Song.* The Words by a young Lady, *etc.* [*London*, 1779.] *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, March, 1779.

Noon. A Pastoral Song. [*London*,] 1771. *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, June, 1771. *Bound by mistake with the December number.*

O nymph divine. *Serious Glee. For Three Voices, etc.* [*London*, 1775.] *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, March, 1775.

On every hill. *A Favourite Song.* The Words by J. Turnbull, *etc.* [*London*, 1783.] *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, Oct., 1783.

On Nelson's Glorious Victory. Song... Words inserted in the Times, October 9, 1798. [*London*,] 1798. *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, Oct., 1798.

HUDSON (Robert) On the Approach of May...[Song.] The Words by the late Mr. Cunningham. *Bigg and Cox:* [*London*, 1775.] *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, Jan., 1775.

On the late Absence of May. [Song.] The Words by Mr. John Cunningham, *etc.* [*London*,] 1771. *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, June, 1771.

The Pleasure of a Single Life. A new Song. [*London*, 1753.] 8°. **157. l. 15.**
The London Magazine, 1753, *p.* 476.

Pomona. [Song.]—On the Cider Bill being passed.—Words by Mr. Cunningham. [*London*,] 1799. *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, Jan., 1799.

A Psalm of Thanksgiving to be sung by the Children of Christ's Hospital, on Monday and Tuesday in Easter Week . . .The Words by the Reverend Mr. Boyer, *etc. Charles Rivington: London*, 1787. *s. sh.* fol. **I. 600. (133.)**

A Psalm of Thanksgiving to be sung by the Children of Christ's Hospital, on Monday and Tuesday in Easter Week...The Words by the Rev. Mr. Boyer, *etc. Charles Rivington: London*, 1789. *s. sh.* fol. **I. 600. (18.)**

Rosalind. A Song, *etc.* [*London*,] 1796. *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, June, 1796.

The Rose. [Song.] The Words by a Correspondent. [*London*, 1781.] *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, Nov., 1781.

Saint George he is our patron, boys. *Song, on Admiral Rodney.* The Words by a Correspondent. [*London*, 1781.] *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, May, 1781.

Sanctus composed to Mr. King's Service, *etc. See* Dušek (J. L.) A Complete...delineation of the Ceremony ..on Tuesday the 19th Decr 1797...to which is added the form of the Church Service with...the Sanctus by Mr. Hudson, *etc.* [1797.] fol. **g. 138. (15.)**

Sanctus composed to Mr. King's Service, *etc. Printed for Corri, Dussek & Co.: London*, [1798?] fol. **G. 808. f. (33.)**

Say, curious painter, can thy art. *Song.* Words by M. Prior, *etc.* [*London*,] 1796. *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, Nov., 1796.

See the wanton zephyrs play. *A New Song, etc. Bigg and Cox:* [*London*, 1775.] *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, July, 1775.

HUDSON (Robert) Shall I all the truth discover. *A New Song*...The Words by Miss Clara Reeve, of Colchester. *Bigg and Cox:* [*London*, 1773.] *s. sh.* 4°. **P.P. 5141.**

The Lady's Magazine, Oct., 1773.

The Slighted Swain. [Song.] [*London*,] 1788. *s. sh.* 4°. **P.P. 5141.**

The Lady's Magazine, Oct., 1788.

Sophia! name for ever dear. *A New Song.* The Words by a Correspondent, *etc.* [*London*, 1780.] *s. sh.* 4°. **P.P. 5141.**

The Lady's Magazine, Oct., 1780.

Strephon's Perfidy. [Song.]...The Words by Adam Smith, *etc.* [*London*,] 1771. *s. sh.* 4°. **P.P. 5141.**

The Lady's Magazine, Oct., 1771.

Strephon's Perfidy. [Song.] *S[amuel] A[nn and] P[eter] T[hompson: London*, 1780?] *s. sh.* fol. **G. 306. (135.)**

Sweetest, sweetest of the fair. *A Favourite Song.* The Words by a Correspondent. [*London*, 1783.] *s. sh.* 4°. **P.P. 5141.**

The Lady's Magazine, Nov., 1783.

T'other day as I sat. *A New Song*... Words by the late Mr. Cunningham. *Bigg and Cox:* [*London*, 1774.] *s. sh.* 4°. **P.P. 5141.**

The Lady's Magazine, Dec., 1774.

Think Maria think how often. *See* infra: [*The Volunteer Returned.*]

The Thorn. [Song.] The Words by a Correspondent, *etc.* [*London*, 1784.] *s. sh.* 4°. **P.P. 5141.**

The Lady's Magazine, Oct., 1784.

[Another copy.] **G. 316. (85.)**

Thyrsis, *etc.* [Song.] [*London*, 1785.] *s. sh.* 4°. **P.P. 5141.**

The Lady's Magazine, Dec., 1785.

Tit for Tat, *etc.* [Song.] [*London*,] 1796. *s. sh.* 4°. **P.P. 5141.**

The Lady's Magazine, March, 1796.

To Health. [Song.] The Words by a young Lady, *etc.* [*London*, 1781.] *s. sh.* 4°. **P.P. 5141.**

The Lady's Magazine, Sept., 1781.

To speak, my muse, sweet Charlotte's praise. *A New Song.* The Words by Mr. Hawkins, *etc.* [*London*, 1778.] *s. sh.* 4°. **P.P. 5141.**

The Lady's Magazine, Dec., 1778.

The Treacherous Fair. [Song.] The Words by Mr. Hawkins, *etc.* [*London*, 1779.] *s. sh.* 4°. **P.P. 5141.**

The Lady's Magazine, Aug., 1779.

Turn o'er a new Leaf, *etc.* [Song.] [*London*,] 1770. *s. sh.* 4° **P.P. 5141.**

The Lady's Magazine, Sept., 1770.

The Ungrateful Bee. [Song.] The Words by a Female Correspondent, *etc.* [*London*, 1779.] *s. sh.* 4°. **P.P. 5141.**

The Lady's Magazine, Dec., 1779.

HUDSON (Robert) The Valentine, *etc.* [Song.] [*London*,] 1771. *s. sh.* 4°. **P.P. 5141.**

The Lady's Magazine, Feb., 1771. *Inserted by mistake in the number for March.*

[The Volunteer Returned.] In the year fifty nine. *Song, etc.* [*London*, 1784.] *s. sh.* 4°. **P.P. 5141.**

The Lady's Magazine, July, 1784.

[Another copy.] **G. 316. (86.)**

[The Volunteer Returned.] Think Maria think how often. *Song, etc.* [*London*, 1784.] *s. sh.* 4°. **P.P. 5141.**

The Lady's Magazine, May, 1784.

Wake! gentle Sylvia. *A New Song.* The Words by a Correspondent, *etc.* [*London*, 1780.] *s. sh.* 4°. **P.P. 5141.**

The Lady's Magazine, 1780, *Supplement.*

The Water-Cress Girl. [Song.] The Words by Mr. Walwyn, *etc.* [*London*, 1780.] *s. sh.* 4°. **P.P. 5141.**

The Lady's Magazine, Aug., 1780.

When Celia strikes the warbling wire. *A New Song, etc. Bigg and Cox:* [*London*, 1775.] *s. sh.* 4°. **P.P. 5141.**

The Lady's Magazine, Nov., 1775.

When e'er the dear damsel appears. *A New Song.* The Words by a Correspondent, *etc.* [*London*, 1780.] *s. sh.* 4°. **P.P. 5141.**

The Lady's Magazine, Dec., 1780.

When fair Serena first I knew. *A Song.* Words by a Correspondent. [*London*,] 1796. *s. sh.* 4°. **P.P. 5141.**

The Lady's Magazine, Aug., 1796.

When glorious Eliza was England's bright star. *Song, etc.* [*London*,] 1790. *s. sh.* 4°. **P.P. 5141.**

The Lady's Magazine, June, 1790.

When on thy bosom I recline. *Sonnet by a Husband* (*but not a modern one*), *etc.* [Song.] [*London*,] 1771. *s. sh.* 4°. **P.P. 5141.**

The Lady's Magazine, Nov., 1771.

Who deck'd in beauty's bright arrays. *A New Song.* The Words by a Correspondent, *etc.* [*London*, 1781.] *s. sh.* 4°. **P.P. 5141.**

The Lady's Magazine, July, 1781.

Winter: A New Song, *etc.* [*London*,] 1770. *s. sh.* 4°. **P.P. 5141.**

The Lady's Magazine, Dec., 1770.

The Wish Granted. [Song.]...The Words by Mr. Cunningham, *etc.* [*London*,] 1771. *s. sh.* 4°. **P.P. 5141.**

The Lady's Magazine, Aug., 1771.

The Wish granted. *See* When. When Flora decks the mantling tow'rs, *etc.* [By R. Hudson.] [1771?] *s. sh.* fol. **G. 313. (195.)**

HUDSON (Robert) With pleasure now I tune my lay. *A New Song, etc.* [*London*, 1773.] *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, March, 1773.

Ye Britons so free. *A New Song.* The Words by a Correspondent, *etc.* [*London*, 1781.] *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, Jan., 1781.

Ye Britons so free. *See* Ye. Ye Britons so free, *etc.* [By R. Hudson.] [1780?] *s. sh.* fol. **G. 314. (80.)**

Ye nymphs who inhabit the plain. *A New Song, etc.* *Bigg and Cox: [London,* 1775.] *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, Sept., 1775.

Ye virgins of Albion attend. *A Song, etc.* [*London*, 1784.] *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, Sept., 1784.

Yes, ev'ry flower that blows. *A Song, sent to Chloe with a Rose...* Words by Mr. Cunningham. *Bigg and Cox: [London,* 1774.] *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, Nov., 1774.

You bid me, fair, conceal my love. *A New Song, etc.* [*London*, 1773.] *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, Sept., 1773.

Young Colin, t'other Day. *Song, etc.* [*London,*] 1788. *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, July, 1788.

Young Jenny I lov'd. *A New Song.* The words by a Correspondent, *etc.* [*London*, 1782.] *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, Jan., 1782.

A Youth, belov'd by all the Plain. *Song, etc.* [*London,*] 1788. *s. sh.* 4°. **P.P. 5141.**
The Lady's Magazine, Feb., 1788.

HUELLMANDEL (Nicolaus Joseph) Petits Airs d'une Difficulté Graduelle... pour le Clavecin ou Piano Forte. Oeuvre 5. *Longman and Broderip: London,* [1785?] fol. **g. 272. h. (18.)**

Six Divertissements, ou IIe Suite de Petits Airs pour le Piano Forte ou le Clavecin...Œuvre viie. Gravé par Madme Oger. *Chez l'Auteur: Paris,* [1775?] *obl.* fol. **e. 101. a. (5.)**
The last page is signed by the composer.

[Another edition.] Six Divertissements ...Œuvre viie, *etc.* *Chez Mr Saunier: Paris,* [1775?] *obl.* fol. **e. 140. a. (4.)**

Principles of Music, chiefly calculated for the Piano Forte or Harpsichord with Progressive Lessons...Opera xii. *The Author: London,* [1795]? *obl.* fol. **e. 140. (4.)**
The title-page is signed by the composer.

1er Recueil de Petits Airs pour le Claveçin ou Piano Forte...Œuvre iie. Gravé par Madme Oger. *Chez l'Auteur: Paris,* [1775?] *obl.* fol. **e. 442.**
The last page is signed by the composer.

HUELLMANDEL (Nicolaus Joseph) [1er Recueil de Petits Airs. Op. ii.] Six Divertimentos for the Harpsichord or Piano Forte, *&c.* *Printed for W. Napier: London,* [1787?] fol. **g. 271. f. (7.)**

Six Sonates de Clavecin ou Forte Piano avec accompagnement de Violon ad Libitum...Œuvre 1er. Gravé par Madme Oger. [Separate Parts.] *Chez Mr Saunier: Paris,* [1773?] fol. **h. 1671. (1.)**

[Another edition.] Six Sonates...Œuvre 1er, *etc.* *Chez l'Auteur: Paris,* [1773?] fol. **h. 37. (1.)**
The Harpsichord part only.

Trois Sonates de Clavecin ou Piano Forte avec un accompagnement de Violon ad Libitum...Œuvre iiie. Gravé par Madme Oger. [Separate Parts.] *Chez Mr Saunier: Paris,* [1775?] fol. **h. 1671. (2.)**

Three Sonatas for the Harpsichord or Piano Forte, with an Accompanyment for the Violin ad libitum...Op. 3. [Separate Parts.] *Printed for W. Napier: London,* [1787?] fol. **g. 442. a. (7.)**

Trois Sonates pour le Clavecin ou le Piano Forte...Œuvre ive. Gravé par Madme Oger. *Chez l'Auteur: Paris,* [1775?] fol. **h. 37. (2.)**
The Harpsichord part only.

Trois Sonates pour le Piano Forte ou le Clavecin avec accompagnement d'un Violon ad Libitum pour les Deux premières, et obligé pour la Troisième...Œuvre vie. Gravées par Madme Oger. [Separate Parts.] *Chez Mr Saunier: Paris,* [1775?] fol. **h. 1671. (3.)**

Trois Sonates pour le Piano Forte ou le Clavecin avec accompagnement d'un Violon ad libitum pour les deux premiers, et obligé pour la troisieme . . . Op. vi. [Separate Parts.] *C. Lunch: Dublin,* [1795?] fol. **h. 37. b.**

Trois Sonates pour le Piano e Forte avec accompagnement d'un Violon ad libitum pour les deux premières, et obligé pour la troisième...Œuvre ixe. Gravé par Madme Oger. [Separate Parts.] *Chez Mr Saunier: Paris,* [1780?] fol. **h. 1671. (4.)**

Sonate pour le Clavecin ou le Piano Forte avec Violon obligé...Oeuvre 10. [Separate Parts.] *Longman and Broderip: London,* [1790?] fol. **h. 70. b. (2.)**

Trois Sonates pour le Piano Forte ou le Clavecin avec Accompagnement d'un Violon ad libitum...Op. xi. [Separate Parts.] *Longman and Broderip: London,* [1790?] fol. **g. 442. a. (8.)**

Sonata [in G, for Harpsichord and Violin]. *See* Storace (S.) Storace's Collection of Original Harpsichord Music. Vol. II. No. 2. [1790.] fol. **g. 122.**

HUELLMANDEL (Nicolaus Joseph) *See* Hodges (A. M.) Songs...harmonized and published by Mr. Hüllmandel, *etc.* 1798. fol. **G. 580.**

See Viotti (G. B.) A New Grand Concerto with Accompaniments...Adapted for the Piano-Forte,...by Mr. Hullmandel. [1796.] fol. **g. 116. a. (9.)**

See Viotti (G. B.) Viotti's Grand Concerto, in B♭: arranged for the Piano Forte...by Mr. Hullmandel. [1796.] fol. **g. 116. a. (10.)**

HUGHES (John) *Song-Writer.* Say does thy jealous fears proceed. *A New Song, etc.* [*London*, 1757.] *s. sh.* 8°. **P.P. 5439. ab.**

New Universal Magazine, Vol. XI., Supplement.

Say does thy jealous fears proceed. *A New Song, etc.* [*London*, 1760?] *s. sh.* fol. **G. 316. c. (22.)**

HUGHES (John) *of Denbigh.* Six Waltzes, for Two Flutes or Patent Flageolets, *etc.* *J. Fentum: London*, [1795?] fol. **g. 70. c. (2.)**

HUGO, *Reutlingensis.* *See* Spechtshart (H.)

HUGOT (A.) Trois Duos Concertants pour deux Flûtes...Oeuvre ix. [Separate Parts.] *C. Wheatstone: London*, [1800?] fol. **g. 280. f. (15.)**

Le Celebre Pollonoise, pour une Flûte, avec Accompagnement de Basse (ad libitum). *Chez G. Walker: Londres*, [1800?] fol. **g. 280. f. (14.)**

Le Celebré Pollonoise, pour une Flûte, avec Accompagnement de Basse (ad libitum). *Chez Pleyel: Paris*, [1800?] fol. **h. 2140. a. (4.)**

Trois Solos pour une Flûte avec accompagnement de Basse (ad libitum). *Chez Pleyel: Paris*, [1800?] fol. **g. 280. f. (13.)**

HUGOT (F. G.) Three Concertante Duetts, for Two Flutes...Op. 1. [Separate Parts.] *J. Fentum: London*, [1800?] fol. **g. 71. e. (5.)**

Three [Six] Concertante Duetts, for Two Flutes...Op. 10. 2 Books. *Printed for C. Wheatstone & Co.: London*, [1800?] fol. **g. 280. e. (3.)**

HUMANITY. Humanity's Cot. [Song.] *See* Dibdin (C.) [*The Quizes.*]

HUMANUS (P. C.) *pseud.* [i.e. Hartung] Musicus Theoretico-Practicus bey welchem anzutreffen I. Die demonstrativische Theoria Musica auf ihre wahre Principia gebauet...II. Die methodische Clavier-Anweisung mit Regelu und Exemplen, wozu noch kommet eine Anführung zu fugirenden Fantasien, *etc.* 2 pts. *Gedruckt bey Adam Jonathan Flesseckers ...Erben: Nürnberg*, 1749. 4°. **7895. ee. 21.**

[Another copy.] **7899. e. 17.**

HUMBLE. Humble et gentille violette. Romance. *See* Domnich (H.)

HUMBLE (Maximilian) Six Ballads for the Piano Forte...the Words by E. Bell. *Printed for M. Humble: London*, [1795?] fol. **G. 369. (1.)**

Farewell ye Balmy Gales that blow. [Song.]...The Words by Mr. Wennington. [*London*, 1798?] *s. sh.* fol. **G. 366. (22.)**

A Sonata and an Overture for the Piano Forte, *etc.* *Printed for the Author: London*, [1785?] fol. **g. 141. (7.)**

Six Sonatas for two Violins and a Thorough Bass for the Harpsichord. [Separate Parts.] *Welcker: London*, [1770?] fol. **g. 447.**

A Fifth Set of Trios for Two Violins and a Violoncello. [Separate Parts.] *Welcker: London*, [1775?] fol. **g. 274. h. (2.)**

HUME (Tobias) The First Part of Ayres, French, Pollish and others together, some in Tabliture, and some in Pricke-Song: With Pauines, Galliards, and Almaines for the Viole De Gambo alone, and other Musicall Conceites for two Base Viols... and for two Leero Viols...and some Songes to bee sung to the Viole, with the Lute,...Also an Inuention for two to play vpon one Viole. *Iohn Windet: London*, 1605. fol. **K. 2. g. 10.**

Captaine Humes Poeticall Musicke. Principally made for two Basse-Viols, yet so contriued, that it may be plaied 8. seuerall waies vpon sundry Instruments, *etc.* *Iohn Windet: London.* 1607. fol. **K. 2. g. 11.**

A presentation copy to Queen Anne of Denmark. The verso of fol. A bears a MS. note in the composer's writing.

HUMID. Humid Seal of soft Affection. [Song.] *See* Essex (M.)

HUMMEL (Johann Bernhard) Zwölf deutsche Lieder mit Begleitung des Fortepiano's, *etc.* *In der Maassschen Notendruckerey: Berlin*, (1799.) 4°. **F. 648.**

HUMMEL (Johann Nepomuk) Marsch für das Löbl: Bürgl: Artillerie Corps in Wien...in vollstimmige Musik, und für das Forte Piano gesezt, *etc.* *Johann Schäfer:* [*Wien?* 1798.] *s. sh. obl.* fol. **e. 5. h. (2.)**

Press the Grape. [Trio.] [*London*, 1800?] fol. **H. 1650. o. (45.**

HUMMEL (Johann Nepomuk) Three Sonatas for the Piano Forte or Harpsichord with Accompaniments for a Violin or Flute & Violoncello...Op. III. [Separate Parts.] *Longman & Broderip, for the Author: London*, [1793.] fol. **h. 352. (1.)**

Three Sets of Variations for the Piano Forte or Harp^{a}. 1. The Plough Boy... 2. A German Air...3. La belle Catherine ...Opera I. *Printed for the Author: London*, [1792.] fol. **g. 148. (4.)**
The title-page is signed by the composer.

Variations to the Lass of Richmond Hill, and Jem of Aberdeen, for the Piano Forte ...Op. II. *Preston & Son: London*, [1791?] fol. **g. 272. w. (12.)**

HUMMELL (Charles) Three Favorite Trios for the Flute, Violin & Tenor, *etc.* [Separate Parts.] *Printed for the Author: [London*, 1790?] fol. **g. 222. (4.)**
The title-page of the Flute part is signed by the composer.

HUMMELL (Charles) and (J. Louis) Les Delassements Militaires. Composed by C. Hummell and Son for a full Military Band, and adapted by them for the Piano Forte and Harp. Number I, *etc.* *The Author: [London*, 1795?] fol. **g. 137. (30.)**
The title-page is signed by J. L. Hummell.

HUMMELL (J. Louis)
See Hummell (C.) and (J. L.) Les Delassements Militaires. Composed by C. Hummell and Son, *etc.* [1795?] fol. **g. 137. (30.)**

HUMPHREY GUBBINS. Humphrey Gubbins's Courtship. [Song.]
See A-courting. A courting I went, *etc.* [1748?] 8°. **P.P. 5438. z.**

Humphrey Gubbins's Courtship. [Song.] *See* A-courting. A courting I went, *etc.* [1750?] *s. sh.* fol. **H. 1994. b. (16.)**

HUMPHREY (Pelham) The Phœnix. A Song. The words by King Charles the 2^{d}, *etc.* [*London*, 1705?] *s. sh.* fol. **H. 1601. (244.)**

[Where the bee sucks.] *See* Tempest. The Ariel's Songs in . . . the Tempest. [By J. Banister, J. Hart and P. Humphrey.] [1670?] fol. **G. 109. (2.)**

HUMPHRIES (J. S.) XII. Sonatas for two Violins; with a Through Bass for the Harpsichord ... Opera Prima. [Separate Parts.] *T. Cobb, for the Author: London*, [1735?] fol. **g. 291.**

HUMPHRIES (John) XII Concertos in Seven Parts, for Four Violins a Tenor and Violoncello with a Thorough Bass for the Harpischord. Opera Seconda. [Separate Parts.] *Printed for John Johnson: London*, [1755?] fol. **h. 1655. a.**

XII Concertos in Seven parts...Opera Terza. Engrav'd and Corrected from y^{e} Original Score, *etc.* [Separate Parts.] *Printed for...Benj. Cooke: London*, [1730?] fol. **h. 1655. b.**

Six Solos for a Violin & Base wth a through Base for the Harpsichord, *etc.* *Publish'd for the Author: London*, 1726. fol. **h. 1655.**
Engraved by T. Cross.

[Another edition.] Six Solos for a Violin & Base; wth a through Base for the Harpsichord, *etc.* *John Young: London*, 1726. fol. **h. 219. e. (4.)**
Engraved by T. Cross.

HUNNIS (William) Seuen Sobs of a Sorrowfull Soule for Sinne: Comprehending those seuen Psalmes of . . . Dauid, commonlie called Pœnitentiall: framed into a forme of familiar praiers, and reduced into meeter by W. Hunnis.... Whereunto are also annexed his Handfull of Honisuckles; the Poore Widowes Mite; a Dialog betweene Christ and a sinner; diuers godlie and pithie ditties, with a Christian confession of and to the Trinitie; newlie printed and augmented. 3 pts. *Henrie Denham: London*, 1583. 12°. **Case 37. a. 7.**
Wanting sig. A 12.

[Another edition.] Seven Sobs of a Sorrowfull Soule for Sinne, *etc.* *Henrie Denham: London*, 1587. 12°. **Case 37. a. 59.**
Wanting sigs. A 12 and E 1.

HUNT. The Hunt for the gazey. [Song.] *See* Through. Thro' black boy Alloy t'other day, *etc.* [1780?] *s. sh.* fol. **G. 312. (220.)**

HUNT THE SLIPPER. Hunt the Slipper. Musical Farce. *See* Arnold (S.)

HUNTER. The Hunter's Song.
See Smith (J. S.)

HUNTING. The Hunting Morn. Song.
See Grimshaw (J.)

Hunting the Hare. [Song.] *See* What. What Sport can compare. [1770?] *s. sh.* fol. **G. 806. f. (82.)**

Hunting the Hare. Song. *See* What What Sport can compare, *etc.* [1772.] 8°. **P.P. 5438. z.**

*

HUNTING. Hunting y^e^ Bottle. Song. *See* HARK. Hark, hark, y^e^ Huntsman sounds his Horn, *etc.* [1740?] *s. sh.* fol. **G. 316. e. (7.)**

HUNTING SONGS. A Choice Collection of Favorite Hunting Songs, set for the Voice, Harpsichord, Violin or Ger. Flute, composed by Handel, Boyce, Battishall, Baildon, Hook, etc. etc. etc. 2 Bks. *Printed for C. and S. Thompson: London,* [1770?] fol. **G. 302.**

The composers named are: W. Coleman, W. Selby, J. Hook, Giordani, A. Smith, R. Taylor, Dr. Arne, W. Yates, Handel, Galliard, Dr. Boyce, Dibdin, R. Bride, Clagget, I. A[lcock] M. B., Olive and Riley.

HUNTSMAN. The Huntsman's Rhapsody. [Song.]
See REEVE (W.) [*Mirth's Museum.*]

The Huntsman's Rouze. For 2 voices.
See HOUNDS. The Hounds are all out, *etc.* [1730?] *s. sh.* fol. **G. 315. (157.)**

HUREL (DE) Enfin de nos bergers les amoureux soupirs. *Air.* [Words by Devin.] [*Paris,* 1678.] *s. sh. obl.* 4°. **P.P. 4482.**

Nouveau Mercure Galant, May, 1678, *p.* 13.

HURKA (FRIEDRICH FRANZ) Die Glocke. Ein Gedicht von F. Schiller, *etc.* [Cantata for a Solo Voice and P. F.] *Bey I. A. Böhmen: Hamburg,* [1800?] *obl.* fol. **E. 113. b.**

Fünfzehn Deutsche Lieder mit Begleitung des Forte-piano. *Auf eigene Kosten: Berlin,* [1797.] fol. **H. 1797. a. (3.)**

Das Maedchen an ihren Geliebten. [Song.] Eine Antwort auf Overbecks Schiffahrt von Werder, *etc.* *Bei J. A. Böhme: Hamburg,* [1800.] *obl.* fol. **E. 253. d. (20.)**

Neu-Iahrs Geschenk in sechs Liedern von I. G. Herder, *etc.* *R. Werckmeister: Oranienburg,* [1799.] *obl.* fol. **E. 600. x. (6.)**

Der Saenger [Song, words] von Becker, *etc.* *Bey J. A. Böhme: Hamburg,* [1800?] *obl.* fol. **E. 1766. c. (5.)**

Scherz und Ernst in XII. Liedern...11^te^ Auflage. *Bey P. C. Hilscher: Dresden,* 1789.] *obl.* fol. **E. 113. a.**

Die Schiffarth. [Song. Words by Overbeck.] *Bey J. A. Böhme: Hamburg,* [1800.] *obl.* fol. **F. 253. d. (4.)**

HURLEBUSCH (CONRAD FRIEDERICH) Die 150 Psalmen Davids, met der zelver Lofgezangen, gemaakt voor het Clavier en Orgel, na hunne gegronde en ware Harmonien, Toon-aart, Bassen, Becyfferingen, Musicale Afdeelingen en kleine Agrementen, *etc.* *By Ian Freislich: Amsteldam,* 1766. *obl.* fol. **d. 205.**

HURLOTHRUMBO. The Songs in Hurlothrumbo. [Opera.]
See JOHNSON (S.)

HURON. Le Huron. Comédie en deux Actes et en Vers, mêlée d'Arriettes, *etc.* [Words by J. F. Marmontel. Music by Grétry.] *Chez Merlin: Paris,* 1768. 8°. **11737. e. 18. (3.)**

Le Huron, Comédie en deux Actes et en Vers [by J. F. Marmontel], meslée d'Ariettes...avec la Musique [of two Songs, by A. E. M. Grétry]. 1770.
See RECUEIL. Recueil général des Opéra Bouffons, *etc.* Tom. 2. 1777. 8°. **11735. b. 2.**

L'Amour naissant n'a pas encore appris. [Song.] *Du Huron* [by A. E. M. Grétry]. [*Paris,* 1780?] 8°. **B. 362. e. (111.)**

Si jamais je prens un époux. *Air du Huron.* [By A. E. M. Grétry.] *Récoquillée:* [*Paris,*] 1768. *s. sh.* 8°. **298. c. 19.**

Mercure de France, Oct., 1768.

Vaillans François courés aux armes. [Song.] *Du Huron* [by A. E. M. Grétry]. [*Paris,* 1780?] 8°. **B. 362. c. (111*.)**

Le Huron. Comédie.
See GRÉTRY (A. E. M.)

HURST (THOMAS) The Cotillons made Plain and Easy in an Accurate and Practicable Manner. By which any Person may become a Proficient with little Trouble: exemplified by the Instructions and Directions herein contained. The Whole demonstrated by Sixteen New English Cotillons, upon a plan never yet attempted by any other Master, *etc.* *Printed for the Author: London,* [1775?] 4°. **d. 67.**

HUS (J. B.) Recueil Musical...Contenant Six Chansons . . . avec accompagnement de harpe. Six autres . . . avec accompagnement de Guitarre. Deux Duo avec accompagnement de deux Violons et Basse. Une Marche Guerrière à Grand Orchestre. Une Romance pour le Forté-Piano. Et une Chasse pour le Clavecin, avec accompagnement de Violon, Flute et Violoncelle. 5 pts. [Separate Parts.] *Chez Guera: Lyon,* [1780?] *obl.* fol. **E. 75.**

HUS-DESFORGES (PIERRE LOUIS) L'Autel de sa Patrie. Un Père à son Fils. [Song.] Paroles et Musique du Citoyen Desforges. *Chez Imbaut: Paris,* [1798?] 8°. **B. 362. a. (179.)**

HUSDUVIUS (GABRIEL) *See* HYMNS. [*6. German.*] Melodeyen Gesangbuch, *etc.* [With a preface by G. Husduvius.] 1604. 8°. **1221. b. 34.**

HUSH Hush all ye winds be still. *A Favourit Song* set by an Eminent Master. [*London*, 1710?] *s. sh.* fol.
H. 1601. (206.)

Hush ev'ry Breeze. Rondo.
See HOOK (J.)

HUSHABY. Hushaby baby upon the Tree top. A Favorite Duet or Trio for Two or Three Voices, *etc.* *Printed for J. Dale: London*, [1800?] fol.
G. 352. (16.)

HUSMANUS (VALENTINUS)
See HAUSMANN.

HUSSEY (MATTHEW) The Happy Pair. [Song.] [*London*, 1750?] *s. sh.* fol.
G. 310. (260.)

If Phillis deny's me relief. [Song.] [*London*, 1725?] *s. sh.* fol.
H. 1601. (262.)
Engraved by Cross.

[Another edition.] Wine a Relief in Love, [Song, begins: "If Phillis deny's me relief."] [*London*, 1725?] *s. sh.* fol.
G. 309. (46.)

HUTTENES (J.) Six English Canzonets with an Accompaniment for the Piano Forte or Harp, *etc.* *Printed for the Author: London*, [1796?] fol.
G. 357. (6.)

Chearfulness. Canzonetta VI. *L. Lavenu: London*, [1798?] fol. **G. 793. (10.)**
Printed from the plates of a Second Set of Canzonets.

HUZZA. Huzza! for Old England. [Song.] *See* THOUGH. Tho' bold De-Grass long made his brag, *etc.* [1782.] fol.
G. 312. (156.)

Huzza! for the Tars of old England. [Song.] *See* BRITANNIA. Britannia no longer o'er Injuries dreams. [1758.] *s. sh.* fol. **G. 316. d. (59.)**

HYDASPES. [For songs, &c., in Mancini's 'Idaspe' published anonymously:]
See IDASPE.

HYDE (FREDERICK AUGUSTUS) A Miscellaneous Collection of Songs, Ballads, Canzonets, Duets, Trios, Glees, & Elegies; in two Vols. . . . adapted for the Voice and Piano-Forte. The Glees harmonized . . . by Mr. Webbe, and the Italian Airs adapted by Mr. Shield . . . The whole . . . compiled . . . by F. A. Hyde. 2 Vols. *Longman & Broderip, for F. A. Hyde, F. W. Collard & D. Davis: London*, [1796?–1798.] fol. **I. 375.**
Vol. II. is published by Clementi & Co. The composers named in this collection are: Dr. Arne, Dr. Howard, Sig^ra Galli, Vento, H. Purcell, [J. C.] Bach, Travers, M. Arne, Dr. Boyce, Linley, Shield, Webbe, Baildon, Dr. Greene, W. Jackson, Giardini, Monsigny, Paisiello, Mozart, Hook, Dr. Arnold, Sacchini, Sarti, Dibdin, Galuppi, Giordani, Corfe, Paxton, Hayden, T. Carter, Dr. Harrington, Nauman, Galliard, Haydn, Rauzzini, Battishill, Weldon, Dr. Blow, Handel, Philidor, King, Dr. Cooke, Festing, Pleyel and Dignum.

HYLAS. Hylas. Air.
See MARC ( ) *of Rheims.*

HYLAS ET TÉMIRE. Hylas et Témire. [Ballet.] *See* BOSSI (C.)

HYMEN. Hymen. Interlude.
See ARNE (M.)

Hymen. Song. *See* HUDSON (R.)

Himen, Amour. quel triomphe est plus beau. *Duo.* [*Paris,*] 1745. *s. sh.* 4°.
297. c. 1.
Mercure de France, March, 1745.

Hymen and Fashion. [Song.]
See HOWARD (S.) [*The Amorous Goddess.*]

Hymen in Chains. [Song.]
See YOUNG. Young Strephon, who through ev'ry Grove. [1735?] *s. sh.* fol.
G. 316. f. (132.)

Hymen's Evening Post. Song.
See HOOK (J.)

Hymen's Holyday. [Song.]
See NYMPHS. Nymphs and Shepherds come along, *etc.* [By Mr. W.] [1772.] *s. sh.* 4°. **159. n. 4.**

Hymen's Holly-Day. [Song.]
See W., *Mr.*

HYMN. The Hymn of Adam and Eve [Cantata.] *See* GALLIARD (J. E.)

Hymn to Cupid. [Song.]
See HUDSON (R.)

Hymn to Nature. [Song.]
See SCHULZ (M.)

A Hymn to Ohio. [Song.] *See* DUNN (J.)

Hymn to the Seasons. [Cantata.]
See BARBER (R.)

HYMNE. Hymne à l'Égalité.
See CAMBINI (G. G.)

Hymne à l'Être Suprême.
See CAMBINI (G. G.)

Hymne à la Liberté.
See DE. De Chêne et de Laurier ceins, *etc.* [1794?] *s. sh. obl.* fol.
E. 1717. b. (5.)

Hymne à la Liberté. [Song.]
See O. O Liberté, fille des Cieux, *etc.* [1793?] 8°. **B. 362. a. (22.)**

Himne à la Raison.
See A. À tant de siècles d'imposture, *etc.* [1793.] 8°. **B. 362. a. (12.)**

HYMNE. Hymne à la Victoire.
See CAMBINI (G. G.)

The Popular Hymne de Pichegru.
See FADED. Faded is the mighty foe, *etc.* [1795 ?] fol. **G. 353. (36.)**

Himne des Ennemis des Rois. [Song.]
See RÉPUBLICAINS. Républicains chantons Victoire. [1793 ?] 8°. **B. 362. a. (10.)**

Hymne en l'Honneur de Bordier et Jourdain.
See QUE. Que ce jour a pour nous, *etc.* [1793.] 8°. **B. 362. a. (21.)**

Hymne Républicain sur les nouveaux succès de nos Armes.
See FAVORIS. Favoris de la victoire, *etc.* [1794.] 8°. **B. 362. (237.)**

HYMNS.

ARRANGEMENT.

1. American.
2. Bohemian.
3. Dutch.
4. English.
5. French.
6. German.
7. German and French.
8. Icelandic.
9. Italian.
10. Latin.
11. Latin and English.
12. Latin and French.
13. Latin and German.
14. Lettish.
15. Polish.
16. Provençal.
17. Romansch, of the Oberland.
18. Romansch, of the Upper Engadine.
19. Swedish.

The entries under each heading are in chronological order.

1. AMERICAN.

A New Version of the Psalms of David, *etc.* (Appendix, containing a number of Hymns, *etc.*) 2 pts. 1760. 12°.
See PSALMS. [*American.*] **3433. c. 46.**

The American Harmony: or, Royal Melody Complete . . . Vol. I. Containing . . . III. A New and Select Number of Hymns...The Sixth Edition ... By W. Tans'ur, *etc.* (The American Harmony . . . Containing a Choice . . . Collection of . . . Hymn-Tunes . . . by A. Williams, *etc.*) 2 pts. 1771. *obl.* 4°.
See AMERICAN HARMONY. **A. 479. a.**

The Chorister's Companion, containing . . . a choice . . . Collection of Psalm-Tunes, Hymns and Anthems . . . The Second Edition, *etc.* (Supplement . . . containing 16 pages of Psalm and Hymn Tunes, newly composed, or not before published in America.) 2 pts. (1792.) *obl.* 4°.
See CHORISTER'S COMPANION. **A. 608.**

HYMNS. [*American.*] Sacred Dirges, Hymns, and Anthems commemorative of the Death of...Washington...by a Citizen of Massachusetts [i.e. O. Holden]. [1800 ?] *obl.* fol. *See* DIRGES.
E. 601. h. (8.)

Episcopalian Harmony, containing the Hymns set forth by the General Conventions of the Protestant Episcopalian Church, *etc.* [1800 ?] *obl.* fol.
See COLE (J.) **C. 698.**

2. BOHEMIAN.

Pisnĕ Duchownj Ewangelistiské, opét znowu přehlĕdnuté, zprawené a shromážděné: y také mnohé wnowé složenĕ, z gruntu a základu Pjsem swatých...Také kupomscy a k službĕ y kupotĕssenj w prawém Křestanstém náboženstwj wssech wĕrných, milugjcych y Národ y gazyk Cĕsky. **G. 1.** [*Prague ?*] 1564. fol.
Case 36. i. 2.

Most of the borders, initials, &c., in this copy are coloured or gilt. The binding is dated 1600.

Pjsnĕ Duchownj Ewangelistské, *etc.* **G. 1.** [*Prague ?*] 1581. fol. **Case 66. f. 9.**

Pjsnĕ Duchownj Evangelistské, *etc.* **G. 1.** [*Kralitz ?*] 1594. 8°. **Case 65. gg. 3.**

Kancyonal Český, wjce než osm Set a padesáte Pisni,...w sobĕ obsahugicý, *etc.* 1683. 4°. *See* J., M. S. S. **3433. f. 12.**

3. DUTCH.

Een Hantboecxken, inhoudĕde dĕ heelĕ Psalter des H. Propheete Dauid...met noch veel schoon Hymnĕ oft Lofsanghen, ende Gheestelijcke Liedekens, in twee deelĕ by een genuecht...Wt dĕ Hoochduystschĕ Bonschen Sanckboeck, in Nederlantscher spraken...ouergeset, *etc.* 2 pts. 1565. 8°.
See PSALMS. [*Dutch.*] **3089. aaa. 9.**

Den Geheelen Souter des Koeninck-lijcken Propheten Dauids,...Vercieret... met veel schone Lof-sanghen ende geestelicke Liedekens...Vergadert wt veel Sangboecken. 1567. 12°.
See PSALMS. [*Dutch.*] **3433. de. 34.**

De Psalmen Dauids. Ende ander lof-sangen, wt den Franscoyschen dichte, in Nederlantschen ouerghesedt. Door Petrum Dathenium, *etc.* 2 pts. 1567. 8°.
See PSALMS. [*Dutch.*] **3434. c. 21.**

De CL. Psalmen Dauids, *etc.* (Het Tweede Deel, inhoudende de Psalmen, Lof-Sanghen, Hymnen ende Geestelijcke Liedekens die men meest in der Christelijcke Ghemeynten, ghewoonlijck is te singhen, *etc.*) 2 pts. 1579. 12°.
See PSALMS. [*Dutch.*] **3434. b. 4.**

Den Lust-Hof der Christelycke Leeringhe, beplant met gheestelycke Liedekens, *etc.* 1622. 4°. *See* HAEFTEN (B. van) **K. 3. h. 14.**

HYMNS. [*Dutch.*] Gulde-Jaer Ons Heeren Iesu Christi. Eerste Deel. Op. alle de Zonnen-Dagen des Iaers. (Cantus.)
By Janzoon Scheffer : s' Hertogen Bosch. 1628. 4°. **E. 250.**

Den Boeck der gheestelijcke Sanghen bedeelt in twee deelen. Den Blijden Requiem ende Gheluckighe Uyt-vaert van een Salighe Siele,... Het welck den rechten wegh is tot het Cloosterken der gheestelijcke Verrijsenisse... d'welck het tweede deel is van desen boeck. Door eenen Religieus van d'Oorden van Sinte Francois [Lucas of Mechlin], *&c.* *By Hendrick Aertssens : T'Hantwerpen*, 1631. 8°. **A. 567.**

[Another copy.] **3434. ccc. 49.**

Ioh. Stalpardi Extractum Katholicum, *etc.* 1631. 8°. *See* STALPAERT VAN DER WIELE (J.) **B. 137.**

Den Schat der Geestelijcke Lofsangen, *etc.* 1634. 8°. *See* STALPAERT VAN DER WIELE (J.) **B. 137. a.**

Den Gheestelycken Leeuwercker vol Godtvruchtighe Liedekens ende Leyssenen, *etc.* 1645. 8°. *See* BOLOGNINO (G.) **11557. df. 20.**

D. R. Camphuysens Stichtelycke Rymen ...Op nieuws over-sien en... vermeerdert, *etc.* 1647. *obl.* 4°.
See CAMPHUYSEN (D. R.) **11556. a. 6.**

Dat Woerdische Sangboek. De CL. Psalmen Davids, ende Geestelijcke Liedekens, *etc.* 1647. 12°.
See PSALMS. [*Dutch.*] **3433. de. 33. (1.)**

Stichtelycke Rymen van D. R. Camphuysen ... Op veele ... nieuwe Zangen gemaeckt ; en alle gecomponeert... met twee Stemmen. Door J. Butler, *etc.* Cantus, oft Tenor. (Bassus.) 2 pts. 1652. 4°.
See CAMPHUYSEN (D. R.). **F. 413.**

D. R. Camphuysens Stichtelijcke Rymen ...Op Nieuws oversien en... vermeerdert, *etc.* 1654. 12°. *See* CAMPHUYSEN (D. R.) **1161. a. 36.**

Psalmen, Lof-Sangen, ende Geestelike Liedekens, op Leef- ende Sangh-mate gerijmt, *etc.* 1661. 4°. *See* SLUITER (W.) **3436. i. 26.**

Den Singende Swaen : dat is, Den Lofsangh der Heyligen, *etc.* 1664. 8°.
See S., G. D. **A. 564.**

De CL. Psalmen Davids... Mitsgaders De Lofsangen, ende Geestelijcke Liederen, die de Christelijcke Gemeynten . . . zijn gebruyckende, *etc.* 1671. 8°.
See PSALMS. [*Dutch.*] **3040. b. 19. (2.)**

H. Uilenbroeks Christelyke Gezangen ... Den Achtsten Druk. 1671. 8°.
See UILENBROEK (H.) **3455. ff. 1.**

D. R. Camphuyzens Stichtelijke Rymen ...Den sestienden Druk. 1675. 12°.
See CAMPHUYZEN (D. R.) **11557. aa. 24.**

HYMNS. [*Dutch.*] D. R. Camphuyzens Stichtelyke Rymen... De Achtiende Druk, met veele nieuwe Wijzen vermeerdert. 1680. 12°. *See* CAMPHUYZEN (D. R.) **11555. b. 35. (1.)**

Sommige Geestelijcke, Christelijcke Liederen ende Liederen Lof-sangen . . . Dewelcke ghebruyckt worden in de Ghemeynten, toe ghedaen zijnde de reyne onveranderde Confessie van Augsburgh. [Compiled by I. H.] 1682. 12°. **3433. de. 33. (2.)**

D. R. Kamphuyzens Stichtelyke Rymen . . . mitsgaders vermeerdet met eenige nieuwgecomponeerde wijzen door M. Mathieu, *etc.* 1688. 8°.
See CAMPHUYZEN (D. R.) **11555. aaa. 1.**

D. R. Kamphuyzens Stichtelyke Rymen... Met veele Wyzen op nieuws vermeerdert. 1690. 8°. *See* CAMPHUYZEN (D. R.) **11555. aaa. 9.**

De CL. Psalmen Davids... Benevens Alle de gewone Geestelyke Liederen ..En Met enige Nieuw-geapprobeerde Liederen vermeerdert, *etc.* 1701. 12°. *See* PSALMS. [*Dutch.*] **3040. aa. 14. (2.)**

't Gereformeert Gezangboek over de voornaamste Gevallen en Waarheden van 't Christendom, met toepassende Zielzuchtingen en Gebeden : in dichtmaat gebragt [and with a preface] door F. Halma.
François Halmâ : Leeuwarden, 1712. 8°. **3435. ccc. 4.**

Nieuw verbetert Psalm- en Gezang-Boek, *etc.* 1725. 4°. *See* PSALMS. [*Dutch.*] **3035. c. 7. (2.)**

Den Singende Zwaan... Op Nieuw Overgezien, . . . en de Nooten ... gecorrigeert ende verbetert. 1728. 8°. *See* S., G. D. **11556. c. 36.**

De CL. Psalmen Davids... Benevens Alle de gewone Geestelyke Liederen, *etc.* 1734. 12°. *See* PSALMS. [*Dutch.*] **3040. b. 22. (2.)**

De CL. Psalmen van David, in Nederduitse Zang-versen ; En alle de gewoone Geestelyke Liederen, *etc.* 1751. 12°.
See PSALMS. [*Dutch.*] **1411. d. 3. (2.)**

Nieuw verbetert Psalm- en Gezang-Boek, Of de Hondert en Vijtig Psalmen Davids, En alle de gewoone Geestelyke Liederen, *etc.* 1757. 4°. *See* PSALMS. [*Dutch.*] **3041. g. 12. (2.)**

De CL. Psalmen Davids... Beneffens Alle gewoone Geestelyke Liederen, *etc.* 1761. 12°. *See* PSALMS. [*Dutch.*] **1411. a. 9. (2.)**

Het Boek der Psalmen nevens Christelyke Gezangen, Ten gebruike der gemeente toegedaan de onveranderde Augsburgsche Geloofsbelydenis, *etc.* [1778.] 8°.
See PSALMS. [*Dutch.*] **3035. aa. 8. (2.)**

HYMNS. [*Dutch.*] Het Boek der Psalmen, nevens Christelyke Gezangen, ten gebruike der Gemeente toegedaan de onveranderde Augsburgsche Geloofsbelydenis, *etc.*
1779. 8°. *See* PSALMS. [*Dutch.*]
3090. ccc. 26.

4. ENGLISH.

The Whole Booke of Psalmes: with the Hymnes Euangelicall, and Songs Spirituall. Composed into 4. parts by sundry Authors, *etc.* 1621. 8°.
See RAVENSCROFT (T.) **K. 8. c. 23.**

[Another copy.] **K. 8. c. 24.**

The Songs of the Old Testament, Translated into English Measures...To euery Song is added a new and easie Tune . . . [Words] By George Wither. *T[homas] S[nodham]: London*, 1621. 12°.
1076. c. 15.
According to the preface, the music is by 'some of our best Musitians.'

The Hymns and Songs of the Church. Diuided into two parts. The first part comprehends the Canonicall Hymnes, and such parcels of Holy Scripture, as may... be sung, with some other ancient Songs and Creeds. The second part consists of Spiritual Songs, appropriated to the seuerall Times and Occasions obseruеable in the Church of England. Translated...by G[eorge] W[ither. With music by Orlando Gibbons]. *Printed for G. W.: London*, 1623. 8°. **C. 51. a. 14. (2.)**

The Hymnes and Songs of the Church... Translated...by G[eorge] W[ither. With music by Orlando Gibbons].
Printed for the Assignes of G. Wither: London, [1624?] 8°. **238. b. 28.**

[Another copy.] **1076. c. 13.**

The Whole Booke of Psalmes: with the Hymnes Euangelicall, and Songs Spirituall ...Newly corrected and enlarged, *etc.*
1633. 8°. *See* RAVENSCROFT (T.)
B. 520. a.

[Another copy.] **3434. b. 9.**

Psalms & Hymns in Solemn Musick of Foure Parts...Also Six Hymns for One Voyce to the Organ, *etc.* 1671. fol.
See PLAYFORD (J.) **K. 1. i. 19.**

Cantica Sacra: Containing Hymns and Anthems for Two Voices to the Organ, both Latine and English, *etc.* 1674. fol.
See DERING (R.) **K. 3. m. 6.**

The Whole Book of Psalms: with the usual Hymns, *etc.* *See* PLAYFORD (J.)
C. 6.

The Whole Book of Psalms: with the Usual Hymns, ... The Second Edition, Corrected and Amended. 1695. 8°.
See PLAYFORD (J.) **C. 6. a.**

HYMNS. [*English.*] The Whole Book of Psalms: with the Usual Hymns ... The Third Edition, Corrected and Amended.
1697. 8°. *See* PLAYFORD (J.) **C. 6. b.**

The Whole Book of Psalms: with the Usual Hymns...The Fourth Edition, Corrected and Amended. 1698. 8°.
See PLAYFORD (J.) **C. 6. c.**

The Whole Book of Psalms: with the Usual Hymns...The Fifth Edition, Corrected and Amended. 1699.
See PLAYFORD (J.) **C. 6. d.**

The Whole Book of Psalms: with the Usual Hymns... The Sixth Edition, Corrected and Amended. 1700. 8°.
See PLAYFORD (J.) **C. 6. e.**

A Choice Collection of Psalm-Tunes, Hymns & Anthems . . . Taught by W. Anchors. [1700?] *obl.* 8°.
See ANCHORS (W.) **A. 1019.**

The Whole Book of Psalms: with the Usual Hymns...The Seventh Edition, Corrected and Amended. 1701. 8°.
See PLAYFORD (J.) **C. 6. f.**

Devotions in the Ancient Way of Offices... Reformed by a Person of Quality...The Second Edition, *etc.* (The Tunes to the Hymns.) *T. Mead, for J. Nicholson, and J. Sprint: London*, 1701. 12°.
3456. d. 38.

The Divine Companion: being a Collection of New and Easie Hymns and Anthems, for one, two and three Voices, *etc.* 1701. 8°. *See* PLAYFORD (H.)
B. 655.

A Supplement to the New Version of Psalms by Dr. Brady and Mr. Tate; Containing, the Usual Hymns,...with their Tunes: Hymns for the H. Sacrament, &c. 1702. 12°. *See* PSALMS. [*English.*]
A. 620. u.

The Whole Book of Psalms: with the Usual Hymns ... The Eighth Edition, Corrected and Amended. 1702. 8°.
See PLAYFORD (J.) **C. 6. g.**

The Christians Daily Manual of Prayers and Praises. In Two Parts...The Second containing a Course of Select Psalms and Hymns, with their Proper Tunes, *etc.*
1703. 12°. *See* PSALMS. [*English.*]
3457. d. 29. (2.)

Select Psalms and Hymns for the use of ...St. James's, Westminster. 1704. 12°.
See PSALMS. [*English.*] **A. 511. g.**

Devotions in the Ancient Way of Offices ...Reformed by a Person of Quality... The III. Edition, *etc.* (The Tunes to the Hymns.) *E. Mead, for J. Nicholson, and J. Sprint*, 1706. 8°.
3456. g. 34.

HYMNS. [*English.*] Lyra Davidica: or, a Collection of Divine Songs and Hymns, partly New Composed, Partly Translated from the High-German, and Latin Hymns: and set to easy and pleasant Tunes, for more General Use. The Musick Engrav'd on Copper Plates. *Printed for J. Walsh...J. Hare...and P. Randal: London*, 1708. 8°. **A. 749.**

A Supplement to the New Version of Psalms by Dr. Brady and Mr. Tate: containing...the usual Hymns...the Seventh Edition, corrected, *etc.* 1712. 18°.
See PSALMS. [*English.*] **3434. b. 2. (2.)**

The Whole Book of Psalms: with the Usual Hymns ... The Twelfth Edition, Corrected and Amended. 1713. 8°.
See PLAYFORD (J.) **C. 6. l.**

The Whole Book of Psalms: with the Usual Hymns...The Thirteenth Edition, Corrected and Amended. 1715. 8°.
See PLAYFORD (J.) **C. 6. m.**

The Whole Book of Psalms: with the Usual Hymns ..The Fourteenth Edition, Corrected and Amended. 1717. 8°.
See PLAYFORD (J.) **C. 6. n.**

The Whole Book of Psalms: with the Usual Hymns. .The Fifteenth Edition, Corrected and Amended. 1719. 8°.
See PLAYFORD (J.) **C. 6. o.**

Melopeïa Sacra or a Collection of Psalms and Hymns by Mr. Addison and S^r^ John Denham &c. Set to Musick in a New Method, *etc.* [1721.] fol.
See RONER (A.) **I. 198.**

Psalmodia Germanica; or a Specimen of Divine Hymns, translated from the High Dutch [with a preface, by J. C. Jacobi]. Together with their Proper Tunes and Thorough Bass. *J. Young: London*, 1722. 8°. **221. c. 5.**

The Whole Book of Psalms: with the Usual Hymns ... the Sixteenth Edition, Corrected and Amended. 1722. 8°.
See PLAYFORD (J.) **C. 6. p.**

A Book of Psalmody. Containing ... several Hymns, *etc.* 1723. 8°.
See BARBER (R.) and (J.) **C. 492. b.**

An Introduction to Psalmody...To which is added...a Collection, containing some Hymns . . . by Dr. W. Croft, & some Anthems and Hymns by T. Ravenscroft, *etc.* [1723?] 8°. *See* CHURCH (J.) **B. 834.**

An Introduction to the Skill of Musick... Anthems, Hymns and Psalm-Tunes, *etc.* 1724. 4°. *See* BETTS (E.) **B. 376.**

A Book of Psalmody, containing Tunes for...the...Te Deum, and other Hymns ...the Third Edition, *etc.* 1724. 8°.
See CHETHAM (J.) **B. 611.**

HYMNS. [*English.*] The Christian Sacrifice of Praises, Consisting of Select Psalms and Hymns, with...Proper Tunes. For the Use of the Religious Society of Romney. Collected by the Author of the Christian's Daily Manual. 1724. 12°.
See PSALMS. [*English.*] **3434. cc. 6.**

[Another copy.] **3457. d. 29. (2.)**

The Whole Book of Psalms: with the Usual Hymns...The Seventeenth Edition, Corrected and Amended. 1724. 8°.
See PLAYFORD (J.) **C. 6. q.**

A Book of Psalmody, containing . . . a select number of...Hymns, *etc.*
[1725?] *obl.* 4°. *See* WILKINS (M.) **A. 992. a.**

The Divine Musick Scholar's Guide...To which is added a Choice Collection of new Psalm tunes, Hymns & Anthems, *etc.*
[1725?] *obl.* 4°. *See* TIMBRELL (F.) **A. 980.**

A Choice Collection of Psalm-Tunes, with ...Hymns in Four Parts, *etc.* 1728. 8°.
See BIRCH (J.) **B. 615.**

The Pious Recreation: containing...Six Hymns for the Use of Societies, *etc.*
1729. 8°. *See* RICHARDSON (W.) **C. 496.**

The Whole Book of Psalms: with the Usual Hymns...The Eighteenth Edition ...Corrected and Amended. 1729. 8°.
See PLAYFORD (J.) **C. 6. r.**

A Book of Psalmody, Containing a choice Collection of...Hymns, *etc.*
[1730?] *obl.* 4°. *See* WILKINS (M.) **A. 992.**

Harmonia Perfecta :...To which is added a Dialogue upon Death: With several... Hymns, *etc.* 1730. 8°.
See GAWTHORN (N.) **C. 708.**

A New Book of Psalmody, containing great Variety of Psalms, Hymns, Anthems and Canons, *etc.* [1730?] 8°.
See HILL (J.) *of Lydd.* **E. 1385.**

Select Psalms and Hymns for the Use of the Parish-Church...of St. James's Westminster. With proper Tunes in three Parts. [1730?] 8°.
See PSALMS. [*English.*] **C. 566. gg.**

The Skylark. A Collection of all the Divine Odes and Hymns. Taken out of the Spectators, *etc.* [1730?]
See SHEELES (J.) **C. 688.**

[Psalmodia Germanica: or the German Psalmody. Translated from the High German [by J. C. Jacobi]...Together with their Proper Tunes, and Thorough Bass. Second Edition.] [*London*, 1732.] 8°.
B. 740. d.
The music pages only, without title page.

HYMNS. [*English.*] Divine Recreations. Being a Collection of Psalms, Hymns, and Canons, in Two, Three, and Four Parts, *etc.* 1736(-7). 8°. *See* PSALMS. [*English.*] **C. 478.**

The Whole Book of Psalms...with the Usual Hymns...The Nineteenth Edition ...Corrected and Amended, *etc.* 1738. 8°. *See* PLAYFORD (J.) **C. 6. s.**

Heaven on Earth;...Containing, I. The Whole Book of the Proverbs ... set to Musick...Together, with various Hymns, *etc.* 1738. 8°. *See* TANS'UR (W.) **854. e. 1.**

Sacred Mirth: or the Pious Soul's Daily Delight. Being, a Choice...Collection of Psalms, Hymns, Anthems, and Canons, *etc.* 1739. 8°. *See* TANS'UR (W.) **C. 101.**

The Divine Companion...Being a Choice Collection of...Hymns, *etc.* [1740?] 8°. *See* DIVINE COMPANION. **C. 111.**

The Divine Musick Scholar's Guide. Being a Choice Collection of Psalm-Tunes, Hymns, *etc.* 1740. *See* SREEVE (J.) **B. 677.**

The Psalms of David in Metre...To which are Added, Hymns, particularly designed for the Lord's-Supper. 1740. 12°. *See* PSALMS. [*English.*] **3436. g. 24.**

Select Psalms and Hymns for the Use of the Parish-Church, and Chapels belonging to the Parish of St. James Westminster. With proper Tunes in three parts. [1740?] 12°. *See* PSALMS. [*English.*] **3437. c. 30.**

The Compleat Psalmist...Containing... A Select Number of...Hymns, *etc.* 1741. 8°. *See* ARNOLD (J.) **C. 380. h.**

The Oxfordshire Harmony: Vol. III. Containing, a Select number of Hymns, *etc.* 1741. *See* SREEVE (J.) **A. 516.**

A Compleat Melody...In Three Books. Containing... III. A New, and Select Number of Divine Hymns, *etc.* 1743. *obl.* 4°. *See* TANS'UR (W.) **A. 479. c.**

Psalmody:...with Several Festival Hymns, *etc.* [1745?] *obl.* 4°. *See* ALCOCK (J.) *Doctor in Music.* **A. 1014.**

The Whole Book of Psalm-Tunes ... with the Usual Hymns and Spiritual Songs... corrected...by W. Turner, *etc.* 1746. 4°. *See* RAVENSCROFT (T.) **C. 112.**

Hymns on the Great Festivals, and Other Occasions. [Words by C. Wesley, Music by J. F. Lampe.] *Printed for M. Cooper: London*, 1746. 4°. **E. 5. b.**

A Book of Psalmody...To which is added ...Some Hymns and Canons, *etc.* [1750?] *obl.* 4°. *See* BEESLY (M.) **A. 1023.**

HYMNS. [*English.*] The Second Edition of the First Book of the Voice of Melody, *etc.* (The Second Book of the Voice of Melody ...with Variety of Hymns, *etc.*) 1750. *obl.* 4°. *See* EAST (W.) **A. 914.**

A Compleat Book of Psalmody. Containing Variety of Psalm-Tunes, Hymns and Anthems...The Second Edition, *etc.* 1751. 8°. *See* EVISON (J.) **C. 494.**

The Psalm-Singer's Divine Companion... Containing a Collection of curious Psalm-Tunes, Hymns, and Canons, *etc.* The Second Edition. Vol. II. [1752.] *obl.* 8°. *See* MOORE (T.) *of Glasgow.* **A. 1043.**

Hymns on the Great Festivals and Other Occasions. The Second Edition. [Words by C. Wesley, music by J. F. Lampe.] *Printed for J. Cox: London*, 1753. 4°. **E. 1498. j.**

The Spiritual Man's Companion...Containing...V. A Select Number of Choice Hymns and Anthems...The Fifth Edition, with large Additions, *etc.* 1753. 4°. *See* HOLROYD (I.) **B. 639. b.**

A New Version of the Psalms, *etc.* (Hymns adapted to Christian Worship, *etc.*) 2 pts. 1753. 4°. *See* TRIEMER (J. Z.) **E. 1472.**

[Another edition.] A New Version of the Psalms of David, *etc.* (Hymns adapted to Christian Worship, *etc.*) 2 pts. 1753. 12°. *See* TRIEMER (J. Z.) **3434. cc. 7.**

New Church Melody; being a Set of Anthems, Psalms, Hymns, *etc.* 1754. 8°. *See* KNAPP (W.) **B. 647.**

Divine Harmony, or the Psalm-Singer instructed. Containing...several Divine Hymns, *etc.* 1755. 8°. *See* CRISP (W.) **C. 493.**

The Psalm-Singer's Pocket Companion. Containing ... Nine Anthems and Six Hymns, *etc.* 1755. 8°. *See* DAVENPORT (W.) **C. 519.**

The Royal Melody Compleat...Containing ...A New, and Select Number of Services, Chants, Hymns, Anthems, and Canons, *etc.* 1755. *obl.* 4°. *See* TANS'UR (W.) **A. 479. b.**

The Whole Book of Psalms...with the Usual Hymns ... The Twentieth Edition, Corrected, with considerable Improvements, *etc.* 1757. 8°. *See* PLAYFORD (J.) **C. 6. t.**

Divine Melody, in Twenty-Four Choice Hymns, *etc.* 1758. 8°. *See* PRELLEUR (P.) and MOZE (J. H.) **D. 647. b.**

The Psalm-Singer's Pocket Companion. Containing ... the Psalms of David... likewise ... Six Hymns ... The Second Edition, *etc.* 1758. 8°. *See* DAVENPORT (W.) **C. 519. a.**

HYMNS. [*English*]. A Collection of Tunes, *etc.* [1760.] *obl.* 4°.
See ASHWORTH (C.) **A. 891.**

A choice Collection of Psalm and Hymn Tunes set for the Cetra or Guittar, *etc.*
[1760?] *obl.* 4°. *See* HINTZ (F.) **A. 861.**

Harmonia-Sacra, or a choice Collection of Psalm and Hymn Tunes, *etc.*
[1760?] *obl.* fol. *See* HARMONIA SACRA. **A. 629.**

A Collection of Psalm and Hymn-Tunes As they are performed at the Magdalen and Foundling Chapels, *etc.* [1762?] 8°.
See PSALMS. [*English.*] **D. 620. b.**

The Psalm-Singer's Delightful Pocket Companion. Containing . . . variety of curious Hymns, *etc.* [1762?] 8°.
See MOORE (T.) *of Glasgow.* **B. 651.**

The Tunes & Hymns as they are used at the Magdalen Chapel, *etc.* [1762.] 4°.
See CALL (T.) **D. 577.**

A Collection of Moral Songs or Hymns for a Voice, Harpsichord and Guittar. [Words by I. Watts.] [1764?] fol.
See YATES (W.) **G. 805. r. (6.)**

The Royal Melody Compleat...Containing...III. A New, and Select, Number of Services, Chants, Hymns, Anthems, and Canons, *etc.* The Third Edition.
1764. *obl.* 4°. *See* TANS'UR (W.) **A. 479.**

Church Music Reformed...Containing... II. Select Portions of the Psalms...with three...Hymns, *etc.* 1765. 8°.
See ARNOLD (J.) **C. 380. j.**

A Second Collection of Psalms and Hymns used at the Magdalen Chapel, *etc.*
[1765.] 8°. *See* ARNE (T. A.) **E. 602. y. (1.)**

Harmonia-Sacra, or a choice Collection of Psalm and Hymn Tunes, *etc.*
[1765?] *obl.* fol. *See* HARMONIA SACRA. **B. 771. a.**

Psalmodia Germanica: or the German Psalmody. Translated from the High German [by J. C. Jacobi] . . . Together with their Proper Tunes, and Thorough Bass. [Third Edition.] *J. Haberkorn: London*, 1765. 8°. **3435. f. 26.**

Psalms Hymns and Spiritual Songs, *etc.*
[1765?] fol. *See* BRODERIP (J.) **G. 517. b. (1.)**

A Set of Hymns and Psalm Tunes in Three and Four Parts, *etc.*
[1765?] *obl.* fol. *See* HARWOOD (E.) **E. 1404.**

The Universal Psalmodist. Containing . . . II. A . . . Collection of Psalm and Hymn Tunes, *etc.* The Third Edition, *etc.* 1765. *obl.* 4°. *See* WILLIAMS (A.) **A. 622.**

HYMNS. [*English.*] A New Version of the Psalms of David...set to Musick by J. Z. Triemer. (Hymns adapted to Christian Worship, *etc.*) 2 pts. 1765. (1753.) 4°.
See TRIEMER (J. Z.) **3090. e. 41. (1.)**

[Another edition.] A New Version of the Psalms of David, *etc.* (Hymns adapted to Christian Worship, *etc.*) 2 pts. 1765. 12°. *See* TRIEMER (J. Z.) **3436. f. 33.**

A Collection of Psalm Tunes, Anthems, Hymns, and Chants, *etc.*
[1766.] *obl.* fol. *See* WAINWRIGHT (J.) **D. 461.**

A Collection of Psalm and Hymn Tunes, *etc.* [For the use of the Chapel of the Lock Hospital, *etc.*]
[1769.] *obl.* fol. *See* MADAN (M.) **E. 1429.**

Six Easy Hymns & Anthems, *etc.*
[1770?] *obl.* fol. *See* CLARK (E.) **E. 1381.**

Hymns in three Parts, *etc.*
[1770?] fol. *See* JACKSON (W.) *of Exeter.* **I. 358. a.**

Twelve Hymns, *etc.* [1770?] 8°.
See PRICE (R.) **D. 931.**

The Universal Psalmodist: Containing . . . II. A Choice . . . Collection of Psalm and Hymn Tunes . . . Fourth Edition, *etc.* (1770.) *obl.* 4°.
See WILLIAMS (A.) **A. 622. b.**

William's New Universal Psalmodist, containing . . . II. The most valuable Collection of Psalm and Hymn Tunes ...The Fifth Edition, *etc.*
(1770.) *obl.* 4°. *See* WILLIAMS (A.) **A. 622. d.**

Twelve Hymns as they are sung at . . . the Countess of Huntingdon's Chapel in Bath...Book 2nd.
1772. *obl.* 4°. *See* MILGROVE (B.) **B. 440. (3.)**

A New Version of the Psalms of David . . . Together with some Hymns adapted to Christian Worship, collected from J. Stennet; J. Watts, S. Browne: and J. Mason, as used in the English established Church in Amsterdam, *etc.*
1772. 4°. *See* TRIEMER (J. Z.) **3050. eee. 9. (2.)**

[Another edition.] A New Version of the Psalms . . . Together with some Hymns adapted to Christian Worship . . . as used in the English established Church in Amsterdam, *etc.* 1772. 12°.
See TRIEMER (J. Z.) **3436. ccc. 1. (1.)**

The Young Gentlemen and Ladies Musical Companion...Containing a large ...Variety of Divine Hymns, *etc.*
1772-4. 4°. *See* CHAPMAN (T.) **E. 832.**

HYMNS. [*English.*] Psalms, Hymns & Anthems, used in the Chapel of the Hospital for the Maintenance & Education of Exposed and Deserted Young Children. 1774. 8°. *See* PSALMS. [*English.*] **D. 596. a.**

Williams's New Universal Psalmodist, containing . . . II. The most valuable Collection of Psalm and Hymn Tunes... The Sixth Edition, with Additions. [1775?] *obl.* 4°. *See* WILLIAMS (A.) **A. 622. c.**

Twelve Hymns and Four Anthems, *etc.* [1776?] fol. *See* BOND (H.) **H. 867.**

Sacred Music, ... being an entire new ... sett of Psalm and Hymn Tunes, *etc.* [1776.] *obl.* 8°. *See* PEARCE (S.) **B. 584.**

Hymns for Three Voices, accompanied with Instruments, *etc.* [1778.] fol. *See* FLACKTON (W.) **G. 594.**

The Psalm Singer's Assistant, or a Key to Psalmody. Containing...a Set of Tunes to particular Hymns, *etc.* 1778. *obl.* 4°. *See* CROMPTON (J.) **A. 1020.**

The Rudiments of Music: to which is added, a Collection of the best Church Tunes, Hymns, *etc.* 1778. 8°. *See* THOMSON (James) *of Edinburgh.* **558*. c. 45.**

The Harmony of Sion ... to which are added, Nine...Hymns, *etc.* *See* ALCOCK (J.) *Doctor in Music.* **E. 843. d.**

Amphion or the Chorister's Delight, containing A Select number of Psalm Tunes, Hymns and Anthems, *etc.* [Compiled by J. Burger, Junr and C. Tiebout.] [1780?] *obl.* 4°. *See* AMPHION. **A. 828.**

A Collection of Psalms and Hymns for the Use of Parish Churches, *etc.* [1780?] 4°. *See* HELLENDAAL (P.) *the Elder.* **E. 588.**

A Third Collection of Hymns for the Use of the Magdalen Chapel. Set for the Voice Violin or Gm Flute Organ and Harpsicord. *Longman and Broderip: London,* [1780?] 8°. **E. 1498. p.**

The only composer named is C. Avison.

A Collection of Hymns, *etc.* [1780?] fol. *See* KEITH (W.) **H. 1187. o. (2.)**

A Small Collection of Hymns for the Organ or Harpsichord, *etc.* [1780?] *See* LEE (P.) **B. 788. (4.)**

Harmonia Sacra, or Divine and Moral Songs, with Hymns and Anthems, *etc.* [1780?] 8°. *See* HARMONIA SACRA. **C. 479.**

Psalmody Improved, containing . . . thirteen Hymns ... adapted to ... old & modern Melodies, *etc.* [1780?] *obl.* 8°. *See* GRESHAM (W.) **A. 838.**

Select Harmony. Containing...a Collection of Psalm Tunes, Hymns and Anthems, *etc.* [1780?] *obl.* 4°. *See* LAW (A.) **A. 816.**

HYMNS. [*English.*] Harmonia Sacra. Or, a Collection of Psalm Tunes . . To which are added...Anthems, and Hymns, *etc.* 1781. *obl.* 4°. *See* GAWLER (W.) **B. 440. (5.)**

Twelve Hymns, and a Favourite Lyric Poem written by Dr. Watts; set to Music for Four, and Five Voices...Book III. 1781. fol. *See* MILGROVE (B.) **G. 502. (5.)**

Songs, Hymns, and Psalms...adapted to Moral and Instructive Amusement and the Religious Part of the Education of the Scholars of the County Naval Free-School, *etc.* 1783. fol. *See* H., J. **I. 231.**

A Collection of Anthems...with a Hymn for Christmas-Day...the Third Edition, *etc.* 1785. 8°. *See* STREET (J.) **C. 102. b.**

The Essex Harmony ... containing ... the . . . Rules of Psalmody. To which are annexed...plain and fugeing Psalm and Hymn Tunes, *etc.* 1785. *obl.* 4°. *See* BAYLEY (D.) *the Elder.* **A. 134.**

The Hymns and Psalms used at the Asylum...for Female Orphans. [1785.] 4°. *See* GAWLER (W.) **E. 585.**

The Hymns, Anthems & Tunes, with the Ode used at the Magdalen Chapel; set for the Organ, Harpsichord, Voice, German Flute or Guittar. Book 1. *A. Bland & Weller: London,* [1785?] 8°. **E. 585. a. (2.)**

The Psalmist's New Companion. Containing.. forty three Psalm Tunes ... To which is added a Funeral Hymn . . . The Eleventh Edition, *etc.* [1785?] *obl.* fol. *See* ADAMS (A.) **A. 133. b.**

The Psalm-Singer's Companion. Containing...The Psalms of David...Likewise... Six Hymns...The Third Edition, *etc.* 1785. 8°. *See* DAVENPORT (U.) **C. 519. b.**

A Verse Anthem . . . also Five Chants & Three Hymns, *etc.* [1785?] fol. *See* MARSH (J.) **H. 2815. d. (3.)**

Select Psalms and Hymns, for the use of the Parish Church of Cardington, *etc.* 1786. 8°. *See* PSALMS. [*English.*] **C. 566. j.**

[Another copy.] **C. 732. b.**

[Another copy.] **3437. g. 17.**

Select Psalm and Hymn Tunes, *etc.* 1787. *obl.* 4°. *See* MACVITY (J.) **A. 1046.**

Select Psalms and Hymns for the use of the Parish Church of Cardington, in the County of Bedford. 1787. 16°. *See* PSALMS. [*English.*] **3437. e. 19.**

Hill's Church Music ... with Hymns for Christmas & Easter, *etc.* [1788–91.] fol. *See* HILL (J.) *of Rugby.* **H. 3117.**

HYMNS. [*English.*] The New Harmony of Zion.. To which is added...A Choice Collection of...Psalm and Hymn Tunes, *etc.* 1788. *obl.* 4°.
See BAYLEY (D.) *the Younger.* **A. 452.**

Twenty Psalms and Hymns, *etc.*
[1788.] fol. *See* DALMER (W.)
H. 1187. o. (1.)

The Worcester Collection of Sacred Harmony...Containing...A large Number of ...Psalm and Hymn Tunes, *etc.*
1788. *obl.* 4°. *See* THOMAS (I.) **A. 854.**

Hymns, composed for the use of the Chapel of the Royal Hospital for Seamen, at Greenwich. 1789. 4°. *See* RELFE (L.)
D. 437. (1.)

Psalmodia Christiania...Containing... a few pieces in the Hymn Stile ... Harmonized &...composed by W. Dixon, *etc.*
[1789.] *obl.* 4°. *See* DIXON (W.)
B. 775.

Psalmodia Evangelica. A Collection of Psalm & Hymn-Tunes, *etc.* 1789. *obl.* 4°.
See WILLIAMS (T.) **A. 811. a.**

Sacred Harmony: or A choice Collection of Psalm and Hymn Tunes, *etc.*
[1789.] 8°. *See* SACRED HARMONY.
B. 483.

[Another edition.] Sacred Harmony, *etc.*
[1789?] 8°. *See* SACRED HARMONY.
B. 483. a.

A New Sett of Hymns, *etc.*
[1789.] *obl.* 4°. *See* LEACH (J.)
B. 844 (1.)

A Collection of Hymn Tunes...Composed for the use of the Surr[e]y Chapel, *etc.*
[1790?] *obl.* fol. *See* ARNOLD (S.)
E. 1340.

Bland's Collection of Divine Music, consisting of Psalms, Hymns & Anthems, *etc.* [1790?] fol. *See* BLAND (J.)
H. 817.

The Essex Melody...to which are added Two Hymns, *etc.* [1790?] fol.
See WRIGHT (J.) **G. 973.**

The Hymns and Psalms used at the Asylum...for Female Orphans, *etc.*
[1790?] 8°. *See* GAWLER (W.)
E. 585. a. (1.)

Divine Harmony: a Collection of Hymn and Psalm Tunes, *etc.* [1790?] fol.
See PEACE (J.) **H. 1187. o. (4.)**

The Morning Hymn.—The Evening Hymn.—The Easter Hymn.—The Pastoral Hymn. [*London*? 1790?] fol.
G. 295. (8.)

Parochial Music Corrected...with Psalms, Hymns, and Anthems, *etc.* 1790. 4°.
See HERON (H.) **D. 437. (2.)**

HYMNS. [*English.*] A Selection of Hymns for the use of the English Presbyterian Church in Rotterdam, *etc.*
[1790?] 4°. *See* ROOYEN (G. van)
E. 1456.

Four Setts of new Psalm and Hymn Tunes, *etc.* [1790?] *obl.* fol.
See RADIGER (A.) **E. 1477.**

The Psalm Tunes and Hymns used...in Bedford Chapel, *etc.* [1791.] 8°.
See PSALMS. [*English.*]
1018. k. 33. (2.)

The Psalms of David...Also an Appendix, containing Select Hymns, *etc.*
[1791?] 4°. *See* BOND (H.) **E. 579.**

A Selection of Psalm and Hymn Tunes, *etc.* [1791?] *obl.* 4°. *See* RIPPON (J.)
A. 481. (1.)

A Selection of Psalms and Hymns...for the Use of Bedford Chapel, *etc.*
[1791.] 4°. *See* COSTELLOW (T.) **C. 725.**

Carmina Christo, or Hymns to the Saviour, *etc.* [1792?] *obl.* fol.
See HAWEIS (T.) **D. 756.**

A new, and improved Edition of the Collection of Psalm and Hymn Tunes sung at the Chapel of the Lock Hospital, *etc.*
[1792.] *obl.* fol. *See* MADAN (M.)
E. 1429. a.

Twelve Psalm & Hymn Tunes.
1792. *obl.* 4°. *See* BANISTER (C. W.)
B. 451. (3.)

Four Anthems ... To which are added sixteen Psalm or Hymn Tunes, *etc.*
(1793.) *obl.* fol. *See* BEAUMONT (J.)
F. 964. a.

The Psalm-Singer's Assistant. Being a Collection of...Psalm and Hymn Tunes, *etc.* 1793. 8°. *See* GILMOUR (R.)
A. 1026.

A Select Collection of Psalm and Hymn Tunes, *etc.* [1793.] *obl.* 8°.
See BOYD (H.) **A. 909.**

A Selection of Twelve Psalms and Hymns, *etc.* (1793.) *obl.* fol.
See BERTIE (W.) *Earl of Abingdon.*
E. 577.

A Selection of Twelve Psalms and Hymns, *etc.* [1793.] *obl.* fol. *See* MONZANI (T.)
E. 1334.

A Collection of Psalm & Hymn Tunes, *etc.*
1794. *obl.* 12°. *See* RANDALL (J.)
A. 724.

A Second Sett of Hymns and Psalm Tunes, *etc.* [1794.] *obl.* 4°.
See LEACH (J.) **B. 844. (2.)**

Twelve Hymns in Four Parts, the Words from Lady Huntingdon's Collection.
(1795.) fol. *See* HERING (J. F.)
G. 503. (4.)

Six Hymns, *etc.* [1795?] *obl.* fol.
See WESLEY (C.) **E. 1688.**

HYMNS. [*English.*] Select Portions of Psalms and Hymns...as sung at Oxford, Welbeck & Portland Chapels . . . The Second Edition, *etc.* [1795?] 8°.
See PSALMS. [*English.*] **F. 550. d.**

Sunday Hymns, *etc.* [1795?] fol.
See CAMIDGE (M.) **G. 503. (10.)**

Eight Tunes...Adapted to the Selection of Psalms, Hymns and Anthems of Ebury Chapel, *etc.* [1795?] *obl.* fol.
See SMITH (T.) **E. 1498. g. (5.)**

Twenty-Four Tunes ... Composed chiefly to Dr. Watts's Psalms and Hymns. [1795?] *obl.* fol. *See* STANLEY (S.) **C. 853. (1.)**

Sacred Melody, being Fifty Psalm & Hymn Tunes, *etc.* [1796?] fol.
See MORETON (J.) **G. 503. (6.)**

Divine Harmony, being a Collection of Psalm & Hymn Tunes, *etc.* 1798. 8°.
See HEALEY (J.) and SHARP (T.) **E. 481.**

Peck's Collection of Hymn Tunes, *etc.* 3 Bks. 1799[?]–1800]. *obl.* 4°.
See PECK (J.) **A. 512.**

Eight Anthems...Book I. (Seven Anthems ... Book II.) (Five Anthems ... Book III.) (Five Anthems and Four Hymns...Book IV.) [1805?–1800?] fol.
See KEY (J.) **G. 521.**

The Anthems, Hymns, Psalms and Sentences sung at the Asylum Chapel, *etc.* [1800?] fol. *See* CALLCOTT (J. W.) **H. 894. a.**

The Portsmouth Harmony, containing... Three Psalms & Hymns on Christmas, *etc.* [1800?] *obl.* 4°. *See* CUZENS (B.) **a. 109.**

The Psalms and Hymns ... sung at the Magdalen Chapel, *etc.* [1800?] 8°.
See PSALMS. [*English.*] **E. 1498. l.**

Nineteen Psalm, Hymn & Charity Hymn Tunes, *etc.* [1800?] *obl.* fol.
See STANLEY (S.) **C. 853. (2.)**

Sacred Harmony...Consisting of a variety of New Psalm & Hymn Tunes, *etc.* [1800?] *obl.* 4°. *See* WELSH (J.) **B. 469.**

Sacred Melody: a General Collection of Psalm & Hymn Tunes, *etc.* Ninth Edition. [1800?] *obl.* 4°. *See* MAJOR (S.) **A. 621. b.**

Sacred Music, consisting of Melodies composed...to Hymns...from the Works of ...Dr. Watts, *etc.* [1800?] fol.
See TUCKER (I.) **H. 1041.**

A Selection of Psalm and Hymn Tunes, *etc.* [1800?] 8°. *See* PEASTON (W.) **B. 580. a.**

HYMNS. [*English.*] A Selection of Psalms & Hymns as set on the Organ, the Gift of...the Marquis of Buckingham, to the Parish Church of Stowe, *etc.* [1800?] 16°. *See* PSALMS. [*English.*] **3435. g. 24.**

Twenty Five Odes, Hymn Tunes, &c.
See PORTER (S.) [1800?] *obl.* 4°. **A. 482.**

Twenty-Eight of Dr. Watts's Hymns set to Music, *etc.* [1800?] *obl.* 4°.
See BIRCH (J.) *Organist of Retford.* **B. 593. (2.)**

5. FRENCH.

Cantiques du Premier Advenement de Iesu-Christ. Par Le Comte d'Alsinois [i.e. Nicolas Denisor].
Chez la Veufue Maurice de la Porte: Paris, 1553. 8°. **Case 57. a. 31. (2.)**

Tragédies Sainctes. Dauid combattant. Dauid triomphant. Dauid fugitif. Par L. Des-Masures, *etc.* [With Hymns for 4 voices.] 1582. 8°.
See TRAGÉDIES SAINTES. **839. b. 32.**

Pseaumes, Hymnes et Cantiques. Usitéz en l'Eglise françoise de Francfort sur le Mein, *etc.* 1612. 16°.
See PSALMS. [*French.*] **3425. a. 4.**

La Philomèle Séraphique . . . Seconde Edition, reueuë, changée, & augmentée, de plusieurs Airs & Cantiques. 4 pts. 1640. 8°.
See JAN L'EVANGELISTE, *Capuchin.* **B. 111.**

Les Psaumes de David, mis en Vers Francois . . . Avec les Cantiques qui se chantent dans l'Eglise de Geneve. 1708. 16°. *See* PSALMS. [*French.*] **3434. aa. 65.**

Cantiques Sacrez ... que l'on chante en public dans l'Eglise de Genève, par B. Pictet, *etc.* 1715. 12°.
See PSALMS. [*French.*] Les Pseaumes de Dauid en Vers, Nouuelle Version par F. Rivasson, *etc.* (Cantiques Sacrez, *etc.*) **1109. a. 18.**

Cantiques Sacrez pour les principales solennitez des Chrétiens . . . Nouvelle édition augmentée. Avec la Musique tout au long. *J. S. Estienne: Cassel*, 1740. 8°. **B. 375. ss.**

Heures Chrétiennes ou Occupations Saintes, contenant les Cantiques Spirituels et les Pseaumes...qu'on chante la plupart dans les églises lutheriennes, Nouvelle Edition, revue, corrigée et augmentée de deux cens Cantiques nouvellement traduits de l'allemand & accommodez aus airs des originaux, *etc.* [With a preface by Jean Daniel Claudi.] *P. H. Hutter: Francfort sur le Mayn*, 1740. 8°. **3436. i. 23. (1.)**

HYMNS. [*French.*] Les Pseaumes de David ... Nouvelle Edition...augmentée de quelques Cantiques Sacrez, *etc.* 1740. 32°. *See* PSALMS. [*French.*]
3089. a. 28.

Nouvelle Édition des Cantiques Spirituels accommodés aux airs mélodieux des originaux allemands et des Psaumes de David. Avec la musique. Traduction nouvelle, revue et approuvée par les Docteurs. .de l'Université de Strasbourg, *etc. Chez J. Beck : Strasbourg*, 1747. 12°.
A. 623.

Cantiques Spirituels de M. l'Abbé de l'Attaignant; avec les Airs notés: extraits des Œuvres de l'Auteur . . . Nouvelle édition revue & augmentée.
Chez Duchesne : Paris, 1762. 8°. **B. 70.**

Les Psaumes de David, *etc.* (Cantiques Sacrés, *etc.*) 1769. 12°.
See PSALMS. [*French.*]
3408. aaaa. 20.

Opuscules, sacrés et lyriques, ou Cantiques sur différens sujets de piété. À l'usage de la jeunesse de la Paroisse de S. Sulpice, *etc.* Avec les Airs notés, *&c.* [Edited by H. F. S. de Doncourt. Pt. 1 and 2 written by Bonafos de la Tour.] 4 pts.
Chez N. Crapart : Paris, 1772. 8°.
B. 740.

Cantiques tirés en partie des Pseaumes et en partie des Poésies sacrées des meilleurs poëtes françois. Avec des airs notés. Par J. Dumas, *etc.*
Chez les Héritiers Weidmann et Reich : Leipsic, 1775. 8°. **3455. dd. 4.**

Recueil de Cantiques, pour le culte religieux des Chrétiens. *Hambourg*, 1787. 8°. **A. 623. d.**

Étrennes spirituelles, ou Cantiques Choisis, sur des Airs notés & connus.
[1790?] 12°. *See* ÉTRENNES SPIRITUELLES.
11482. a. 6. (1.)

Hymnes destinés à être chantés par le Corps de Musique des Aveugles-Travailleurs à la Fête en l'honneur de Barra et de Viala. Premier Œuvre de Musique sorti de la Presse de l'Institut National des Aveugles-Travailleurs, *etc.* (1. Hymne pour la Fête de Barra et Viala. Paroles du Citoyen Avisse . . . Musique du Citoyen Gossec. 2. Hymne à l'Être Suprême. Paroles du Cit. Laurence...Musique du Cit. Gersin, *etc.*) *L'Institut Nat. des Aveugles-Travailleurs : [Paris*, 1794.] 8°.
F. 1059. (21.)

Recueil de Cantiques, Odes et Hymnes, pour les Fêtes Publiques, Religieuses et Morales des Théophilantropes ou Adorateurs de Dieu et Amis des Hommes, qui ont lieu les Dimanches (v. st.) et les Décadis, *etc.* *Imprimé...par les Aveugles-Travailleurs : Paris*, 1797. 8°.
F. 348. (7.)

HYMNS.

6. GERMAN.

Etlich Christlich lider, Lobgesang, vñ Psalm, dem rainen wort Gottes gemess, auss der heyligē schrifft, durch mancherley hochgelerter gemacht, in der Kirchen zů singen, wie es dann zum tayl berayt zu Wittenberg in übung ist.
Wittenberg, 1524. 4°. **K. 2. c. 8.**

[Another edition.] Etlich Cristliche lyeder Lobgesang, vnd Psalm, dem rainen wort gotes gemess, auss der hailigen gschrifft, durch mancherlay Hochgelerter gemacht, in der Kirchen zůsingen, wie es dañ zum tail berayt zů Wittemberg in yebung ist. *Wittemberg*, 1524. 4°.
1220. f. 26.

Inchiridion geystlicher gesenge vñ psalmē so man itzt (Got zu lob) yn der kirchē singet, mit anzeygūg, wo sie ynn der schrifft gegründet sindt. 1526. Die Deutsche Metten ist auch hierynne, wilche vor bey den Gesengen nicht gedruckt ist. *durch Johannem Loersfelt : Erffurd*, 1526. 8°. **C. 38. c. 33.**

Ein New Gesengbuchlen. [With a Preface by Michael Weisse.] *Gedruckt zum Jungen Buntzel inn Behmen. Durch Georgen Wylmschwerer*, 1531. 4°.
3425. cc. 26.

Wittenbergische Gsangbüchli ... vff ein newes corrigiert, gebessert vnd gemeret.
1534. *obl.* 4°. *See* WALTHER (J.)
K. 1. c. 15.

Eyn schönn Lied, von vnser heiligen Tauff, Darin fein kurtz gefasset, Was sie sey, Wer sie gestifftet habe, Was sie nutze, etc. Item etzliche Lieder, die im Gesang Büchlein nicht stehen. Zwey Kyrie eleyson. Das Erst, Kyrie. Summum. Das Ander, Kyrie. Pascale.
[*Wittenberg*? 1541?] 8°.
11522. df. 79.

Der gantz Psalter Dauids, in gsangs weyse gestelt, durch Hansen Gamersfelder ... Mit sambt andern Geystlichen Liedern, vnd Gesangen, *etc.* 1542. 8°.
See PSALMS. [*German.*] **1407. g. 21.**

Geistliche Lieder zu Wittemberg. Anno M.D.XLV. [With a Preface by Martin Luther.] MS. ADDITIONS. *Joseph Klug : Wittemberg*, 1543. 8°. **1220. b. 2.**

Ein Gesangbuch der Brüder inn Behemen vnnd Merherrn, Die man auss hass vnd neyd, Pickharden, Waldenses, ꝛc. nennet. Von jnen auff ein newes...gebessert, vnd etliche schöne newe geseng hinzu gethan, *etc.* [With a Preface by Johann Horn.]
Johañ vom Berg vnd Ulrich Neuber : Nürnberg, [1544.] 8°. **K. 2. h. 10.**

[Newe Deudsche Geistliche Gesenge CXXIIII.] Discantus der newen deudschen geistlichen lieder. [1544.] *obl.* 4°.
See RHAU (G.) **K. 2. c. 4.**

HYMNS. [*German.*] Cantiones Ecclesiasticæ ... Kirchengesenge Deutsch, auff alle die Sontage vnnd fürnemliche Feste, durchs gantze Jar, *etc.* 1545. fol.
See SPANGENBERG (J.) **K. 4. h. 8.**

Zwölff Christliche Lobgesenge vnd Leissen, *etc.* 1545. 8°.
See SPANGENBERG (J.) **3434. b. 56.**

Geystliche Lieder, *etc.* (Psalmen vnd Geistliche lieder, welche von fromen Christen gemacht vnd zusamen gelesen sind.) 2 pts. 1545. 8°.
See LUTHER (M.) **3437. e. 51.**

Psalmen vnd Geistliche lieder, welche von fromen Christen gemacht vnd zusamen gelesen sind. 1547. 8°.
See PSALMS. [*German.*] **3433. aaaa. 6.**

Ein Christlich kinder gesprech von jrem Ampt vnd beuehl, aus heiliger schrifft zusamen gezogen durch Johannem Peceltum, *etc.* [With three-part Hymns.] [1550?] 8°. *See* PETZELT (J.) **3505. df. 6.**

Ein new Lied von dem Jüngsten tage, zur vermanung, von begangnem abfall vnd heuchelei in der Religion auffzustehen. [Begins: "Nun schickt euch lieben Christen."] *Gedruckt...durch Hannsen Khol: Regenspurg*, [1550?] 8°. **1221. b. 25.**

Ein Christliches Kindergesprech, von dem Ampt vnd Befelh der Eltern, *etc.* [With three-part Hymns.] 1551. 8°.
See PETZELT (J.) **3456. ccc. 11.**

Wittembergisch deudsch Geistlich Gesangbüchlein. Mit vier vnd fünff stimmen... auffs new mit vleis corrigirt . . . vnd gemehret, *etc.* 1551. *obl.* 4°.
See WALTHER (J.) **K. 2. c. 6.**

Ein schöner Geistlicher v̄n Christlicher newer Berckreyen, Von dem Jüngsten tage, vnd ewigem Leben, Auff die Melodey vnd weise, Hertzlich thut mich erfrewen etc. Mit einer newen Melodey gezieret, *etc.* 1552. 4°. *See* WALTHER (J.) **3436. k. 9.**

Enchiridion Geistlicher Lieder vnd Psalmen, *etc.* 1556. 8°.
See LUTHER (M.) **3425. e. 20. (1.)**

Geystliche Lieder, *etc.* (Psalmen vnnd Geistliche lieder...Auffs newe vbersehen, gebessert vnd gemehret.) 2 pts. 1557. 8°. *See* LUTHER (M.) **1221. b. 32.**

Geystliche Lieder, *etc.* (Psalmen vnnd Geystliche Lieder...Auffs newe vbersehen, gebessert vnd gemehret.) 2 pts. 1558. 8°. *See* LUTHER (M.) **1221. b. 33.**

Ein schöner Hymnus oder Lobgesang, auff den Morgensegen gestelt. [Begins: "Christe du bist das Liechte klar." Words by T. Knaur.] [*Amberg*?] 1562. 8°. **3435. ff. 4.**

HYMNS. [*German.*] [Das Christlich Kinderlied D. Martini Lutheri: Erhalt vns Herr etc. Itziger zeit nütz vnd nötig zu singen. In sechs Stimmen gesetzt, *etc.*] Discants. (Altus.) (Bassus.) 3 pts. [*Witteberg*, 1565.] *obl.* 4°. **K. 3. f. 12.**
The full title and imprint only occur in the Tenor part.

[Das Christlich Kinderlied D. Martini Lutheri, Erhalt vns Herr etc. Auffs new in sechs Stimmen gesetzt, vnd mit etlichen schönen . . . Latinischen vnd Teutschen Gesengen gemehrt, *etc.*] 1566. *obl.* 4°. *See* WALTHER (J.) **K. 3. f. 13.**

Kirchengeseng darinnen die Heubtartickel des Christlichen glaubens kurtz gefasset vnd ausgeleget sind: jtzt vom newen... gemehret, *etc.* [Translated from the Bohemian 'Pjsnē Duchownj Ewangelistské' by Michael Tham, Joh. Geletsky and Petr. Herbertus.] (Geistliche Lieder, dere etliche von alters her in der Kirchen ...gebraucht, vnd etliche ... new zugericht sind, *etc.*) 3 pts. [*Prague*?] 1566. 4°. **C. 65. gg. 4.**
The binding is stamped with a coat of arms and is dated 1568.

Geistliche Lieder vnd Psalmen, *etc.* 1567. 8°. *See* LEISENTRIT (J.) **A. 255.**

[Another copy.] **3433. bbbb. 35.**

Kirchē Gesäng, Aus dem Wittenbergischen, vnd allen andern den besten Gesangbüchern, so biss anhero hin vnd wider aussgangen, colligirt vñ gesamlet, In eine feine, richtige vnd gute Ordnung gebracht, vnd auffs fleissigest ... corrigiret vnd gebessert, *etc.* *Gedruckt...bey Joan. Wolffen: Franckfurt am Mayn*, 1569. fol. **K. 10. d. 6.**

Geystliche Lieder D. Martin Luthers, von newen zugericht, mit vil schönen Psalmen vnd Liedern gemehret, *etc.* 1570. 8°.
See LUTHER (M.) **1221. b. 52.**

Geistliche lieder vnd Psalmen...zusamen bracht, gemehret vnd gebessert...Durch ...J. Leisentrit, *etc.* 1573. 8°.
See LEISENTRIT (J.) **1221. b. 56.**

Gesangbuch der Brüder in Behemen vnd Merhern, ... Jetzt auffs new vbersehen, vnd inn druck verfertigt. *Dieterich Gerlach: Nürmberg*, 1575. 8°. **1221. b. 55.**

Kurtzer Aufzug: Der Christlichen vnd Catholischen Gesäng, des . . . Herrn Joannis Leisentritij, *etc.* 1575. 8°.
See LEISENTRIT (J.) **3425. e. 12.**

Gesangbüchlin von Psalmen, Kirchengesängen, vnd Gaistlichen Lidern, *etc.* 1576. 8°. *See* LUTHER (M.) **C. 25. b. 29.**

HYMNS. [*German.*] Gesangbüchlein Geistlicher Psalmen, Hymnen, Lieder vnd Gebett, Durch etliche Diener der Kirchen zu Bonn fleissig zusammen getragen. Zum Dritten auffs new gemehrt, mit der Kirchenordnung, vnd vil andern Geistlichen Liedern, *etc.* 3 pts.
[*Bonn,*] 1577. 12°. **A. 620. o.**

Psalmen, geystliche Lieder vnd Gesänge, sambt etlichen Gebetten, *etc.* 1578. 8°.
See PSALMS. [*German.*] **3090. cc. 6.**

Ein sehr schön Geistlich Lied. Vom heiligen Hochwirdigen Nachtmal vnsers lieben Herrn Jhesu Christi, wider die Sacramentierische vnd Caluinische Rotte, *etc.* [With a preface signed Georgius Autumnus.] *Urban Gaubisch : Eisleben,* 1580. 8°. **1221. b. 19.**

Christliche Reuter Lieder, *etc.* 1582. 16°.
See PHILIPS ( ) *Freiherr of Winneberg, etc.* **11517. aa. 14.**

Catholicum Hymnologium Germanicum ...iam denuò reuisum auctum & elaboratum, *etc.* 1584. 8°.
See LEISENTRIT (J.) **1221. d. 36.**

Kirchen Gesang, So bey der predigt desz Göttlichen Worts...in den Kirchen Augspurgischen Confession, gebraucht werden, Auss dem Wittenbergischen vnd andern den besten Gesangbüchern gesamlet... corrigieret vnd gebessert, Durch ..Eucharium Zinckeisen, *etc.* FEW MS. NOTES.
Sigmund Feyrabend : Franckfort am Mayn, 1584. fol. **K. 10. d. 2.**
An enlarged and corrected edition of the Hymnal printed by J. Wolff, at Frankfurt, in 1569.

Kirchen Gesäng, So bey der Predigt desz Göttlichen worts...in den Kirchen Augspurgischer Confession, gebraucht werden. Auss den besten Gesangbüchern...gesamlet,...corrigieret vnd gebessert. Durch ...Eucharium Zinckeisen, *etc. Getruckt ...bey Martin Lechler, in verlegung Sigmund Feyrabend : Franckfurt am Meyn,* 1585. 12°. **1221. a. 1.**

Christliche Psalmen, Lieder, vnd Kirchengesenge, *etc.* 1587. 4°.
See SELNECCERUS (N.) **3425. cc. 36.**

Das erbärmliche Klagen vnd bittere Weinen vnsers Herren Jesu Christi vber Jerusalem...gesangsweiss, kurtz gestellet ...mit einer oder vier Stimmen zu singen, *etc.* 1590. 80. *See* DA. Da Jesus Christus unser Herr, *etc.* **11515. a. 60.**

Catholische Geistliche Lieder vnd Psalmen, der alten Apostolischen recht vnd warglaubiger Christlicher Kirchen, so vor vnd nach der Predigt mögen sicher gesungen werden, für die gemeinen Leyen... zusamen getragen. *Gedruckt durch Andream Reinheckel : zur Neyss,* 1593. 8°. **3365. aa. 39.**

Wanting sig. N 2.

HYMNS. [*German.*] Gesangbuch der Brüder in Behemen vnd Merhern, *etc.*
Gedruckt zu Nürmberg, in der Gerlachischen Truckerey, durch Paulum Kauffmann, 1594. 8°. **3425. e. 5.**

Gesangbuch: Christlicher Psalmen, vnd Kirchen Lieder, Martini Lutheri, vnd anderer frommen Christen, *etc.* 2 Th.
1594. (1593.) 4°. *See* FRITZSCH (M.) **3435. g. 20. (2.)**

Harmonia Cantionum Ecclesiasticarum. Kirchengesenge vnd Geistliche Lieder... sampt etlichen Hymnis . . . Editio secunda, *etc.* 1598. 8°.
See CALVISIUS (S.) **A. 59.**

Psalmen Dauids, nach Frantzösischer Melodey vnd Reymen art in Teutsche... gebracht Durch Ambrosium Lobwasser... Sampt etlichen andern . . . geistlichen Liedern, *etc.* 1598. 8°.
See PSALMS. [*German.*] **3090. i. 24.**

Alte Catholische Geistliche Kirchengeseng, auff die fürnemste Feste, Auch in Processionen, Creutzgängen vnd Kirchenfärten: Bey der H. Mess, Predig, in Heusern, vnd auff dem Feld zugebrauchen, sehr nützlich, sampt einem Catechismo. Auss Beuelch Dess ... Herrn Eberharten Bischouen zu Speir . . . in diese ordnung gestelt. *Arnoldt Quentell : Cölln,* 1599. 12°. **3433. de. 21.**

Catholisch Gesangbüchlein, in fünff vnderschidliche Theil abgetheilt bey dem Catechismo, auch fürnemmen Festen...auss befelch für das Bistum Costantz zubrauchen. Sampt zweien Letaneyē, vom Zarten Fronleichnam Christi, vnd seiner werden Mutter, item Psalter Marie, alles in Gesangs weyss gestelt. *Bey Nicolao Kalt : Costantz am Bodensee,* 1600. 12°. **3438. df. 1.**

Geistliche Deutsche Lieder, *etc.*
1601. 4°. *See* GESIUS (B.) **K. 2. c. 9. (1.)**

Geistliche Psalmen vnd Lieder, wie sie... zu Weickersheim ... gebraucht werden, ꝛc. mit vier Stimmen componirt, *etc.*
1604. 8°. *See* WIDMANN (E.) **A. 187.**

Melodeyen Gesangbuch. Darinn D. Luthers vnd ander Christen gebreuchlichsten Gesenge, ihren gewöhnlichen Melodeyen nach, durch Hieronymum Prætorium, Joachimum Deckerum, Jacobum Prætorium, Davidem Scheidemannum .. in vier stimmen vbergesetzt, begriffen sindt. [With a preface by Gabriel Husduvius.] *Samuel Rüdinger : Hamburg,* 1604. 8°. **1221. b. 34.**

Musæ Sioniæ Michaëlis Praetorij C. Darinnen Deudsche Psalmen vnd geistliche Lieder . . . gesetzet sein. (Erster Theil, *etc.*) 1605. 4°.
See PRAETORIUS (M.) **B. 372. i.**
[Another copy.] **B. 372. b.**

HYMNS. [*German.*] Kirchengesänge, darinnē die Hauptartickel des Christlichen glaubens kurtz verfasset vnd ausgelegt sind: jtzt abermals von newen durchsehen vnd gemehret. (Geistliche Lieder, *etc.*) 3 pts. [*Prague?*] 1606. 4°. **3425. dd. 4.**

Psalmen Dauids, Nach Frantzösischer Melodey ... in Teutsche Reymen ... gebracht Durch Ambrosium Lobwasser ... Sampt etlichen andern Psalmen vnd geistlichen Liedern, *etc.* 1606. 8°.
See PSALMS. [*German.*]
C. 15. a. 7. (2.)

Vier Geistliche Lieder. Zu Ehren ... Herrn Anthonio Schultzen ... gestellet durch Georgium Petzolt, *etc.* *Gedruckt ...durch Nicolaum Schneider: Liegnitz*, 1607. 4°. **11517. ee. 53. (1.)**

766 Geistliche Psalmen, Hymnen, Lieder vnd Gebet... Alles von neuem... corrigirt ...vnnd vermehrt, *etc.* 1607. 8°.
See PSALMS. [*German.*]
3425. aaa. 25.

Musæ Sioniæ Geistliche Gesänge vber die fürnembste Deutsche Psalmen vnd Lieder ...mit VIII. vnd XII. Stimmen gesetzet ...Ander Theil. 1607. 4°.
See PRAETORIUS (M.) **B. 372. c.**

Musæ Sioniæ Geistliche Concert Gesänge vber die fürnembste Deutsche Psalmen vnd Lieder ... mit VIII. IX. vnd XII. Stimmen gesetzet... Dritter Theil. 1607. 4°. *See* PRAETORIUS (M.)
B. 272. d.

Musæ Sioniæ Geistliche Concert Gesänge vber die fürnembste Deutsche Psalmen vnd Lieder ... mit VIII. Stimmen gesetzet... Vierdter Theil. 1607. 4°.
See PRAETORIUS (M.) **B. 272. e.**

Musæ Sioniæ... Geistlicher Deutscher... Kirchen ... Lieder vnd Psalmen mit II. III. IV. V. VI. VII. VIII. Stimmen. Fünffter Theil. 1607. (1608.) 4°.
See PRAETORIUS (M.) **B. 272. f.**

Herrn D. Martini Lutheri ... Psalmen vnnd Geistliche Lieder... in vier Stimmen gebracht. Durch M. Gothardum Erythræum, *etc.* Tenor. 1608. 4°.
See ERYTHRAEUS (G.) **C. 704.**

Psalmen Davids nach Frantzösischer Melodi vnd reimen art: Durch D. Ambros. Lobwasser. Sampt etlichen andern Psalmen vnd Geistlichen Liedern, *etc.* 1608. 12°. *See* PSALMS. [*German.*]
3433. de. 23.

Musæ Sioniæ... Deutscher ... Geistlicher ...Psalmen vnd Lieder, Mit IV. Stimmen. Sechster Theil. 1609. 4°.
See PRAETORIUS (M.) **B. 272. g.**

Musæ Sioniæ... Deutscher Geistlicher... Psalmen vnd Lieder, Mit IV. Stimmen. Siebender Theil. 1609. 4°.
See PRAETORIUS (M.) **B. 272. h.**

HYMNS. [*German.*] Ein schön geistlich Gesangbuch darinnen Kirchen Gesänge vñd geistliche Lieder, D. Mart. Lutheri vnd anderer frommen Christen ... begriffen. Mit vier, etliche mit fünff Stimmen gesetzt, *etc.* 1609. 4°.
See VULPIUS (M.) **C. 99.**

Alte Catholische Geistliche Kirchengesäng, auff die fürnemste Feste... zu gebrauchen ...Auss Beuelch Des... Herrn Eberharten Bischoffen zu Speir... in diese ordnung gestellt.
Arnoldt Quentel: Cölln, 1615. 12°.
1221. a. 20.

Kirchen Gesäng, So bey der Predigt desz Göttlichen Worts ... in den Kirchen Augspurgischer Confession gebraucht werden, auss dem Wittenbergischen vnd andern den besten Gesangbüchern gesamlet, auch an jetzo mit vielen newen Geistreichen Gesängen vermehrt ... corrigiert vnd gebessert, Durch ... Eucharium Zinckeisen .. Jetzunder zum drittenmal in Truck geben. FEW MS. NOTES.
Gedruckt... durch Johann Bringern, in Verlegung Francisci Nicolai Rothen: Franckfurt am Mayn, 1615. fol.
K. 10. d. 3.

Psalmen Davids, Nach Frantzösischer melodei vnd reimen verstendlich ... gebracht durch Ambrosium Lobwasser... Sampt etlichen Psalmen vnd geistlichen Liedern, so von Herrn D. Luthero vnd andern gotseligen leuten gestellet. (Catechismus, *etc.*) 2 pts. 1615. 4°.
See PSALMS. [*German.*]
3035. bb. 1. (2.)

Hertzenmuth der andächtigen Seel. Das ist: Andächtige, Lehr- vnnd Geistreiche Gesänger, *etc.* 1616. 8°.
See HERTZENMUTH. **A. 649. d.**

Zwey Geistliche Lieder, zu vier Stimmen, von dem H. Leiden vnd Auferstehung vnsers Herren vnd Heilands Jesu Christi. Altus. *Johann Ulrich Schönigk: Augspurg*, 1617. 4°.
B. 375. c. (2.)

Fünff Geistliche Lieder, zu 4. Stimmen: Von der Himmelfart Jesu Christi, *etc.* Altus. *Johann Ulrich Schönigk: Augspurg*, 1617. 4°.
B. 375. c. (3.)

Zehen Geistliche Lieder mit 4. Stimmen, Jungen Singknaben zu gut auff etliche Fest gericht, &c. Altus. *Johann Ulrich Schönigk: Augspurg*, 1617. 4°.
B. 375. c. (1.)

Sechs Adelicher Schöner Lieder, zu angenemer Kurtzweil vnd vertreibung Melancholischer Gedancken, den verliebten Weiblichen Hertzen verehrt vnd gesetzet. 1621. 8°. **08416. eee. 2.**
Pp. 81–96 *of the anonymous* '*Veneris Ehrenhold.*'

HYMNS. [*German.*] Alte Catholische Geistliche Kirchengesäng, auff die fürnemste Feste ... zugebrauchen ... Auss Befelch Des ... Herrn Eberharten Bischoffen zu Speir ... in diese ordnung gestellt. *Arnold Quentel: Cölln*, 1621. 12°. **3435. bbb. 8.**

Ambrosij Lobwassers...Psalmen Davids ...Item: D. Martin Luthers vnd anderer gottseliger Leuth geistlichen Liedern vnd Kirchen-Gesängen, *etc.* 1623. 8°.
See PSALMS. [*German.*] **1220. g. 16.**

Psalmen Dauids, Nach Frantzösischer Melodey . . . in Teutsche Reymen . . . gebracht durch Ambrosium Lobwasser... Sampt etlichen andern Psalmen vnd geistlichen Liedern, *etc.* 1623. 8°.
See PSALMS. [*German.*] **466. a. 14. (2.)**

Ein schön new Gebet-Gesänglein, in welchem Gott vmb sein, diss Jahrs erzeigte Güte vnd Wolthaten gedanckt [begins: "Herr Gott uns mahnt die Glock und Stund"]...mit vier Stimmen componirt [by V. Dretzel. Words by Georg Volckhammer]. Cantus. (Tenor.) (Basis.) 3 pts. *Gedruckt bey Simon Halbmayern: Nürnberg*, 1624. 4°. **C. 701. a.**

Catholische Kirchen Gesäng, auff die Fürnembste Fest des gantzen Jahrs, wie man dieselbe zu Cölln, vnd anderstwo... pflegt zu singen . . . Jetzo auffs new vbersehen, so viel die Melodey als den Text belangend, corrigiert, mit new Gesängen vemehrt, vnd in ein bestendige Form gebracht.
Peter von Brachel: Cöln, 1625. 12°. **3438. ee. 14.**

Ecclesiodiæ Novæ: Das ist Kirchen Gesäng, Ander Theil: Darin die Catechismus gesäng, andere Schrift vnd Geistliche Lieder, *etc.* 1625. 4°.
See WALLISER (C. T.) **C. 259.**

Zwey schöne newe Lieder [for four voices]: Das erst, Ein Klag- und Trawrlied: Vber dem tödtlichen abgang des . . . Helden, Gustavi Adolphi, weyland der Schweden ... König. Welcher bey Lützen ... sein Leben seliglichen geendet hat. Mit 4. Stimen gantz new componiert. Das ander, Von der betrachtung des Tods vnd der Eytelkeit diser Welt, &c. [*Augsburg?*] 1633. 12°. **11522. df. 94. (2.)**

Newes Geistliches Musicalisches Wein-Gärtlein,...so von den...Psalmen Davids, vnd andern Geistreichen Trostsprüchen vnd Liedern...gepflanzet, *etc.* 1633. 4°.
See PULSITIVA (J.) *pseud.* **B. 122.**

Gesang vonn dem H. Geist an Sonn- vnd Feyrtägen ... zu singen. [Hymns for 2 voices.] *Gedruckt...bey Gregorio Hänlin: Ingolstatt*, 1637. 12°. **11522. de. 19. (1.)**

HYMNS. [*German.*] Drey schöne newe Geistliche Lieder,...Das Erste Von vnser lieben Frawen, das Münchnerisch vnser lieben Frawen Gesang genandt. Das Ander Von dem Leyden Christi, die geistliche Farb genandt. Das Dritt Von dem Willen Gottes, vber den Lob- und Trostspruch; Sols seyn so seys, wie mein Gott will. MS. NOTES. *Gedruckt...bey Cornelio Leysserio: München*, 1637. 12°. **11522. df. 74.**

The tunes of the hymns are engraved on a separate sheet inserted between fol. A4 and A5.

Ein Anders Gesang, von dem H. Creutze, nach Lætare biss auff Ostern . . . zusingen. [Hymn for 4 voices, begins: 'O hochheyliges Creutze.']
[*G. Hänlin: Ingoldstadt,*] 1638. 12°. **11522. de. 18.**

Gesang, von der Ewigkeit, Zu traurigen zeitten vnd sonderlich in der Fasten, vor der Predig zusingen. [Hymn for 4 voices, begins: 'Mensch, wz ist dein Leben'?] *Gedruckt...Bey Gregorio Hänlin: Ingoldstatt*, 1638. 12°. **11522. de. 17.**

Mariæ Heimbsuechung. Das ist: Ein newes, andächtiges, Geistliches Gesang. Von der Gnadereichen Heimbsuechung Mariæ der Muetter Gottes, *etc.*
Gedruckt...bey Johann Gächen: Ynssprugg, 1638. 12°. **11522. de. 40.**

Klaglied Der armen betrübten vnnd betrangten lieben Seelen in dem Fegfewr, *etc.* [Hymn for two voices, begins: "O schwere Gottes Hand."] 1639. 12°. **11522. de. 21.**

Drey schöne Geistliche Lieder Von vnser lieben Frawen der Himel Konigin Maria ...Das erste Lied. Unser lieben Frawen Schutzmantel. Das ander Lied. Der gulden Rosenkrantz. Das dritte Lied. Mutter der Barmhertzigkeit, *etc.*
[*Munich?*] 1640. 12°. **11522. de. 45.**

Drey schöne Geistliche Lieder von vnser lieben Frawen, Maria...Das erste Lied. Mariæ schöner Gnadenthron ... in aigner hiezu gesetzter Melodey zusingen. Das ander Lied. Zu dir steht unser Hoffnung gantz. In seiner aygnen Melodey. Das dritte Lied. Wer Zungen hat vnd ruefen Kan. In seiner aygnen Melodey. [*Munich,*] 1640. 12°. **11522. de. 42.**

Drey schöne Newe Geistliche Lieder, Die Geistliche Farb genannt. 1. In Schwartz will ich mich Klayden ... 2. In Weiss will ich mich Klayden...3. In Blaw will ich mich Klayden ... Im Thon, Frewt euch ihr liebe Seelen. Oder wie, Maria hülff. [*Munich?*] 1640. 12°. **11522. df. 78.**

HYMNS. [*German.*] Drey schöne newe geistliche Lieder, Vonn vnser lieben Frawen der Muetter der Barmhertzigkeit. Gemacht zu ehren der heyligen Bildnuss vnser lieben Frawen von Foy,...vor disem etliche Jahr zu Breda . . mit Wunderzeichen geleuchtet, vnnd von dannen nacher Inssprugg ins Tyrol überschikt worden, im Jahr 1639, *etc.* *Michael Wagner: Ynssprugg*, 1640. 12°.
11522. df. 63.

Zwey schöne newe Geistliche Lieder. Von vnser lieben Frawen Maria .. Das erste Lied. Mariæ Schutzmantel vber das Bayrlandt, das Münchnerisch vnser Frawen gsang genannt. Das ander Lied. Mariæ Gnadenthron, zu ehren der newen Saul vnnd Bildtnuss zu München auff dem Marckt. [*Munich*,] 1640. 12°.
11522. de. 43.

Vier schöne newe geistliche Lieder, Von vnser lieben Frawen der Himmelkönigin Maria ... Gemacht vnnd gesungen zue ehren der Wunderthättigen Bildtnuss unser lieben Frawen von Foy, welche zue Ynssprugg in der Kirchen der Societet Jesu...verehrt wirdt, *etc.*
Michael Wagner: Ynssprugg, 1640. 12°.
11522. df. 73.

Iesus, Maria, Ioseph. Ein schönes newes Geistliches Lied, von disen dreyen hochheiligen Personen, *etc.* [Begins: "Aller guter ding seind drey."] FEW MS. NOTES.
München, 1640. 12°. **11522. de. 20.**

Animæ sauciatæ medela, Das ist: Kräfftiges Labsal einer betrübten Seelo, von Siebenzig Geistlicher ... Fest- Bet- Bussvnd Begräbniss Lieder, *etc.* 1641. 8°.
See CRAMER (C.) **A. 399.**

Gesang Zu der allerglorwürdigisten Jungkfraw vnd Mutter Gottes Maria. So man in S. Michaelis Kirchen . . . zu München ... zu singen pflegt. [Begins: "Dein hilff wir all begehren."]
[*Munich*,] 1641. 12°. **11522. de. 41.**

Das Guldene A. B. C. Das ist: Ein newes Geistliches Lied von der H. Jungkfrawen Scholastica, *etc.* 1641. 8°.
See SCHOLASTICA. **3437. aa. 59.**

Maria hilff, Das ist: Fünff schöne newe Geistliche Lieder, Von der...Jungkfrawen und Mutter Gottes Maria. Welche vnder dem...Tittul Maria hilff. Bey Augspurg ... Bey München ... Bey Passaw...mit grosser Andacht besucht vnd verehret wirdt. [*Munich* ?] 1641. 12°.
11522. de. 44.

Vier Newe Geistliche Lieder. Das erst. Frewt euch ihr Christen alle. Bey der Mess nach der Wandlung oder sonst bey dem Hochheiligen Sacrament zusingen. Das ander. Frewt euch jhr liebe Christen. Vor der Predig zusingen. Das dritt. Frewt euch jhr fromē Kinder. Vor der Geistlichen Kinderlehr zusingen. Das vierdte. Komb H. Geist mit deiner Genad. Auch vor der Predig zusingen, *etc.* [*Munich* ?] 1642. 12°.
11522. df. 76.

Sechs Schöne Geistliche Lieder, Bey der Predig vnd Christlichen Kinderlehr andächtig zusingen. *München*, 1642. 12°.
11522. df. 66.

Ein schönes Newes Lied Der Geistliche Dannebaum genannt, In welchem die Christliche ... Seel, in betrachtung der schöne gestalt vnd...Aigenschafften dess ...Dannebaums, sich erhebt in den Himlischen Lustgarten ... In seiner aignen Melodey zusingen. Oder im Thon, wie das Geistliche Vogel Gsang, *etc.*
München, 1642. 12°. **11522. df. 77.**

Ein schönes Newes Lied Das Geistliche Vogel Gsang gennannt, In welchem die Christliche ...Seel, in betrachtung der schöne gestalt, dess lieblichen Gesangs vnd vnderschidlichen Aigenschafften der lieben Vögelein, sich erhebt in den Himlischen Lustgarten...In seiner aignen Melodey zusingen. Oder im Thon, wie der Geistliche Dannebaum, *etc.*
München, 1642. 12°. **11522. df. 20.**

Geistliches Weyhnacht Gsang, Das Findel-Kindt von Bethlehem genannt. [Begins: "Ich bring ein newe alte Mähr."]
Michael Wagner: Ynssprugg, 1643. 12°.
7897. a. 43.

Cantional, oder Gesang-Buch Augspurgischer Confession...So in Chur- und Fürstenthümen Sachsen brauchlich...Zum andern mal gedrucket, vnd...vermehret. 1645. 8°. *See* SCHEIN (J. H.)
B. 133. f.

[Another copy.] **B. 133. h.**

Tabernacula Pastorum. Die Geistliche Schäfferey, mit villerley Newen Gesänglein, *etc.* 1650. 12°. *See* KHUEN (J.)
4499. a. 12.

Göttliche Liebesflame. Das ist, Christliche Andachten ... über das Königliche Braut-Lied Salomonis...Mit...anmutigen Liedern, welche, auf bekante und...neuen Melodeyen zu singen, *etc.* 1651. 12°.
See KINDERMANN (J. E.) **C. 53. aa. 12.**

Harmonisches Chor- vnd Figural Gesang-Buch, Augsburgischer Confession, *etc.* 1651. 8°. *See* ERHARDI (L.) **B. 299.**

Psalmen Davids, nach Frantzösischer melodei vnd reimen art in Teutsche reimen ...gebracht durch Ambrosium Lobwasser ...Sampt etliche...geistlichen Liedern, *etc.* 1654. 4°. *See* PSALMS. [*German.*]
3035. bb. 4. (2.)

HYMNS. [*German.*] Neue Musikalische Fest-Andachten, bestehende in Lehr-Trost- Vermahnungs- und Warnungsreichen Liederen, über alle Evangelien ... welche Jährlich, an hohen ... Feirtagen, in den Evangelischen Kirchen werden...Ausgeleget, *etc.* 1655. 8°.
See RIST (J.) **A. 188. a.**

Praxis Pietatis Melica. Das ist: Ubung der Gottseligkeit in Christlichen . . . Gesängen...Martini Lutheri...wie auch anderer seiner...Nachfolger...mit noch gar vielen...Gesängen...vermehret und verbessert, *etc.* 1656. 12°.
See CRUEGER (J.) **3438. ee. 62.**

Dressdenisch Gesangbuch Christlicher Psalmen und Kirchenlieder...theils mit den Noten und ihren rechten Melodeyen gesetzt, wie sie in der...Schloss-Kirchen zu Dressden gesungen werden. Jetzo auffs neue revidirt, *etc.* *Christian und Melchior Bergen: Dressden*, 1656. 4°.
3408. f. 7.

Heilige Seelen-Lust, oder Geistliche Hirten-Lieder, der in ihrem Jesum verliebten Psyche, gesungen von Johann Angelo Silesio [i.e. J. Scheffler], *etc.*
[1657.] 8°. *See* JOSEPH (G.)
7897. a. 62.

Hertzliches Seyten-Spiel, oder Geist-reiche und Schrifftmässige Lieder, bey allen Christen...zu gebrauchen, *etc.*
1657. 8°. *See* PREUSS (J.) **A. 720.**

M. J. C. Arnschwangers Neue Geistliche Lieder, *etc.* 1659. 8°.
See ARNSCHWANGER (M. J. C.)
3438. g. 7.

New-Jahrs-Lied, Auff das 1660ste Jahr Christi, *etc.* [1660.] 4°.
See ZEUTSCHNER (T.) **B. 153. a.**

Praxis Pietatis Melica, *etc.* 2 pts.
1662. 12°. *See* CRUEGER (J.)
4400. i. 27.

Gross Kirchen-Gesang-Buch, darinnen ausserlesene, reine, Geistliche Lieder und Psalmen, auch...Christliche Gesäng, für die Kirchen und Schulen im...Hertzogthumb Würtemberg . . . zusammen geordnet, und...mit schönen kandtlichen Fignral-Noten und grossen lesslichen Schrifften mit Fleiss gedruckt seyn. Sambt einem Anhang, so vorhin in diesem Gesang-Buch nicht gewesen. *Johann Weyrich Rösslin: Stuttgart*, 1664. fol.
3405. g. 16.

Heilige Seelen-Lust, oder Geistliche Hirten-Lieder...Anjetzo auffs neue übersehn, und...vermehrt, *etc.* 1668. 8°.
See JOSEPH (G.) **1221. b. 36.**

Johann Franckens Geistliches Sion, das ist: Neue Geistliche Lieder, und Psalmen, *etc.* 1674. 8°.
See FRANCK (J.) *of Guben.* **3425. g. 30.**

HYMNS. [*German.*] Hundert Geistliche Melodien evangelischer Lieder ... nach itziger Manier, in die Laute gesetzet, *etc.*
[1676.] fol. *See* REUSSNER (E.)
G. 479.

Geistreiches Gesang-Buch, an D. Cornelij Beckers Psalmen und Lutherischen Kirchen-Liedern, *etc.* (Der Psalter Davids, *etc.*) (Neu-eingerichtetes Gesang-Buch, *etc.*) 3 pts. 1676. 4°.
See PSALMS. [*German.*] **3425. m. 18.**

Klahre Andeutung und wahre Anleitung zur Nachfolge Christi . . . mit XXXVIII. Andachts-Liedern...ausgezieret, *etc.*
1678. 8°. *See* ZACHOV (P.) and IVEN (H.)
I. X. Germ. 16. (1.)

Heilige Palmen, und Christliche Psalmen. Das ist: Unterschiedliche Neue Geistliche Lieder und Gesänge, *etc.* 1680. 8°.
See ARNSCHWANGER (J. C.)
3438. ff. 26. (1.)

Neu Leipziger Gesangbuch, *etc.*
1682. 8°. *See* VOPELIUS (G.) **C. 5.**

Pauli Gerhardi Geistreiche Andachten bestehend in CXX. Liedern ... mit zwey Stimen . . . herfür gegeben von J. G. Ebeling, *etc.* 1683. 8°.
See EBELING (J. G.) **3435. ff. 19.**

Neuer Helicon mit seinen Neun Musen, *etc.* [By C. Knorr von Rosenroth.]
1684. 12°. *See* HELICON. **1221. c. 31.**

Die Psalmen Davids, In Teutsche Reymen gebracht durch Ambrosium Lobwasser... Denen beygefügt seyn Anderer Psalmen, geistliche Lieder, und der Catechismus, *etc.* 1684. 8°. *See* PSALMS. [*German.*]
3041. ccc. 3. (2.)

Geistliches Gesangbuch, bestehend in vielen...Geistreichen Liedern. Hiebevor von... H. Elmenhorst... in dreyen ... Theilen herausgegeben, nunmehro von Ihme mit dem Vierten Theil vermehret, *etc.* 1685. 8°. *See* FRANCK (J. W.)
3425. aaa. 18.

Joachimi Neandri Glaub- und Liebes-Ubung: auffgemuntert durch einfältige Bundes-Lieder und Danck-Psalmen: Neugesetzet nach bekant-und unbekante Sang-Weisen ... Der dritte Druck.
Andreas Luppius: Wesel, Duissburg und Franckfurt, 1686. 8°. **3434. b. 45.**

Das grosse Cantional, oder: Kirchen-Gesangbuch, in welchem nicht allein D. Martin Luthers, sondern auch vieler anderer Gottseliger Lehrer der Christlichen Kirchen, geistreiche Lieder begriffen: Mit ... Fleiss zusammen getragen, in gewöhnliche Melodyen gesetzet, und ... in Druck gebracht. [Music edited by W. C. Briegel.] *Drucks und Verlags Henning Müllers, Fürstl. Buchdr.: Darmstatt*, 1687. fol. **K. 10. d. 4.**

HYMNS. [*German.*] Praxis Pietatis Melica ... Nunmehr mit J. Heermanns Evangelien bis in 1114. Gesängen vermehret... Editio XXIII. 1688. 12°.
See CRUEGER (J.) **219. d. 4.**

Praxis Pietatis Melica... Itzo zum andernmahl in diesen Format Vier-Stimmich aufgelegt... Editio XXIV. 1690. 4°.
See CRUEGER (J.) **3425. d. 22.**

Praxis Pietatis Melica... Editio XXV. 1690. 8°. *See* CRUEGER (J.) **220. d. 2.**

Der Geistlichen Erquick-Stunden des... Herrn Doctor Heinrich Müllers... Poetischer Andacht-Klang von Denen Blumgenossen verfasset, Anjetzo mit 60. Liedern vermehret, und von unterschiedlichen Ton-Künstlern in Arien gesetzet.
J. J. Felsecker: Nürnberg, 1691. 8°. **3437. cc. 39.**

The composers' names are: J. Lohner, J. B. Schütz, B. Schultheiss, J. S. Richter, G. C. Wecker, P. F. Erndter, C. A. Negelein, H. Schwemmer, J. C. Feuerlein, G. Schütz and G. G. Schütz.

Chorus Marianus. Das ist: Die Melodyen, oder Weisen üben den Marianischen Reyen, *etc.* 1694. 8°.
See SCHAEFFER (J. W.) **11517. bb. 11. (2.)**

Geistliche Seelen-Music, das ist, Geist- und Trostreiche Gesäng ... Aus underschidlichen Musicalischē Bücheren zu 3. und 4. Stimmen zusammen gesetzt, mit einem General-Bass,... Geigen-Stimen, à 3. 4. 5 ... einstimmigen Singweisen und Fugen, auch vilen anderen newen Stucken vermehrt, und mit ... fleiss übersehen. Für die Christliche Gemein und Schul der Statt St. Gallen, *etc.* *In Verlegung Jacob Hochreutiners, gedruckt von David Hochreutiner: St. Gallen*, 1694. 8°. **B. 709.**

There is a second title-page, engraved.

Der Psalter dess H. Propheten Dauids... in Teutsche Gesang Reimen gebracht durch Casparum Ulenbergium ... Mit sampt ... Uhralten bewähr- Lob- und Kirchen Gesängen, *etc.* 1694. 12°.
See PSALMS. [*German.*] **1159. h. 18.**

Die Psalmen Davids nach Frantzösischer Melodey in Teutsche Reymen gebracht durch Ambrosium Lobwasser. Auch anderer Psalmen und Geistliche Lieder, *etc.* 3 pt. 1697. 12°.
See PSALMS. [*German.*] **218. b. 19. (2.)**

Joachimi Neandri Glaub- und Liebes-Ubung: Auffgemundert durch einfältige Bundes-Lieder und Danck-Psalmen: Eingerichtet nach bekandten Sang-Weisen, *etc.* *Gedruckt... bey Johann Bauern: Franckfurt*, 1698. 8°. **3434. b. 55.**

Johann Crügers und Peter Sohrens Ubung der Gottseligkeit in geist- lehr- und trostreichen Gesängen ... mit bisshero gebräuchlichen und viel schönen neuen Melodeyen, neben darzu gehörigem Fundament verfertigebt; Abermahlen... durchgangen, und... vermehret. 4 pts.
1700. 8°. *See* CRUEGER (J.) **3433. eee. 3.**

Die Psalmen Davids ... in Teutsche Reymen gebracht durch D. Ambrosium Lobwasser, auch andere Psalmen und Geistliche Lieder, *etc.* 3 pts. 1701. 12°.
See PSALMS. [*German.*] **3040. aa. 6. (2.)**

Die Psalmen Davids ... in Teutsche Reymen gebracht durch D. Ambrosium Lobwasser. Auch andere Psalmen und Geistliche Lieder, *etc.* 1704. 12°.
See PSALMS. [*German.*] **1216. b. 25.**

Geist-reiches Gesang-Buch, *etc.*
1706. 12°. *See* FREYLINGHAUSEN (J. A.) **3425. e. 7.**

Joachimi Neandri Vermehrte Glaub- und Liebes-Ubung, Auffgemuntert durch einfältige Bundes-Lieder, und Danck-Psalmen,... vermittelst dieses Siebenden Drucks, nach durchgehends neu-componirten ... Sing-Weisen eingerichtet: Benebenst einem miercklichen Anhang, geistreicher ... Himmels-Lieder. Durch G. C. Strattner, *etc.* *Johann Lorentz: Berlin*, 1707. 8°. **3425. b. 11.**

Musicalische Kirch- und Hauss-Ergötzlichkeit, bestehend in denen gewönlichen Geistlichen Liedern, so durchs gantze Jahr... gesungen werden, *etc.* 2 pts.
1709. *obl.* fol. *See* VETTER (D.) **b. 345.**

Neues Cantional, *etc.* [1715.] 4°.
See WITT (C. F.) **C. 7.**

Des Königlichen Propheten Davids Geistreiche Psalmen... samt einem geistreichen Gesang-Büchlein ... In drey Büchern abgefasset. 1717 (1716). 12°.
See PSALMS. [*German.*] **3425. bbb. 2. (1.)**

Geistliche Seelen-Music, ... Nun zum sechstenmahl aufgelegt, mit ... neuen Stucken vermehret, und... durchsehen, *etc.* *In Verlag Laurenz Hochreutiners: St. Gallen*, 1719. 8°. **B. 709. a.**

With a second title-page, engraved.

Vollständige Kirchen- und Haus-Music, darinnen Ausserlesene Gesänge, Psalmen und Hymni... Durch D. Martin Luthern, und andere Gottfürchtige Männer gestellet; So mehrentheils Anno 1611 zu Görlitz in Druck aussgegangen: Anietzo aber ... zum Achten mal aussgefertiget, und mit vielen Geistreichen Gesängen, nebst ihren Melodeyen, vermehret, *etc.* *In der Baumannischen Erben Druckerey druckts Johann Günther Rörer: Bresslau*, [1720?] 8°. **3425. e. 24.**

There is also an engraved title-page.

HYMNS. [*German.*] Neues Gesang-Buch ...geistreicher Liedern...Mit neuen..., zu drey und vier Stimmen gesetzten Melodeyen, *etc.* 1723. 8°.
See STEINER (J. L.) **B. 308.**

Der Singende Christ, welcher zum Lobe seines Gottes uebereinstimmet, durch auserlesene Gesänge, *etc.* 1723. 8°.
See KYBURTZ (J. H.) **1019. h. 2.**

Des Seligen Herren Joachimi Neanders ...Geistreiche Glaub-Liebes- und Bundes-Lieder, Mit einem gedoppelten Anhang neuer...Geistlichen Lieder, vermehret... mit deutlichen, in den General-Bass gesetzten Sing- und Spiel-Noten . . . versehen...von dem Verfertiger der Neuen Vorrede. *Samuel Schoonwald: Amsterdam*, 1725. 8°. **3434. cc. 48.**

Neues Geist-reiches Gesang-Buch, *etc.* 1726. 12°. *See* FREYLINGHAUSEN (J. A.) **3425. f. 25.**

Die Psalmen Davids . . . sampt denen gebräuchlichen alten und neuen Kirchen-Gesängen...Nach der Ordnung des Heydelbergischen Catechismi eingerichtet, Welchen Hn. Joachimi Neandri...Bundes-Lieder...mit beygefüget, *etc.* 1727. 8°.
See PSALMS. [*German.*] **1003. e. 27. (2.)**

Fast allgemeines Evangelisch-Musicalisches Lieder-Buch, welches 1. sehr viele alte Chorale nach ihren Uhr-Melodien und Modis wieder herstellet, *etc.*
1730. *obl.* 4°. *See* TELEMANN (G. P.) **K. 3. g. 3.**

Des Evangelischen Sions Musikalische Harmonie, oder: Evangelische Choral-Buch . . . herausgegeben von Cornelio Heinrich Dretzeln, *etc.* 1731. *obl.* 4°.
See DRETZEL (C. H.) **B. 716.**

Neu-aufgesetztes, vollständiges, Psalm- und Choral-Buch, *etc.* Zweyte Auflage. 1735–6. 4°. *See* MUELLER (J. M.) **D. 604. (1, 2.)**

Des Königs und Propheten Davids Geistreiche Psalmen, nach Frantzösischen Melodien in Teutsche Reimen gebracht durch D. Ambros. Lobwasser, Samt einem geistreichen Gesang-Büchlein, *etc.* 1736. 12°. *See* PSALMS. [*German.*] **3425. e. 9.**

Musicalisches Gesang-Buch, *etc.* 1736. 8°.
See SCHEMELLI (G. C.) **B. 854.**

Neu-eingerichtetes Gesang-Buch, welches in sich hält Die Psalmen Davids, Nach Frantzösischer Melodie durch D. Amb. Lobwasser in Teutsche Reimen gebracht, wie auch Viele neue, auserlesene Geistreiche und erweckliche Lieder, in eine neue...Ordnung gebracht, *etc.* 2 pts.
Heinrich Harmes: Cassel, 1737, 1736. 8°. **845. a. 3. (1, 2.)**

HYMNS. [*German.*] Harmonischer Lieder-Schatz, oder Allgemeines Evangelisches Choral-Buch, *etc.* 1738. *obl.* 4°.
See KOENIG (J. B.) **B. 115.**

Himmlisch-Gesinnter Seelen Himmel-Durchschallende Und Unsern Gott billich hoch verherrlichende Gebät-Music, Das ist, Geistreiches Gesang-Gebät-Buch, Bestehend in 1000,...Liederen, mit... Melodien zu 2. 3. 4. und 5. Stimmen, Nebst einem...General-Bass, *etc.*
1738. 8°. *See* ZOLLICOFER (C.) **C. 870.**

Neu-verbessertes Kirchen-Gesang-Buch, verfassend die 150. Psalmen Davids, in Deutsche Reimen gebracht von Ambrosio Lobwasser . . . Nebst 150. auserlesenen geistreichen Kirchen-Liedern, Sambt dem Heidelbergischen Catechismo...herausgegeben, durch den Christlichen Synodum Generalem der Reformirten Kirchen in den vereinigten Länderen, Cleve, Gülich, Berg und Marck. 3 pts. *Adolph Heinrich Meyer: Lippstadt*, 1738. 8°. **C. 25. g. 1.**

Printed in gold.

Vermehrter Anhang zu dem Müllerischen Psalmen- und Choral-Buch, *etc.* 1741. 4°.
See MUELLER (J. M.) **D. 604. (3.)**

Ein Hundert Geistreicher Lieder, zum Privat-Gebrauch und Erweckung...und nebst einem allgemeinen Melodeyen-Register...zum Druck übergeben. (Das zweyte Hundert Geistreicher Lieder... sammt Einigen neuen Melodeyen in Noten.) *J. G. Struck: Wernigerode*, 1743 (1744). 8°. **3425. bbb. 17.**

Geistliche liebliche Lieder, zum Lob Gottes und zur Vermehrung der Geistlichen Seelen-Musick, mit anmuthig-neuen Melodien...versehen...samt dem General-Bass; herausgegeben . . . von Caspar Zollicofer, *etc.* *St. Gallen.* 1744. 8°. **B. 709. b. (2.)**

Erbaulicher Musicalischer Christē-Schatz, bestehend aus Fünfhundert Geistlichen Liedern, *etc.* 1745. 8°.
See THOMMSEN (J.) **C. 729.**

Die Psalmen Davids nach D. Ambrosii Lobwassers Uebersetzung . . . Wie auch Alte und Neue auserlesene Geistreiche Lieder, *etc.* 1745. 8°.
See PSALMS. [*German.*] **3425. bbb. 29.**

Geistreiches Gesangbuch, *etc.* 1746. 12°.
See FREYLINGHAUSEN (J. A.) **3436. ccc. 3.**

J. B. Reimañs...Choralbuch, *etc.*
[1747.] *obl.* 4°. *See* REIMANN (J. B.) **b. 339.**

Nürnbergische alte und neue Kirchen-Lieder, *etc.* 1748. *obl.* 4°.
See SCHMID (B.) **A. 149.**

HYMNS. [*German.*] Die Psalmen Davids ...in Reimen gebracht von D. Ambrosio Lobwassern; Samt denen gebräuchlichen ... Kirchen-Gesängen verschiedener Gottgelehrten Männer, *etc.* 1749. 8°.
See PSALMS. [*German.*]
1219. c. 29. (1.)

Auserlesene und geistreiche Fest- Buss- und Abendmahl-Gesänge zum Gebrauch der Bernerischen Kirche, deren die meisten mit neuen Singweisen versehen worden. *In Hoch-Oberkeitlicher Druckerey: Bern*, 1751. 8°. **B. 375. kk.**

Neu-vermehrte Geistliche Seelen-Music... Nun zum neunten Mahl aufgelegt, auch mit mehr dann LXX. gantz neuen... Melodie-Stuken vermehret . . . herausgegeben von Caspar Zollicofer von Altenklingen, *etc.* *St. Gallen*, 1753. 8°.
B. 709. b. (1.)

Die Psalmen Davids.. in Reimen gebracht von D. Ambrosio Lobwassern; samt denen...alten und neuen Kirchen-Gesängen...nach der Ordnung des Heydelbergischen Catechismi eingerichtet, *etc.* 1753. 8°. *See* PSALMS. [*German.*]
846. c. 26.

Paradisisches Wunder-Spiel ... Bestehende in einer gantz neuen ... Sing-Art . . . Alles nach Englischen Chören Gesangs-Weise . . . Ausgefertiget von einem Friedsamen [i.e. C. Peysel] der sonst...weder Namen noch Titul ersucht. 1754. fol. *See* FRIEDSAMER.
K. 1. i. 12.

Vollständiges Hessen-Hanauisches Choral-Buch, *etc.* 1754. 4°.
See MUELLER (J. D.) **D. 603.**

Neu-verbessertes Kirchen-Gesang-Buch, verfassend die 150 Psalmen Davids, in teutsche Reimen gebracht von Ambrosio Lobwasser, . . . Nebst 150 auserlesenen Geist-reichen Kirchen-Liedern, alle nach Frantzösischer Melodey; sampt dem Heidelbergischer Catechismo...revidiret und approbiret durch den Christlichen Synodum Generalem, der Reformirten Kirchen, in den vereinigten Länderen, Cleve, Gülich, Berg und Marck. 2 pts. *Basel*, 1757. 8°. **3040. aaa. 6. (2.)**

D. Ambrosius Lobwassers Psalmen Davids. Mit einem...vermehrten Gesang-Buche, *etc.* (D. Martin Luthers und anderer Gottseliger Männer Geistliche Lieder, *etc.*) 3 pts. 1758 (1757). 8°.
See PSALMS. [*German.*]
3425. bbb. 31.

Geistliche Lieder, *etc.* 1758. 8°.
See SCHMIDLIN (J.) **C. 437. b.**

Hymni oder Lob-Gesänge auf Gott. Zu drey und vier Stimmen...samt einem General-Bass, *etc.* 1758. fol.
See SCHMIDLIN (J.) **H. 3264.**

HYMNS. [*German.*] Neue Kirchen Melodien zu denen geistlichen Liedern des Herrn Professor Gellerts welche nicht nach den gewöhnlichen Kirchen-Melodien können gesungen werden. 1760. 8°.
See QUANTZ (J. J.) **B. 581.**

Baden-Durlachisches Choral-Buch. 1762. *obl.* 4°. *See* FISCHER (G. N.)
B. 903.

Ein Hundert Geistliche Lieder ... mit... leichten Melodien, *etc.* 1764. 4°.
See SCHMIDLIN (J.) **C. 437. a.**

Anhalt-Dessauisches Gesang-Buch, darinn die Psalmen Davids, nach einer neuen ... Uebersetzung, nebst einer Sammlung der besten alten und neuen geistreichen Lieder, *etc.* 3 pts. *Heinrich Heybruch: Dessau*, 1766. 8°. **3425. h. 1.**

Wernigerödisches Gesang-Buch, begreiffend 852 ... auserlesene Lieder, mit den Noten der unbekannten Melodeyen, *etc.*
Johann Georg Struck: Wernigeroda, 1766. 8°. **3425. bbb. 21.**

Neues Bremisches Psalm- und Gesangbuch ... herausgegeben von dem Bremischen Ministerio. 1767. 8°.
See PSALMS. [*German.*] **3425. g. 10.**

Harmonischer Lieder-Schatz, oder Allgemeines Evangelisches Choral-Buch, *etc.* 1767. *obl.* 4°. *See* KOENIG (J. B.)
B. 115. a.

Singendes und spielendes Vergnügen reiner Andacht, oder Geistliche Gesänge, *etc.* 1767. 8°. *See* SCHMIDLIN (J.) **C. 437.**

Neues Bremisches Psalm- und Gesangbuch . . . herausgegeben von dem Bremisches Ministerio. (Zwote Auflage.) 1769. 8°. *See* PSALMS. [*German.*]
3425. aaa. 23.

Neue Sammlung auserlesener geistlichen Lieder zu dem Kirchen-Gesang-Buch der Evangelisch-Reformirten Gemeinden in ...Cleve, Gülich, Berg und Marck, *etc.*
Bey der Wittwe Sitzmann: Cleve, 1771. 8°. **3425. bbb. 19.**

Verbessertes Gesang-Buch, zum Gebrauch bey dem öffentlichen Gottes-Dienst sowohl als zur Privat-Erbauung, *etc.*
J. N. Seibert: Cassel, 1772. 8°.
3425. c. 28.

D. Balthasar Münters...Erste Sammlung Geistlicher Lieder. Mit Melodien von verschiedenen Singkomponisten.
1773. *obl.* fol. *See* MUENTER (B.)
E. 632.

Musikalisch-wöchentliche Ergetzungen, bestehend in geistlichen Liedern zu zwey Cantstimmen und einem Generalbass, *etc.* 1773. 4°. *See* SCHMIDLIN (J.) **C. 437. c.**

Nürnbergische alte und neue Kirchen-Lieder...Zweyte vermehrte Auflage, *etc.* 1773. *obl.* 4°. *See* SCHMID (B.)
A. 149. a.

HYMNS. [*German.*] Gesang-Buch, darinn die Psalmen Davids und alte und neue Lieder, nebst einer Communion-Formal und etliche Gebete enthalten, *etc.* 3 pts.
Bey Joh. Ludew. Starken: Bernburg, 1774. 8°. **3425. h. 2.**

Auserlesene geistliche Lieder von Klopp-stock, Cramer, Lavater und andern berühmten Dichtern. In Music gesetzt zu Ein, Zwey, Drey und Vier Stimmen.
David Bürgkli: Zürich, 1775. *obl.* 4°.
B. 569.

Fünfzig Lieder und zwar drei und vierzig von Herrn J. C. Lavater und sieben sonst bekannte Kirchen-Lieder, *etc.* 1777. 4°.
See LAAG (H.) **C. 376.**

Des Königs und Propheten Davids . . . Psalmen . . . samt einem neu vermehrten Gesangbuch auserlesener geistreicher Lieder, *etc.* 1778. 12°.
See PSALMS. [*German.*] **3425. aa. 35.**

Choralbuch zum . . . Catholischen Gesang-buche, so von Herrn P. Ignatz Franz . . . herausgegeben worden 1778.
[1780?] *obl.* 4°. *See* FRANZ (I.) **c. 125.**

Geistliche Lieder einer vornehmen Churländischen Dame, mit Melodien von J. A. Hiller. 1780. *obl.* 4°. *See* HILLER (J. A.)
B. 307.

Der heilige Gesang zum Gottesdienste in der römisch-katholischen Kirche. Aus dem grösseren Werke gezogen, *etc.*
Gedruckt . . . in der . . . Waisenhausbuch-handlung: Salzburg, 1781. 8°.
1042. d. 21.

Geistliche Lieder zum Gottesdienstlichen Gebrauche des Bistums Speier.
J. Bevern: Bruchsal, 1783. 12°.
3437. bbb. 12. (1.)

Choral-Buch, enthaltend alle zu dem Gesangbuche der Evangelischen Brüder-Gemeinen vom Jahre 1778 gehörige Melodien. 1784. *obl.* fol. *See* GREGOR (C.)
C. 710.

Neues vollständiges Choralbuch, *etc.* 1785. *obl.* fol. *See* KLEIN (J. J.)
e. 1085.

Vierstimmige alte und neue Choralgesänge, *etc.* 1786. *obl.* 4°. *See* KUEHNAU (J. C.)
A. 713.

Gesangbuch zum gottesdienstlichen Gebrauche der Reformirten Gemeinden in Kurpfalz, *etc.* *Verlegts H. V. Bender: Mannheim. Gedruckt bey J. B. Wiesen: Heidelberg*, 1786. 8°. **3425. h. 17. (1.)**

Choral-Buch für das neue Hamburgische Gesangbuch, *etc.* 1787. *obl.* fol.
See AUMANN (D. C.) **D. 758. (1.)**

Des Neu-verbesserten vierstimmigen Kirchen-Gesang-Buchs verfassend die 150 Psalmen Davids, in deutsche Reimen gebracht von Ambrosio Lobwasser . . . Nebst 150 auserlesenen geistreichen Kirchen-Liedern, alle nach französischer Melodey . . . revidiret und approbiret durch die Christliche Generalsynode der Reformirten Kirchen in den vereinigten Ländern Cleve, Gülich, Berg und Marck. (Neue Sammlung auserlesener Geistlichen Lieder zu dem vierstimmigen Kirchen-Gesang-Buch der Evangelisch-Reformirten Gemeinden in . . . Cleve, Gülich, Berg und Mark, *etc.*) 3 pts. *Franz Jakob Röder: Wesel*, 1787–85–86. 8°. **3425. g. 2.**

Neu-verbessertes Kirchen-Gesang-Buch verfassend die 150 Psalmen Davids, in deutsche Reimen gebracht von Ambrosio Lobwasser . . . Nebst 150 auserlesenen geistreichen Kirchen-Liedern alle nach französischer Melodey . . . revidiret und approbiret durch die Christliche Generalsynode der Reformirten Kirchen Cleve, Gülich, Berg und Marck, *etc.* (Neue Sammlung auserlesener Geistlichen Lieder zu dem Kirchen-Gesang-Buch der Evangelisch-Reformirten Gemeinden in . . . Cleve, Gülich, Berg und Mark . . . Dritte Auflage, *etc.*) 4 pts.
Franz Jacob Röder: Wesel, 1788. 8°.
3425. i. 2.

Neues Gott und dem Lamm geheiligtes Kirchen- und Haus-Gesänge der auf dem dreyfachen Wege der Vollkommenheit nach dem himmlischen Jerusalem wandernden Tochter Sion . . . mit jedem Lied beygedruckten, von bewährten Musik-Verständigen neugefertigten Singweisen, sammt Bass-General, *etc.*
In der Schaubergischen Buchdruckerey: Köln am Rhein, 1790. 16°. **A. 499. g.**

Fünf und zwanzig neue Choralmelodien zu Lieder von Gellert, *etc.* 1792. *obl.* 4°.
See HILLER (J. A.) **A. 1160.**

Wirtembergisches vierstimmiges Choral-Buch. *Christoph Friedrich Cotta: Stuttgart*, 1792. *obl.* fol. **c. 122. b.**

Allgemeines Choral-Melodienbuch für Kirchen und Schulen, . . . in vier Stimmen gesetzt, *etc.* [1793.] *obl.* fol.
See HILLER (J. A.) **D. 301. d.**

Choral-Buch enthaltend alle zu dem Gesangbuche der Evangelischen Brüder-gemeinen vom Jahr 1778 gehörige Melodien. 1794. *obl.* fol. *See* WEGMANN (H. U.)
C. 79.

Nachtrag zum allgemeinen Choral-Melodienbuche für Kirchen und Schulen, *etc.* [1794.] *obl.* 4°. *See* HILLER (J. A.)
D. 301. a.

Neues Gesangbuch für die Kirchen und Gemeinen der Stadt S^t^ Gallen. *Gedrukt in der Zollikoferischen Buchdruckerey: St. Gallen*, 1797. 8°. **A. 649. f.**

Neue Christliche Lieder von H. G. Demme . . . Mit . . . alten Melodien deutscher Tonsetzer . . . ausgesetzt. 1799. *obl.* fol.
See DEMME (H. G.) **C. 82.**

HYMNS. [*German.*] Vollständige Sammlung...vierstimmiger Choralmelodien für das neue Wirtembergische Landgesangbuch, *etc.* 1799. *obl.* fol.
See CHRISTMANN (J. F.) and KNECHT (J. H.) **C. 700.**

Hiller's Choralbuch in einer Auswahl von hundert der bekañtesten Melodien mit Vor- und Zwischen-Spielen.
[1800?] *obl.* fol. *See* HILLER (J. A.)
e. 1139.

7. GERMAN AND FRENCH.

Das Newe Testamēt . . . Teutsch vnd Frantzösisch. Sampt dem Gesangbuch, *etc.*—Le Nouueau Testamēt...Allemand & François: Auec les Pseaumes...Cantiques, *etc.* 2 pts. 1612. 8°.
See PSALMS. [*German and French.*]
3049. bb. 19.

8. ICELANDIC.

Psalterium Passionale Edur Pijslar-Psaltare...af...Hallgrigine Peturs-Syne, ...Editio XIII. *Halldore Erikssyne : a Hoolum*, 1748. 8°. **868. f. 10.**

Ein Ny Psalma Bok Islendsk, Med mørgum Andigum, Christeligum Lof-Saungvum og Vijsum. Sǫmuleidis nockrum aagiætum, Nijum og Naakvæinum Psalmum Endurbætt, *etc.* [Edited by H. Brynjólfsson.] *Halldore Eriks-Syne : aa Hoolum i Hialltadal*, 1751. 8°. **868. f. 7.**

Andleger Psalmar og Kvæde sem...Hallgrijmur Petursson kveded hefur, *etc.*
J. C. og G. C. Berling : Kaupmañahofn, 1770. 12°. **870. a. 1.**

[Another copy.] **844. b. 3.**

Islendsk Psalma-Book, Med mørgum Andlegum, Christelegum Lof-Saungum og Vijsum...aukinn og endurbætt, *etc.*
Af Jooni Olafssyni : aa Hoolum i Hiallta-Dal, 1772. 8°. **867. i. 56.**
An additional title-page reads : 'Þeirrar Islendsku Psalma-Bookar Sijdari Partur,' etc.

Andlegir Psalma[r] og Kvæde, sem... Hallgrijmur Petursson kvedid hefur, *etc.* [With a preface by H. Einarsson.]
Af Jooni Olafssyni : aa Hoolum, 1773. 12°. **3434. aaaa. 6.**
Slightly mutilated.

9. ITALIAN.

Lodi deuote per uso della Dottrina Christiana. 1589. 12°. *See* LAUDI.
1354. a. 35. (4.)

Corona di Sacre Canzoni, o Laude Spirituali . . . Con l' aggiunta delle loro Arie in Musica, *etc.* 1675. 12°.
See COFERATI (M.) **11429. b. 42.**

HYMNS. [*Italian.*] Corona di Sacre Canzoni...Nuovamente corrette, ed accresciute in questa seconda impressione, *etc.* 1689. 12°. *See* COFERATI (M.) **A. 401.**

Corona di Sacre Canzoni o Laude Spirituali, *etc.* 1710. 12°. *See* CORONA.
A. 571.

Sacri Trattenimenti di Canto, e Suono... sopra I Misterj della S. Infanzia di Gesù Bambino, in questa quarta impressione di Canzonette, e Arie nuove... accresciuti, *etc.* 1722. 8°.
See PRESEPI (P.) *pseud.* **B. 851.**

Li CL. Sacri Salmi di Davide. Ed alcuni Cantici Ecclesiastici piu necessari e comuni. Tradotti ed accomodati alle Melodie di A. Lobwasser da A. G. Planta, *etc.* 2 pts. 1740. 8°.
See PSALMS. [*Italian.*] **3090. de. 12.**

Li Salmi di David in Metro Toscano, *etc.* (Canti Spirituali per Diverse Feste, *etc.*) 2 pts. 1753. 8°. *See* PSALMS. [*Italian.*]
3022. cc. 4.

Li Salmi di Davide, *etc.* (Cantici Spirituali che contengono testimonianze dalla Redenzione fatta da Gesu Cristo in salute del genere umano.) (Preghiere, *etc.*) 3 pts. 1790. (1789.) 8°.
See PSALMS. [*Italian.*] **3090. de. 10.**

See also LAUDI.

10. LATIN.

Hymni canori cum iubilo secundum morem vsumq; prestãtissime ac nominatissime ecclesie Eboracẽsis emẽdati atq; correcti recentissime iuxta exemplar ipsius prefate ecclesie. Impensa Johannis gachet mercatoris, *etc.* *Exaratũ ... i officicina* [*sic*] *M. P. Oliuier : Rothomagi*, 1517. 4°.
C. 35. e. 8.

Psalterium cum Hymnis ad usum insignis Ecclesię Sarũ et Eboracẽn, *etc.* G. L. 1524. 8°. *See* PSALMS. [*Latin.*]
C. 35. b. 3.

Hymnorum cum notis opusculũ, secundũ vsum insignis ecclesie Sarisburiensis: diurno seruitio, per totius anni circulum apprime necessariũ et ad cõcinnentiũ confortationẽ nouissime iã Antwerpie: plurimis quidẽ eliminatis mendis, typis exaratum. *per Christophorũ Endouiensem, impensis Frãcisci Brickman ciuis Coloniensis impressum : Antwerpie*, 1525. 4°.
C. 35. g. 10.

Melodiæ Prudentianæ et in Virgilium magna ex parte nuper natæ, & per Nicolaum Fabrum Typographum expressæ.
[1532?] 8°. *See* MELODIÆ.
K. 1. f. 15.

[Another copy.] *See* MELODIÆ.
K. 8. b. 13.

HYMNS. [*Latin.*] Hymnorum cum notis opusculū vsui insignis ecclesie Sarū subseruiens: in quo quidem ꝛ illud imprimis est obseruatum, vt quelibet syllaba suā participet notam, *etc.* *in officina Vidue Christophori Ruremunden: Antwerpie*, 1533. 4°. **Case 35. g. 12.**

The date on the title-page is 1532. *Imperfect, wanting ff.* 10–15, 44, 45, 47–64, 177–184.

Melodiæ Prudentianæ et in Virgilium magna ex parte nuper natæ, & per Nicolaum Fabrum typographum expressæ. 1533. 8°. *See* MELODIÆ. **K. 8. b. 14.**

Catechistica Summula Fidei Christianæ, *etc.* [With Hymns by L. S., i.e. Ludwig Seufl.] 1538. 12°. *See* HEYDEN (S.) **698. a. 41. (7.)**

Hymni, Psalmi: Versiculi, & Benedicamus, pro paruulis ecclesiasticis cantantibus mancipatis & admissis, *etc.* [*Jacob Frölich: Strassburg*, 1540?] 8°. **3425. aa. 9. (2.)**

[Vesperarum Precum Officia Psalmi...cum Antiphonis, Hymnis, et Responsoriis, *etc.*] [1540.] *obl.* 4°. *See* RHAU (G.) **K. 4. d. 13.**

Hymnorū cum notis opusculū vsui insignis ecclesie Sarū subseruiēs: in quo quidem ꝛ illud imprimis est obseruatum, vt quelibet syllaba suā participet notam, *etc.* *End:* Explicit hymnorum opusculum ad vsum insignis ecclesie Sarum, *etc.* *in officina Vidue Christophori Ruremunden impressum: Antwerpie*, 1541. 4°. **Case 35. g. 13.**

Sacrorum Hymnorum Liber Primus. Centum & triginta quatuor Hymnos continens, ex optimis quibusq; Authoribus musicis collectus, Inter quos primi artifices in hac æditione sunt, Thomas Stoltzer . Henricus Finck . Arnoldus de Bruck . Et alij quidam. Tenor. (Discantus.) (Altus.) (Bassus.) 4 pts. *Apud Georgium Rhau: Vitebergæ*, 1542. *obl.* 4°. **K. 4. d. 16.**

The full title and imprint only occur in the Tenor part. The composers named are: T. Stoltzer, T. Pöpel, H. Finck, N. Kropstein, V. Grefinger, I. Obrecht, H. Isaac, A. de Bruck, Thomas T., G. Breitengraser, I. Vualter, L. Senffel, S. Cellarius, M. Eckel, V. Haugk, A. Renerus, A. Capellus, Iosquin and B. Hartzer.

[Another copy. Discantus.] **A. 499. i.**

Wanting pp. 124–127, 132–134.

Cantiones Ecclesiasticae Latinae . . . per totius Anni circulum cantandæ ac prælegendæ, *etc.* 1545. fol. *See* SPANGENBERG (J.) **K. 4. h. 8.**

Liber Canticorum, quae uulgo Responsoria uocantur, *etc.* [Apparently for use in Nuremberg. With prefatory verses by S. H., i.e. Sebaldus Heyden?] *Impressum...in officina Ioannis Montani, & Ulrici Neuberi: Norimbergæ*, 1550. 8°. **K. 8. b. 3.**

HYMNS. [*Latin.*] Responsoria, que annuatim in veteri Ecclesia de Tempore, Festis, et Sanctis cantari solent. Additis etiam quibusdam alijs cōmunibus canticis, uti in Indice omnia cernere licet. [Apparently for use in Nuremberg.] *Apud Ioh. Petreium: Norimbergæ*, 1550. 8°. **K. 8. b. 2.**

Psalteriū chorale fratrū. s. Dñici: cū ℣siculis, Rꝛiis horarum, Añis nocturnalibus, Psalmis, Hymnisq; oīb̄ cātu ꝛ litera ...recognitū, *etc.* 1551. 4°. *See* PSALMS. [*Latin.*] **3090. ccc. 17.**

Hymnorū cū notis opusculū vsui insignis ecclesie Sarum subseruiēs: in quo quidem et illud imprimis est obseruatum, vt quelibet syllaba suam participet notam: id sane tum extrema manu curatum, vt singula singulis sibi corespondeant suisq; debitis rite coaptentur locis. *Impressum... per Ioannem Kyngston, & Henricum Sutton: Londini*, 1555. 4°. **Case 35. g. 21.**

Imperfect, wanting all after fol. cxxxvi.

Psalteriū Davidis, *etc.* (Psalmi seu cantica ex sacris literis, in ecclesia, cantari solita, cum hymnis et collectis, *etc.*) 2 pts. 1565. (1564.) fol. *See* PSALMS. [*Latin.*] **333. c. 6.**

Psalterium, *etc.* (Officium Defunctorum.) (Hymni Totius Anni, *etc.*) 1571. fol. *See* PSALMS. [*Latin.*] **3366. i. 9.**

Compendium Cantionum Ecclesiasticarum, continens præcipua Responsoria, Versus, Antiphonas, Hymnos...Ecclesiæ Catholicæ, *etc.* 1577. 8°. *See* HOLTHUSIUS (J.) **A. 237.**

Compendium Cantionum Ecclesiasticarum, continens præcipua Responsoria, Versus, Antiphonas, Hymnos...Ecclesiæ Catholicæ, *etc.* [Second edition.] 1579. 8°. *See* HOLTHUSIUS (J.) **A. 237. a.**

Psalterium Chorale, vna cuꝫ Hymnario toto: Secundum morem ꝛ consuetudinem ...Ecclesie Romane, *etc.* (Hymni Fratrum Eremitarum Sancti Augustini.) (Hymni Fratrū Minorum S. Francisci.) 1585. fol. *See* PSALMS. [*Latin.*] **Case 52. k. 1.**

Intonationes Vespertinarum Precum una cum Singulorum Tonorum Psalmodiis ...Quatuor Vocum. Praeterae Hymni Quinque Vocum de Tempore per totum Annum nuper numeris Musicis astricti, *etc.* 1594. fol. *See* ZACHARIIS (C. de) **K. 9. b. 11.**

Recueil des Psalmes, Hymnes, et Motets qu'on a Coustume de Chanter es Chappelles des Penitens Seculiers. Mis enfaux-bourdons & pleine Musique à Quatre Voix Par diuers excellens Musiciens, *etc.* 1610. fol. *See* PSALMS. [*Latin.*] **K. i. h. 19.**

Hymni per Annum de Tempore & Sanctis, *etc.* *Dauid Franck: Augustæ Vindelicorum*, 1611. 8°. **3366. aaa. 7.**

HYMNS. [*Latin.*] Hymnodia Sionia continens Hymnos Sacros XXIV. Anniversarios selectos...per Harmoniam duabus, 3. 4. 5. 6. 7. & 8. vocibus, *etc.* 1611. 8°. *See* PRAETORIUS (M.) **B. 272. p.**

Cantica Sacra, quo ordine et melodiis, per totius anni curriculum, in Matutinis & Vespertinis, itemq; Intermedijs precibus cantari solent. Una cum Lectionibus et Precationibus in unum volumen congesta pro S. Metropolitana Magdeburgensi Ecclesia, *etc.* *Typis Andreæ Bezeli: excusa Magdeburgi*, 1613. fol. **K. 10. d. 1.**

Psalmi et Hymni Ecclesiastici, cum Officio Defunctorum, *etc.* MS. ADDITIONS. 1618. 4°. *See* PSALMS. [*Latin.*] **3366. e. 8.**

Psalterium Cantica, et Hymni, Aliaque Diuinis Officijs Ritu Ambrosiano Psallendis Communia Modulationibus opportunis notata, *etc.* 1619. 4°. *See* PSALMS. [*Latin.*] **Case 52. f. 5.**

Laudes Vespertinæ B. Mariæ Virginis, item Hymnus Venerabili Sacramenti, et Hymni siue Cantiones Natalitiæ IIII. V. & VI. vocum. A Præstantissimis Auctoribus. M. Andrea Pevernagio, aliisque compositæ. 1629. 4°. *See* PEVERNAGE (A.) **C. 257. a.**

Psalterium Davidis, Unà cum Hymnis Ecclesiasticis, *etc.* 1641. 4°. *See* PSALMS. [*Latin.*] **3355. b. 17.**

Bibliotheca, seu Cynosura Peregrinantium, hoc est Viatorium...In Duas Partes digestum: Quarum...Posterior Pars... exhibet . . . IV. Precationes & Hymnos Apodemicos Lectione variâ...conscriptum à Davide Frölichio, *etc.* *Impensis & Typis Wolffgangi Endteri: Ulmæ*, 1641. 12°. **571. a. 14.**

Fasciculus Psalmorum, Cancionarumque aliarum...vnà cum Hymnis nouis, *etc.* 1661. 8°. *See* PSALMS. [*Latin.*] **3395. c. 15.**

Harmonia Sacra Dedota dal Concerto di Salmi...Inni & Antifone à Voce sola con violini, *etc.* Voce. 1675. 4°. *See* MATTIOLI (A.) **D. 237.**

Inni Sacri Per tutto l' Anno, *etc.* 1705. 4°. *See* SILVANI (G. A.) **D. 246. c.**

Florilegium selectissimorum Hymnorum, *etc.* 1713. 8°. *See* BODENSCHATZ (E.) **B. 67. c.**

Accompanhamentos de Missas, Sequencias, Hymhos, e Mais Cantochaõ, *etc.* 1761. fol. *See* SANTO ANTONIO (J. de) **H. 65.**

Hymni Sacri, *etc.* 1766. 8°. *See* BARBANDT (C.) **E. 542.**

HYMNS. [*Latin.*] Cantilenarum selectiorum editio nova, in gratiam Scholarium Notis Musicis, Distinctis Strophis aliaque adhibita emendatione evulgata a Joh: Lindell, *etc.* 1776. 8°. *See* LINDELL (J.) **B. 438. a.**

Méthode Nouvelle pour apprendre...le Plain-Chant, avec Quelques Exemples d'Hymnes & de Proses, *etc.* 1776. 8°. *See* OUDOUX ( ) **7898. a. 12.**

11. LATIN AND ENGLISH.

Cantica Sacra: Containing Hymns and Anthems for Two Voices to the Organ, both Latin and English, *etc.* 1674. fol. *See* DERING (R.) **K. 3. m. 6.**

12. LATIN AND FRENCH.

Airs sur les Hymnes Sacrez, Odes et Noels, pour chanter au Catechisme. Le Premier Dessus comme estant le sujet sert pour chanter seul. Avec plusieurs excellens Faux-Bourdons sur les huict Tons. *R. Ballard: Paris*, 1655. 8°. **K. 4. c. 15.**

13. LATIN AND GERMAN.

Kirchen Gesenge Lateinisch vnd Deudsch, sampt allen Euangelien, Episteln, vnd Collecten, auff die Sontage vnd Feste... durchs gantze Jhar,...In den Euangelischen Kirchen breuchlich, Aus den besten Gesaugbüchern vnd Agenden, so fur die Euangelischen Kirchen in Deudscher sprach gestellet vnd verordnet sind, zusamen gebracht, *etc.* [Edited with a preface by J. Keuchenthal.] *Gedruckt durch Lorentz S[chwenck] In Verlegung [Samuel Seelfischs]: Witteberg*, 1573. fol. **3406. f. 26.**

The last leaf and a few others are mutilated.

Christliche Gesenge, lateinisch vnd deutsch, zum begrebnuss der verstorbenen Christen...in ein gewisse ordnung der Kirchen vnnd Schulen zu Meissen, zusammen verzeichnet, *etc.* 1585. 8°. *See* DIETRICH (G.) **A. 157.**

Cithara Christiana...Christliche Harpffen Geistlicher Psalmen und Lobgeseng, *etc.* 1586. 8°. *See* PSALMS. [*Latin and German.*] **3425. aa. 49.**

Cantica Sacra ... in usum Ecclesiæ... Hamburgensis, *etc.* 1588. 8°. *See* ELERUS (F.) **K. 1. b. 9.**

Ein sonders Andächtiger Hymnus. Von der Menschwerdung dess ewigen Sohn Gottes, vnsers lieben Herren vnd Heylandts Iesu Christi...auss dem Latein ins Teutsch gebracht. *Lorentz Danhauser: Newburg an der Thonaw.* 1619. 8°. **11522. de. 38.**

HYMNS. [*Latin and German.*] Buessporn, Das ist: Ein schönes newes Geistliches Lied. Von der wahren Christlichen Buess vnd Pœnitenz...Gericht vber das Lateinisch: Homo Dei Creatura &c. . . . In seiner aignen Melodey zu singen. 1644. 16°. *See* DOMINICUS, *a Carthusian.*
11517. bbb. 35.

Mäyntzisch Gesangbuch, In welchem begriffen seynd die ausserlesenste, so wol alte, als neue Catholische, Latein- und Teutsche Gesäng...Von vielen...Truckfehlern geleutert, und verbessert, *etc.* *Mäyntz*, 1661. 12°. **3425. a. 2. (1.)**
With a second title-page, engraved.

[Hundert sex- und fünffzig...neue Sing-Weisen, zu dem Davidischer Jesus-Psalter von einem Davidischen Musik-Freund aufgesetzet, und zusamt einem Anhang . . . Bernardinischer Jesus-Lieder, und einem Morgen- und Abendlied,...eingerichtet.] [1670.] fol.
See PSALMS. [*Latin and German.*]
G. 531.

14. LETTISH.

Lettisch Vade mecum . Handbuch, darinnen folgende ... Stücke begriffen ... 4. Geistliche Lieder vnd Psalmen, Collecten vnd Gebehte, so das gantze Jahr ...gesungen werden ... vbersehen, corrigiret vnd gemehret, durch Georgium Mancelium, *etc.* *In Verlegung Gerhard Schröders: Riga*, 1631[–1636?] 4°.
3040. c. 23.

15. POLISH.

Kancyonal aneb: Pijsnie Nowé Hystorycké, *etc.* 1595. 4°.
See LOMNICKÝ (Š.) **C. 52. d. 15.**

16. PROVENÇAL.

Recueil de Cantiques Spirituels. À l'usage des Missions de Provence en langue vulgaire. Avec les Airs notés à la fin. *Chez F. J. Domergue: Avignon*, 1734. 12°.
11498. b. 37.

[Another copy.] **3455. c. 31.**

17. ROMANSCH, OF THE OBERLAND.

Ils Psalms d' ilg Soinc Prophet a Reg David...Messi giu enten vers Rumonschs ...Tras J. Grass...Ad ussa la secunda gada Stampai, *etc.* (Canzuns da Dumenigias, *etc.*) 2 pts. 1790. 12°.
See PSALMS. [*Romansch, of the Oberland.*] **A. 620. p.**

[Another copy.] **885. a. 30.**

HYMNS.

18. ROMANSCH, OF THE UPPER ENGADINE.

Ils Psalms da David...cun bgerras bellas canzuns Ecclesiasticas & Spirituælas, *etc.* 1661. 12°. *See* PSALMS. [*Romansch, of the Upper Engadine.*] **3090. aa. 24.**

Philomela, quai ais Canzuns Spirituales ...in part da nœv componidas & in part our da autras linguas vertidas, *etc.* 1684. 12°. *See* SIMLER (J. W.)
3433. aa. 35.

Philomela...La II. Editiun . Revida dal Authur cun Auctiũ da amuo 47. novas Canzuns & 60. novas Melodias, *etc.* 1702. 8°. *See* SIMLER (J. W.)
3433. aa. 36.

Philomela...cun l'adjuncta da plùs novas Chanzuns, *etc.* 1751. 12°.
See SIMLER (J. W.) **1220. b. 4.**

Canzuns Spirituælas davart Cristo Gesu il Bun Pastor, *etc.* 1765. 8°.
See FRIZZONI (G. G. B.) **3437. h. 20.**

Ils Psalms da David, *etc.* (Alchuns Psalms da David...Canzuns Ecclesiasticas & spirituælas, da cantær dün las feinas & da tuot' oters têmps, in Baselgia & eir ourdvart aquella, *etc.*) 2 pts. 1776. (1775.) 8°. *See* PSALMS. [*Romansch, of the Upper Engadine.*] **3433. bb. 22.**

Novas Canzuns Spiritualas, compoingiadas cun la pli part er novas Melodias, *etc.* 1784. 8°. *See* CONRADI (M.)
885. e. 27.

Testimoniaunza dall' Amur Stupenda da Gesu Cristo vers Pchiaduors Umauns. Per gnir cantænda in verss, *etc.* 1789. 8°. *See* FRIZZONI (G. G. B.)
4410. ccc. 14.

Philomela...Spera las adjunctas canzuns e melodias della II. e III. editiun, sun in quista IV. editiun in fine missas, *etc.* 1797. 8°. *See* SIMLER (J. W.)
3433. aa. 37.

Chianzuns Spiritualas . . . ad imitatiun dellas Baselgias Reformadas da Coira et autras in Rhaetia . . . Dal Todaisch in Romantsch vertidas. *Johann Pfeffer: Coira*, 1770. 8°. **885. c. 26.**
Wanting pp. 41–48.

19. SWEDISH.

Några Psalmer, Andelige Wijsor och Lofsonger, vthsatte af Laurentio Jonæ Gestritio, *etc.* 1619. 8°.
See RHEZELIUS (H.) **3090. aa. 22.**

HYMNUS. Hymnus Triumphalis celebrans...victoriam, a ciuibus Antwerpiensis de Gallis reportatam, Anno salutis 1583, *etc.* *See* HUC. Huc ades castis studijs Iuventus, *etc.* 1583. *s. sh. obl.* fol.
C. 38. l. 6. (5.)

I. I am a brisk and sprightly Lad. [Song.] *See* Spoiled Child.

I am a country Parson. *The Contented Parson*, [*Song,*] the Words by a private Gentleman. [*London*, 1730?] *s. sh.* fol. **G. 316. e. (53.)**

I am a Jolly Huntsman. *The Stagg Chace*, [Song, words] by a West Country Gentleman. [*London*, 1720?] *s. sh.* fol. **G. 309. (38.)**

I am a merry Fidler. *The Pedigree of a Fidler.* [Song.] *J. Cluer:* [*London*, 1715?] *s. sh.* fol. **G. 315. (66.)**

I am a merry Mortal. *The Merry Dancer.* [Song.] *L[ongman] L[ukey & Co.: London*, 1775?] *s. sh.* fol. **G. 309. (149.)**

I am a poor Shepherd undone. *The Distress'd Shepherd.* A Song. [*London*, 1720?] *s. sh.* fol. **H. 1601. (221.)**

[Another edition.] I am a poor Shepherd undone. *The Distress'd Shepherd, etc.* [*London*, 1725?] *s. sh.* fol. **G. 309. (72.)**

I am a Young Damsel. *The Maiden's Hopes in the Lottery.* [Song.] [*London*, 1758.] *s. sh.* 8°. **P.P. 5439. ab.**
New Universal Magazine, Jan., 1758.

I am a young Damsel. *The Lottery.* [Song.] Sung at Sadlers Wells. [*London*, 1760?] *s. sh.* fol. **G. 316. e. (51.)**

[Another copy.] **G. 316. (87.)**

I am an Old Man. *The Unequal Marriage.* [Song.] *C[harles and] S[amuel] T[hompson: London*, 1770?] *s. sh.* fol. **G. 309. (118.)**

I am confirm'd a Woman can. *Inconstancy in Woman.* A new Song. [*London*, 1710?] *s. sh.* fol. **G. 309. (69.)**

I am in truth a Country Youth. *The Honest Yorkshire Man.* [Song,] set for the German Flute. [*London*, 1735?] *s. sh.* fol. **G. 316. e. (55.)**

I am young and I am friendless. [Song.] *See* Arne (M.) [*The Maid of the Mill.*]

I ask no muse to aid the song. *Polly's Charms.* [Song.] [*London,*] 1760. 8°. **P.P. 5441.**
The Royal Magazine, Vol. III., p. 97.

I ask not thy Pity. Canzonet. *See* Ross (J.)

I attempt from Love's Sickness to fly. Song. *See* Purcell (H.) [*The Indian Queen.*]

I burn. Song. *See* Eccles (J.) [*Don Quixote. Part II.*]

I call, I call you all. Song. *See* Purcell (H.) [*King Arthur.*]

I. I can dance and sing. Song. *See* Life's Vagaries.

I come my fairest treasure. [Song.] *See* Giulio Cesare.

I could not deny him cou'd you? [Song.] *See* Blewitt (J.)

I could not help laughing at that. Ballad. *See* Wrighten ( ) *Mrs.*

I'de have none to raile. *A New Drinking Song* on Jackson's Good pale Ale, at the Cross Guns in Bloomsbury. [*London*, 1722?] *s. sh.* fol. **H. 1601. (255.)**

I'de have none to raile. *A New Drinking Song* on Mother Glover's Good pale Ale. [*London*, 1722?] *s. sh.* fol. **H. 1601. (254.)**

I'd think on thee, my Love. Song. *See* Hook (J.)

I die Celestial Charmer. *A Song* set by an Eminent Master. [*London*, 1710?] *s. sh.* fol. **H. 1601. (243.)**

[Another edition.] I die Celestial Charmer, *etc.* [*London*, 1715?] *s. sh.* fol. **G. 309. (68.)**

I do as I will with my Swain. [Song.] [*London*, 1771.] *s. sh.* 4°. **159. n. 3.**
The London Magazine, Oct., 1771.

I do as I will with my Swain. [Song.] [*London*, 1772.] 8°. **P.P. 5438. z.**
The Universal Magazine, Vol. L., p. 148.

I do as I will with my Swain. [Song.] Sung by Miss Jameson at Vauxhall. [*London*, 1773.] *s. sh.* 4°. **159. n. 5.**
The London Magazine, March, 1773.

I do as I will with my Swain. [Song.] Sung by Miss Jameson at Vauxhall. [*London*, 1775?] *s. sh.* fol. **H. 1994. b. (38.)**

[Another edition.] I do as I will with my swain. [Song.] *R. Falkener: London*, [1775?] *s. sh.* fol. **H. 1994. a. (201.)**

I do confess thee sweet and fair. Song. *See* Welsh (T.)

I early found my tender heart. Song. *See* Kelly (M.) [*A Friend in Need.*]

I envy not a Monarch's Fate. Song. *See* Purcell (H.)

I feel new Passions rise. [Song.] *See* Stanley (J.)

I fill not the Glass. Song. *See* Worgan (J.)

I had a pretty Lass. *The Condescending Lass*, [Song,] set for the German Flute. [*London*, 1735?] *s. sh.* fol. **G. 316. e. (48.)**

I have a silent Sorrow here. Song. *See* Cavendish (G.) *Duchess of Devonshire.*

I. I have a Tenement to let. *A Tenement to Let.* [Song.] [*London*, 1720?] *s. sh.* fol. **H. 1601. (220.)**

I have been in search of my Shepherd all o're. *The Distressed Shepherdess.* [Song.] [*London*, 1758.] *s. sh.* 8°. **P.P. 5439. ab.**

New Universal Magazine, Oct., 1758.

I have been young tho' now grown old. Glee. *See* COOKE (B.)

I have found out a Gift for my Fair. [Song.] *See* HILL (F.)

[Another setting.] I have found out a Gift for my Fair. Ballad. *See* LADY.

I have heard the Wise Ones say. Ballad. *See* GRAEFF (J. G.)

I have it now this nest of Linnets. *Sweet Birds take back your Brood, or The Nest of Linnets restor'd*, a Favorite Song, with an Accompaniment for the Piano Forte or the Harp. [*London*, 1797?] fol. **G. 356. (40.)**

I have often been told and began to believe. [Song.] *See* PARKE (M. F.) *Miss.*

I have rambled I own it. [Song.] *Sung by Mr. Lowe at Vauxhall.* [*London*, 1750?] *s. sh.* fol. **G. 316. e. (50.)**

I have rambled, I own it. *A New Song*, sung by Mr. Lowe at Vauxhall. [*London*, 1759.] 8°. **P.P. 5438. z.**

The Universal Magazine, Vol. XXV., p. 94.

I have seriously weigh'd it. *The Maid to my Mind.* [Song.] Sung by Mr. Vernon at Vauxhall. [By J. Hook.] [*Printed for C. & S. Thompson: London*, 1773?] *s. sh.* fol. **G. 309. (166.)**

P. 1 *of Hook's Vauxhall Songs for* 1773.

I having an hour of time and leisure. *True Lovers Extremity or, The Maidens miserable Moan . . .* [Ballad.] To the Tune of, Charon make hast, &c. *Printed for P. Brooksby:* [*London*, 1687?] *s. sh.* fol. **Case 39. k. 6. (56.)**

The tune is represented by a meaningless succession of notes, etc.

I heard a Voice from Heav'n. Requiem. *See* HARINGTON (H.)

I heed not while Life's on the Wing. *Tomorrow.* [Song.] Sung by Mr. Vernon at Vauxhall. *I*[*ohn*] *R*[*utherford: London*, 1775?] *s. sh.* fol. **G. 309. (138.)**

I hope there's no soul. *True Blue.* A New Song. [*London*, 1758.] 8°. **P.P. 5438. z.**

The Universal Magazine, Vol. XXII., p. 143.

I hope there's no Soul. *True Blue.* [Song.] [*London*, 1758.] *s. sh.* 8°. **P.P. 5439. ab.**

New Universal Magazine, March, 1758.

I. I hope there's no Soul. *True Blue.* [Song.] [*London*, 1770?] *s. sh.* fol. **G. 316. (88.)**

I know a Trick worth two of That. [Song.] *See* BLEWITT (J.)

I like a Bee. Canzonette. *See* TRAVERS (J.) [18 *Canzonets. No.* 1.]

I like the am'rous Youth that's free. [Song.] *See* HAENDEL (G. F.) [*The Universal Passion.*]

I like the Man whose soaring Soul. [Song.] *See* HOWARD (S.)

I'll be true to thee, Lassie. Song. *See* HOOK (J.)

I'll face every danger. Song. *See* CAREY (H.) [*The Contrivances.*]

I'll hurry thee hence. Song. *See* ECCLES (J.) [*Justice Busy.*]

I'll laugh and be fat. [Song.] *See* TO. To rival the Miser. [1790?] fol. **G. 808. g. (31.)**

I'll never go abroad again. Song. *See* LINCO'S TRAVELS.

I'll pass no dull Inglorious life. *The Soger Lassie.* [Song.] Sung by Miss Thornton. [*London*, 1780?] fol. **G. 309. (106.)**

I'll proclaim the wondrous Story. Song. *See* HAENDEL (G. F.) [*Esther.*]

I'll range around the shady bowers. [Song.] *See* CAREY (H.)

I'll seek my Ewes with thee. Song. *See* AS. As Jamie Gay gang'd blythe his way, *etc.* [1779.] *s. sh.* fol. **G. 306. (129.)**

I'll sing of Heroes and of Kings. Song. *See* HEROIC LOVE.

I'll sing of my lover all night and all day. *Jockey.* A Favourite New Song. Sung by Miss Stevenson at Vauxhall. [*London*, 1750.] 8°. **157. l. 12.**

The London Magazine, 1750, *p.* 420.

I'll sing of my Lover all Night and all Day. *Jockey.* A New Song. Sung by Miss Stevenson at Vaux-hall. [*London*, 1750.] 8°. **P.P. 5438. z.**

The Universal Magazine, Vol. VII., p. 133.

I'll sing of my Lover all Night and all Day. *Jockey.* [Song.] Sung by Miss Stevenson at Vauxhall, *etc.* [*London*, 1755?] *s. sh.* fol. **H. 1994. b. (39.)**

I'll sing the pow'r of mighty gold. *The Power of Gold.* [Song.] *L*[*ongman*] *L*[*ukey*] *& Co.: London*, 1775?] *s. sh.* fol. **G. 309. (145.)**

I'll sing to my Lover all Night and all Day. *Jockey.* A New Song. Sung by Miss Stevenson. [*London*, 1750?] *s. sh.* fol. **I. 530. (78.)**

I. I'll sing to my lover all night and all day. *Jockey;* [Song,] sung by Miss Stevenson. [*London*, 1750.] 8°. **249. c. 20.**

The Gentleman's Magazine, Vol. XX., p. 420.

I'll sing to my Lover all Night and all Day, *etc.* [*London*, 1755?] *s. sh.* fol. **G. 309. (9.)**

I'll sing to my Lover all Night and all Day, *etc.* *See* CHLOE. Chloe, or the Musical Magazine, *etc.* No. 23. [1760?] fol. **G. 433.**

I'll sing you a Song, Sirs. *Nobody.* [Song.] *C[harles and] S[amuel] T[hompson*, 1770?] *s. sh.* fol. **G. 309. (122.)**

I'll sing you a Song that shall suit you all round. [Song.] *Sung by Mr. Beard* [in Robin Hood, words by M. Mendez, music by C. Burney]. [*London*, 1751.] *s. sh.* fol. **G. 303. (66.)**

I'll sing you a Song that shall suit you all round. *A New Song.* Sung by Mr. Beard [in Robin Hood, words by M. Mendez, music by C. Burney]. [*London*, 1756.] 8°. **P.P. 5438. z.**

The Universal Magazine, Vol. XIX., p. 271.

I'll strive to sing something. *The Auction.* [Song.] *P. H[odgson: London*, 1780?] *s. sh.* fol. **G. 309. (164.)**

I'le tell thee Dick where I've lately been. *The Bath Teazers, or A Comical Description of the Diversions at Bath.* [Song.] [*London*, 1715?] *s. sh.* fol. **H. 1601. (222.)**

[Another edition.] I'le tell thee Dick where I've lately been. *The Bath Teazers, etc.* [*London*, 1720?] *s. sh.* fol. **G. 305. (205.)**

[Another copy.] **G. 309. (60.)**

I'll tell you a story. *The Maid of the Sky Light or The Devil among the Lawyers.* A new Comic Song sung by Miss Romanzini at the Royal Circus. *J. Preston: London*, [1785?] fol. **H. 2832. g. (24.)**

I'll tell you a Story. *The Snipe.* A Ballad to the Tune of the Abbot of Canterbury. [Words by P. Bacon.] [*London*, 1750?] *s. sh.* fol. **G. 309. (1.)**

I'll tell you my Neighbours. *The Tinker.* [Song.] Sung by Mr. Keen at Sadler's Wells. [*London*, 1780?] *s. sh.* fol. **G. 309. (117.)**

I'll to some shady cool retreat. *The Constant Fair; etc.* [Song, by E. Miller.] [*London*, 1756.] 8°. **250. c. 3.**

The Gentleman's Magazine, Vol. XXVI., p. 487.

I'll wait a little Longer. Ballad. *See* AMBROSE (J.)

I lock'd up all my Treasure. Song. *See* QUAKER.

I. I lov'd fair Celia many years. Song. *See* COURTEVILLE (R.)

I lov'd Louisa, lov'd her well. [Song.] [*London*, 1780?] *s. sh.* fol. **G. 309. (162.)**

I'm a Hole tho' too narrow. *The Button Hole.* A New Song, the Words by Mr. J. H. [*London*, 1735?] *s. sh.* fol. **G. 316. e. (56.)**

I'm a ruddy Girl of Grison. *Swiss Song.* (Bin ein braunes Schweitzer Mädchen.) *C. Geisweiler:* [*London*, 1800.] *s. sh. obl.* 4°. **266. l. 29.**

The German Museum, April, 1800.

I'm an Irish young Fellow. *New Words to Lango Lee.* [Song.] Written by a Gentleman of this City. *Jn. Lee:* [*Dublin*, 1777?] *s. sh.* fol. **H. 1601. a. (83.)**

I'm Chimney Sweeper to my Trade. *The Chimney Sweeper.* [Song.] [*London*, 1720?] *s. sh.* fol. **H. 1601. (217.)**

[Another edition.] I'm Chimney Sweeper by my Trade. [Song.] [*London*, 1725?] *s. sh.* fol. **G. 309. (59.)**

I'm here to my time. *Colin's Serenade.* [Song.] Sung by Mr. Vernon. *S[amuel and] A[nn] T[hompson: London*, 1788?] *s. sh.* fol. **G. 309. (168.)**

I'm in Love with twenty. *Variety is Charming.* [Song.] *Str[aight] & Sk[illern: London*, 1775?] *s. sh.* fol. **G. 309. (144.)**

I'm like Inconstant Chance. Song. *See* MAID IN THE MILL.

I'm Old Mad Tom. *Old Mad Tom.* A Song. [*London*, 1720?] *s. sh.* fol. **G. 309. (37.)**

The words of the second, third and fifth stanzas of this song are from D'Urfey's 'Fool's Preferment.'

[Another edition.] I'm old mad Tom. *Old Mad Tom*, [Song,] set for y^e^ German Flute. [*London*, 1725?] *s. sh.* fol. **G. 316. e. (52.)**

I'm sure I'll sing with all my heart. [Song.] For one or two Voices. *W. G[awler: London*, 1795?] *s. sh.* fol. **G. 808. e. (25.)**

I made love to Kate. *A New Song*, sung by Mr. Beard at Ranelagh. [*London*, 1759.] 8°. **P.P. 5438. z.**

The Universal Magazine, Vol. XXV., p. 374.

I must with speed amuse her. Song. *See* HAENDAL (G. F.) [*Semele.*]

I my dear was born to-day. [Duet.] *See* TRAVERS (J.) [*18 Canzonets. No.* 5.]

I never lov'd any, dear Mary, but you. Song. *See* HOOK (J.)

I now have an Ambition. [*A Ballad?*] *Call'd the Full Tryal and Condemnation of John Duke of Marlborough.* [*London*, 1712.] *s. sh.* fol. **C. 20. f. 4. (135.)**

I. I ow'd my Hostess thirty Pound. *A Song.* [*London*, 1720?] *s. sh.* fol. **H. 1601. (224.)**

[Another edition.] I ow'd my Hostess thirty pound. *The Turnep Ground.* [Song.] *St[raight] & Sk[illern: London*, 1775?] *s. sh.* fol. **G. 309. (90.)**

I prithee give me back my Heart. [Song.] *See* GIORDANI (T.) [*Six Canzonets. Op. XI. No.* 1.]

I rise with the Morn. Ballad. *See* INDISCRETION.

I said, by the banks of the stream. Song. *See* HUDSON (R.)

I sail'd in the good ship the Kitty. *A Favourite Sea Song.* [*London*, 1783.] 8°. **2117. c.**
The European Magazine, Vol. III., *p.* 457.

I saw sprightly France. [Song.] *See* LINCO'S TRAVELS.

I'se no more to Shady Coverts. [Song.] *See* CLARKE (J.) [*The World in the Moon.*]

Ise tell the, faise loone. Song. *See* FRANCES ( ) *Mr.*

I search'd the Fields of Ev'ry kind *To Rodocleas.* [Song.] Sung by Miss Thomas at Marybon Gardens. [*London*, 1771?] *s. sh.* fol. **G. 309. (127.)**

I see she flies me. Song.
See PURCELL (H.) [*Aurenze-Zebe.*]

I seek not at once in a Female to find. *The Reasonable Lover.* [Song.] [*London*, 1750?] *s. sh.* fol. **G. 316. c. (23.)**

I sigh and lament me in vain. *Queen Mary's Lamentation.* [Song.] As sung by Mr. Tenducci at the Panthœon in London. [By Giordani.] *John Lee: Dublin*, [1780?] *s. sh.* fol. **H. 1601. a. (73.)**

I sigh for a Damsel that's charming and fair. *The Girl with a Cast in her Eye.* [Song.] Sung by Mr. Vernon. *S[amuel and] A[nn] T[hompson: London*, 1778?] *s. sh.* fol. **G. 309. (88.)**

I sigh for the Girl I adore. Song.
See HOOK (J.)

I sing not of battles. *Monsieur Pantin.* A new Song. [By W. Defesch.] [*London*, 1748.] 8°. **249. c. 18.**
The Gentleman's Magazine, Vol. XVIII., *p.* 324.

I sing not of Battles. *Monsieur Pantin.* [Song.] Sung by Miss Falkner, *etc.* [Music by W. Defesch.] [*London*, 1748.] *s. sh.* fol. **G. 309. (29.)**

[Another edition.] I sing not of Battles. *Monsieur Pantin, etc.* [*London*, 1750?] *s. sh.* fol. **G. 316. e. (41.)**

I. I sing of a Damsel. *Heigh-Ho.* A New Song. [By T. A. Arne.] [*London*, 1745.] 8°. **P.P. 5438. z.**
The Universal Magazine, Vol. XIV., *p.* 320.

I sing of George's Golden Days. *Ods' Blood who's the Noodle.* A new Song to an Old Tune. *Bland:* [*London*, 1780.] fol. **G. 309. (105.)**

[Another copy.] **H. 1601. b. (42.)**

I sing of no antient atchievements of might. *The Bowling Green*, [Song,] the words by a Gentleman of Oxford. *H. H[ollan]d:* [*London*, 1780?] fol. **H. 1980. (117.)**

I sing of your Noses. *A Critical Dissertation on Noses* [Song, words] by G. A. Stevens. *Printed & Sold at the* a [*W. Bailey: London*, 1780?] *s. sh.* fol. **G. 309. (91.)**

I sing two valiant leaders. *The Sorrowful Adventures of the Dry Ditch.* A Song. Set to Musick by a Person of Quality. [*London*, 1758.] 8°. **P.P. 5438.**
Literary Magazine, Vol. III., *p.* 131.

I sought my Love o'er Hill and Dale. Song. *See* HOOK (J.)

I tell thee Dick where I have been. *A Comicall Parly between two Countrymen on sight of a Wedding.* [Song, words by Sir John Suckling.] [*London*, 1720?] *s. sh.* fol. **H. 1601. (218.)**

I that was once great now full little am grown. *The Fantastick Prodigal.* [Song.] [*London*? 1730?] *s. sh.* fol. **G. 316. h. (42.)**

I thought it was Queer. Song.
See HOOK (J.)

I told my nymph, I told her true. *A new Song*, sung by Miss Thomas, at Ranelagh. [*London*, 1761.] 8°. **P.P. 5438. z.**
The Universal Magazine, Vol. XXIX., *p.* 323.

[Another setting.] I told my Nymph, I told her true. Song. *See* LANGDON (R.)

I told thee Gossip Joan. *The Sequel to Gossip Joan* [Song, the words] by Mr. A. Bradley. [*London*, 1710?] *s. sh.* fol. **G. 305. (203.)**

[Another copy.] **G. 309. (47.)**

[Another edition.] I told thee Gossip Joan. *The Sequel to Gossip Joan, etc.* [*London*, 1715?] *s. sh.* fol. **G. 316. e. (54.)**

I took a ramble to fam'd Tunbridge Wells. *Tunbridge Walk.* [Song.] [*London*, 1730?] *s. sh.* fol. **H. 1601. (260.)**

I've got a new Song if you'll listen awhile. *Keppel's Trial.* [Song.] By a Brother Sailor on board the Victory. *Sk[illern: London*, 1778.] *s. sh.* fol. **G. 309. (169.)**

I. I've heard much talk of Oxford town. *The Oxford Ramble.* A particular favourite Song. [*London*, 1780?] *s. sh.* fol. **G. 309. (111.)**

I've Lovers kind and Suitors many. Air. *See* HOOK (J.)

I've rifled Flora's painted Bower. [Song.] *See* CLAGGET (C.)

I've seen the smiling. *The Flowers of the Forrest.* A Favourite Scots Song. [Words by Miss A. Rutherford.] *It*[*ober*]*t B*[*remner: London*, 1775?] *s. sh.* fol. **G. 309. (120.)**

I was born once at home. *The Birth, Christening, Marriages and other Family Misfortunes of Dennis Brulgruddery.* [Song.] Sung by Mr. Johnstone . . . Written by T. Dibdin. *Caulfield: London*, [1800?] fol. **H. 1248. b. (1.)**

I was, d'ye see, a Waterman. Ballad. *See* DIBDIN (C.)

I will fly into your Arms. *The School Masters Lesson.* [Song.] [*London*, 1720?] *s. sh.* fol. **H. 1601. (253.)**

I will not tell you what. Song. *See* HOOK (J.) [*The Fool.*]

I winna marry ony Mon. *He's aye a kissing me.* A favourite Scotch Song. Sung by Mrs. Wrighten at Vauxhall. *S*[*amuel and*] *A*[*nn*] *T*[*hompson: London*, 1778.] *s. sh.* fol. **G. 309. (160.)**

[Another edition.] I winna marry ony Mon. *He's aye a Kissing me, etc. C*[*harles and*] *S*[*amuel*] *T*[*hompson: London*, 1778.] *s. sh.* fol. **G. 316. j. (7.)**

I wish and long for that which I. *Love and Honour.* [Song, music by J. T. Lampe.] [*London*, 1740?] *s. sh.* fol. **G. 309. (115.)**

I wish I ne'er had seen him. Song. *See* ALL. All on the pleasant banks of Tweed, *etc.* [1775?] *s. sh.* fol. **G. 306. (96.)**

IANTHE. Ianthe and Iphis. [Song.] *See* ARNE (T. A.)

Ianthe and Iphis. Song. *See* infra: Iante the lovely, *etc.* [1753.] 8°. **157. l. 15.**

Ianthe the Lovely, the Joy of her Swain. *The Loyal Swain, or the Happy Pair . . .* To a New Play-House Tune. [Song.] *Printed for B. Deacon: London*, [1705?] *s. sh.* fol. **643. m. 9. (98.)**

The tune is represented by a meaningless succession of musical notes and signs.

Ianthe the lovely, the joy of the plain. *Ianthe and Iphis.* A Song, *etc.* [By T. A. Arne.] [*London*, 1753.] 8°. **157. l. 15.**

The London Magazine, 1753, *p.* 37.

ICH. Ich frag obsequialiter. Aria. *See* MUELLER (W.) [*Das neu Sonntagskind.*]

Ich sag es doch immer. Aria. *See* MUELLER (W.) [*Das neu Sonntagskind.*]

ICI. Ici de la simple nature. Chanson. *See* ROUSSEAU (J. J.) [*Le Devin du Village.*]

Ici l'amitié nous rassemble. [Vaudeville.] *Le Souper de Tarare.* [Adapted to 'Je suis né natif de Ferrare,' by A. Salieri.] [*Paris*, 1787.] 8°. **B. 362. (158.)**

IDALIDE. Ah che nel petto io sento. [Song, adapted to Paesiello's 'Nel cor più.'] Sung by Madame Mara . . . in the Opera of Idalide, with a Harp Accompaniment by Madam Mara [or rather by J. Mazzinghi]. *G. Goulding and T. Skillern, for the Proprietors: London*, [1791.] fol. **G. 199. (26.)**

IDAMANT. Idamant, oder das Gelübde. Ein musikalisch Drama. *See* ROLLE (J. H.)

IDASPE. Songs in the New Opera, call'd Hydaspes, as they are Perform'd at the Queens Theatre. [Music by F. Mancini.] *I. Walsh, P. Randall and I. Hare:* [*London*, 1710.] fol. **I. 282.**

The Additionall Songs in the New Opera, call'd Hydaspes, as they are perform'd at the Queens Theatre by Sig^r^ Gioseppe Boscchi. *I. Walsh, P. Randall and I. Hare:* [*London*, 1710.] fol. **H. 114. (3.)**

The Symphonys or Instrumental Parts in the Opera call'd Hydaspes, as they are perform'd at the Queen's Theatre. [1st and 2nd Violin and Tenor Parts.] 3 pts. *Printed for I. Walsh . . . P. Randall . . . and I. Hare: London*, [1710.] fol. **I. 282. a.**

Idaspe. [A Reprint of pp. 8–33 of the 'Songs in . . . Hydaspes, *etc.*'] *See* DELIZIE. Le Delizie dell' Opere, *etc.* Vol 2. [1776.] fol. **G. 159.**

Infelice prigioniero. [Song, from] *Idaspe.* Sung by Sig^r^ Nicolini, *etc.* [*London*, 1710.] *s. sh.* fol. **G. 305. (85.)**

Lusinga del mio core. *Mandane.* [Song.] Sung by Sig^ra^ Isabella in Hydaspes. [*London*, 1710.] *s. sh.* fol. **G. 305. (87.)**

Vivi o cara.—If y^d^ court a joy wont leave ye.—[Song.] *Sung by Sig^r^ Gioseppe Boscchi* in . . . Hydaspes turn'd in English to a Drinking Song. [*London*, 1710?] *s. sh.* fol. **G. 309. (73.)**

IDLENESS. Idleness. Song. *See* BOYCE (W.)

IDOLO. Idol mio quest' alma amante. [Air.] *See* TARCHI (A.) [*Virginia.*]

IDOMENÉE. Idomenée. Tragédie. *See* CAMPRA (A.)

IDOMENEO. Idomeneo, Rè di Creta. Drama Eroico. *See* MOZART (W. A.)

IERNE. Ierne, long for vertue fam'd. Song. *See* WILLMAN (J.)

Ierne's Genius deign to smile. *Ode to the Genius of Ireland.* [Song.] [*London*, 1770?] *s. sh.* fol. **G. 309. (148.)**

IF. If a Body meet a Body. [Song.] *See* SANDERSON (J.) [*Harlequin Mariner.*]

If a Lady you doat on. Song. *See* SHEELES (J.)

If any sullen griefs arise. Song. *See* HART (J.)

If Celia you had youth at will. [Song, words from C. Gildon's tragedy, 'The Roman Bride's Revenge.'] [*London*, 1705?] *s. sh.* fol. **G. 305. (200.)**

If ever, oh Hymen, I add to thy tribe. *The Maiden's Choice.* A New Song. [*London*, 1757.] 8°. **158. l. 2.**
The London Magazine, 1757, *p.* 196.

If ever, oh Hymen, I add to thy tribe. *The Maiden's Choice.* [Song.] [*London*, 1757.] 8°. **P.P. 5438. z.**
The Universal Magazine, Vol. XXI., p. 33.

If ever O Hymen, I add to thy Tribe. *The Maid's Prayer.* A New Song. *See* CHLOE. Chloe, or the Musical Magazine, *etc.* No. 19. [1760?] fol. **G. 433.**

If flattering Love. *Damon's Wish.* A Song. Set for the German Flute. [*London*, 1740?] *s. sh.* fol. **G. 316. a. (32.)**

If Fortune when smiling could make us amends. Song. *See* CLAGGET (W.)

If from the Lustre of the Sun. *The Race.* [Song.] [*London*, 1770?] *s. sh.* fol. **G. 309. (136.)**

If gold could bribe the stroke of fate. [Song.] *See* STONE (J.)

If Gold cou'd lengthen Life. A much admir'd old Song. *E. Rhames: Dublin*, [1780?] fol. **H. 1601. b. (39.)**

If guiltless Blood be your Intent. Song. *See* HAENDEL (G. F.) [*Susanna.*]

If I live to grow old. *The Old Man's Wish.* [Song, words by W. Pope.] [*London*, 1720?] *s. sh.* fol. **H. 1601. (239.)**

[Another edition.] If I live to Grow Old. *The Old Man's Wish.* [Song.] [*London*, 1725?] *s. sh.* fol. **G. 316. e. (30.)**

[Another copy.] **H. 1994. b. (40.)**

IF. If I'm the happy Man. [Song.] *See* SUMMER AMUSEMENT.

If I my Celia could perswade. *To Celia.* [Song, by Sir G. Etheredge.] [*London*, 1750?] *s. sh.* fol. **G. 309. (126.)**

If I my heart surrender. Rondo. *See* GIORDANI (G.) or (T.)

If it be true, as Wisemen say. Song. *See* TURNER (W.)

If it does not rain to Morrow. Song. *See* OUTALIAN, *pseud.*

If Love my dearest Treasure. [Song.] *See* HAENDEL (G. F.) [*Atalanta. S'è tuo piacer.*]

If Love's a sweet Passion. [Song, from J. Baildon's 'The Laurel,' Book I.] *Sung by Mr. Lowe.* [*London*, 1750?] fol. **G. 309. (52.)**
Printed from the same plates as Baildon's work.

[Another copy.] **G. 303. (54.)**

[Another edition.] If Love's a sweet Passion. [Song, by J. Baildon.] *Sung by Mr. Lowe at Marybon Gardens.* [*London*, 1760?] *s. sh.* fol. **H. 1994. b. (41.)**

[Another edition.] If Love's a sweet Passion. [Song, by J. Baildon.] Sung by Mr. Lowe, at Marybon Gardens. *See* CHLOE. Chloe, or the Musical Magazine, *etc.* No. 12. [1760?] fol. **G. 433.**

If Love's a sweet Passion. [Song.] *See* PURCELL (H.) [*The Fairy Queen.*]

If Love the Virgin's heart invade. [Song.] *See* BEGGAR'S OPERA.

If Musick be the food of Love. Song. *See* PURCELL (H.)

If my Sawny thou's but love me. Song. *See* BROWN (R.)

If o'er the cruel Tyrant Love. [Song.] *See* ARTAXERXES.

If Phillis deny's me relief. [Song.] *See* HUSSEY (M.)

If pure are the Springs of the Fountain. Song. *See* ARNE (M.) [*Cymon.*]

If silent oft you see me pine. Song. *See* ABRAMS (H.)

If tears wou'd once restore my Rest. [Song.] *See* DIEUPART (C.)

If the sweet name of love my fair Iris affright. *Iris*, [Song,] *etc.* [*London*,] 1760. 8°. **P.P. 5441.**
Royal Magazine, Vol. II., p. 97.

If the tempest of war. *The Tempest of War.* A New Song. [*London*, 1761.] 8°. **P.P. 5140.**
The Lady's Magazine, Vol. II., p. 349.

If the treasur'd Gold could give. [Song.] *See* MOZE (J. H.)

IF. If those who live in Shepherd's Bower. Song. *See* ARNE (T. A.) [*Alfred.*]

If 'tis Joy to wound a Lover. [Song.] Sung by Mrs Pinto. *S. Phillips: London,* [1770?] fol. **H. 1994. b. (42.)**

"If 'tis joy," with variations for the Harpsichord or Pianoforte. *Printed for Straight & Skillern: [London,* 1775?] fol. **g. 271. a. (36.)**

If to Love or good Wine. Song. *See* LEVERIDGE (R.)

If Tyrant Love with cruel Dart. Ballad. *See* SMITH (J. S.)

If we the Macedonian's mighty mind. Song. *See* WILFORD (J.)

If y^d^ court a joy wont leave ye. Song. *See* IDASPE.

If you'll attend I'll sing a Song. *The Little Butcher Boy,* a New Song written and sung by Mr. Wewitzer. *Caulfield: London,* [1799.] fol. **G. 249. (56.)**

If you'll consent my lovely Dear. Song. *See* CARTER (C. T.) [*The Fair American.*]

If you my wand'ring Heart wou'd find. *The Constant Lover.* A new Song. By a Celebrated Master [i.e. Dr. Boyce]. *See* CHLOE. Chloe, or the Musical Magazine, *etc.* No. 75. [1760?] fol. **G. 433.**

If you my wand'ring heart wou'd find. *The constant Lover.* A new Song. [By W. Boyce.] [*London,* 1752.] 8°. **P.P. 5438. z.**

The Universal Magazine, Vol. XI., p. 126.

If you're not too proud. *Advice to the Fair.* [Song.] Sung by Mrs. Wrighten at Vauxhall. [*London,* 1780?] fol. **G. 309 (102.)**

If you would know what pain it is to part. Duet. *See* SHIELD (W.) [*Love and War.*]

IFIGENIA. The Favourite Songs in the Opera Ifigenie. [By P. Guglielmi. Full Score, with separate Wind Parts.] *R. Bremner: London,* [1768.] fol. **G. 206. f. (2.)**

Ifigenia. Opera. *See* GUGLIELMI (P.)

IHR. Ihr guten lieben Leute. Romanze. *See* MUELLER (W.) [*Die Zauberzitter.*]

Ihr Herrn und Frauen. Aria. *See* DANZI (F.) [*Der Kuss.*]

IL. Il amène des Hollandaises. Duo. *See* CARAVANE DU CAIRE.

Il est arrivé dans ces lieux. *Chanson nouvelle* à M^e^ de T * * * * *. [*Paris,*] 1773. *s. sh.* 8°. **298. e. 21.**

Mercure de France, May, 1773.

Il est certains barbons. [Song.] *See* TABLEAU PARLANT.

IL. Il est dans le fond de mon âme. Ariette. *See* FELIX.

Il est des amusemens. Air. *See* SOIRÉE ORAGEUSE.

Il est minuit, la lune luit. *L'Eclipse de Lune.* [Song, adapted to "Chantez, dansez" by A. E. M. Grétry.] [*Paris,* 1780?] 8°. **B. 362. (165.)**

No. 96 *of* "*L'Ariette du Jour.*"

Il est Minuit o fidelle Raimonde. *L'Amant Espagnol,* [Song,] Avec Accomp^t^ de Guitarre. [*Paris,* 1780?] 8°. **B. 362. b. (188.)**

Il est si doux de pouvoir dire. Ariette. *See* GEORGES ET GROS JEAN.

Il est temps que l'amour nous enchaîne. *Chanson.* [Words] Par M. Du Perrier. [*Paris,*] 1766. *s. sh.* 8°. **298. d. 32.**

Mercure de France, March, 1766.

Il est un Dieu tutélaire. *Le Mesmériana,* [Song.] Air: du Vaudeville de Figaro. [*Paris,* 1780?] 8°. **B. 362. j. (12.)**

[Another copy.] **B. 362. f. (6.)**

[Another copy.] **B. 362. (196.)**

Il est une Sophie, onc il n'en fut une autre. *Air Gaulois.* [*Paris,*] 1749. *s. sh.* 4°. **297. c. 21.**

Mercure de France, April, 1749.

Il étoit un petit homme. Vaudeville. *See* CONCERT DES AVEUGLES.

Il étoit une fois un roi. Ronde. *See* GRÉTRY (A. E. M.) [*Denys le Tyran.*]

Il falait voir pendant la route. Ariette. *See* GEORGES ET GROS JEAN.

Il faut agir avec prudence. Duo. *See* TARCHI (A.) [*Le Trente et Quarante.*]

Il faut recommencer. Etrennes. *See* DU VIGNEAU ( ).

Il faut recommencer. Etrennes. *See* MOURET (J. J.)

[Another setting.] Il faut recommencer. *Nouveau Vaudeville.* [Words by Gallé.] [*Paris,*] 1733. *s. sh.* 4°. **298. a. 28.**

Mercure de France, March, 1733.

Il faut renoncer aux plaisirs. *Le Tems de Pénitence,* [Song, written] par Mr. Delaulne. Air: Un jour ma Doris s'égara, ou Non, non Doris. [*Paris,* 1785?] 8°. **B. 362. (249.)**

Il faut se défier des belles. *Parodie de la Défaite d'Eglé.* [Song.] [*Paris,* 1780?] 8°. **B. 362. e. (1.)**

Il faut voir Annette. Ariette. *See* TRIAL (J. C.)

Il n'est plus de Printemps. Chanson. *See* GOUET ( )

Il n'est point d'insensible cœur. *Ariette Nouvelle* avec Accompagnement de Guitarre. *Chez M. Camand: Paris,* [1780?] 8°. **B. 362. b. (200.)**

[Another copy.] **B. 362. g. (31.)**

IL. Il n'est point volage. Air.
See LEMAIRE (L.)

Il neige, il vente, il gèle. Couplets.
See RENAUD D'AST.

Il pleut, il pleut, bergère. Romance.
See SIMON (L. V.)

Il te souvient sans doute. *La Suite des J'vous*, [Song, written] par M. de Vouzy. Air: Pourquoi faut-il puisqu'ça me tourmente. [*Paris*, 1780?] 8°.
B. 362. g. (6.)

[Another edition.] Il te souvient sans doute. *La Suite de J'vous.* [Song, words] Par Mr. de Vouzy. Air: Pourquoi faut il puis qu'ça m'tourmente. Avec Accompagnement de Guithare par Mr Desmigneaux. *Paris*, [1780?] 8°.
B. 362. b. (111.)

Il y a cinquante ans et plus. Air.
See LESUEUR (J. F.) [*La Caverne.*]

IL FAUT UN ÉTAT. Il faut un État, ou La Revue de l'An Six, Proverbe en un Acte, en prose, et en Vaudevilles. Par les CC. Leger, Chazet et Buhan...avec la Musique [of two Vaudevilles]. *Chez le Libraire au Théâtre du Vaudeville: Paris*, An VIII[e] [1798]. 8°. **11738. h. 11. (2.)**

ILE DE DELOS. L'Ile de Delos. Cantate. *See* JACQUET DE LAGUERRE (E. C.)

ILE DES FEMMES. *See* HEUREUSE DÉCADE. Fier de son rang...Air: du Vaudeville de l'ile des femmes.
[1794.] *s. sh.* 8°. **B. 362. d. (10[e].)**

ILE DES FOUX. Je suis un peauvre misérable. *Ariette de l'isle de foux* [by E. R. Duni]. [*Paris*, 1770?] 8°.
B. 362. h. (4.)

L'Isle des Foux. Comédie.
See DUNI (E. R.)

ILE DÉSERTE. L'Isle Déserte. Comédie en un Actes et en vers, par M. C[ollet de Mersine]...Avec la Musique.
Chez N. B. Duchesne: Paris, 1758. 8°.
11738. a. 29. (2.)

ILE ENCHANTÉE. Je vivais tranquille et contente. *Air de l'Isle enchantée.* [By A. B. Bruni.] *Chez Imbault: Paris*, [1789.] 8°. **B. 362. c. (63.)**

ILLUMINATO, *da Torino, a Franciscan.* Canto Ecclesiastico facile della Settimana Santa...Per uso...di tutti gli Ecclesiastici, *etc.* *Per Giacomo Tomasini: Venezia*, 1729. 4°. **E. 1415.**

ILS. Ils les liront très surement. *Air de la Suite de la Confédération.* Avec Accomp[t] de Guittare. *Chez Imbault: Paris*, [1790?] 8°. **B. 362. (230.)**

Ils sont domptés ces fiers Anglais. Chanson. *See* MARCAILLE (R. de)

IM. Im Frühlingsanfang. [Song.]
See MOZART (W. A.)

Im Kreise froher, kluger Zecher. [Song.]
See DOEBLIN (C.)

IMAGINARY. The Imaginary Kiss. [Song.] *See* WHEN. When Fanny I saw, *etc.* [By J. Oswald.] [1743?] *s. sh.* fol.
G. 313. (118.)

IMAGINATION. Imagination. [Song.]
See STROLLGER (J.)

IMENEO. Hymen. [Opera.]
See HAENDEL (G. F.)

IMMENSE. Immense et sombre nuage. Air. *See* FRARY ( )

IMPARTIAL. The Impartial Adviser. Song. *See* MISER. The Miser securely may soon sit at Home, *etc.* [1754.] 8°.
157. l. 16.

IMPATIENT. The Impatient Lover. [Song.] *See* HAENDEL (G. F.) [*Floridante. Vanne segui.*]

IMPERTINENT. The Impertinent Poet. [Song.] *See* WHEN. When first I fair Coelinda knew. [1770?] *s. sh.* fol.
I. 530. (175.)

IMPORTUNATE. The Importunate Lover. [Song.] *See* WANTON. Wanton Cupids, cease to hover.
[1735?] *s. sh.* fol. **I. 530. (168.)**

IMPORTUNE. Importune Raison. Air.
See COURBOIS ( )

IMPOSTURE DEFEATED. How calm Elesa are these Groves. *The 1[st] Song* in y[e] Imposture defeated, [words by G. Powell,] Sung by Mrs. Linsey.
[*London*, 1698.] *s. sh.* fol. **G. 304. (68.)**

IMPRESARIO IN ANGUSTIE. L' Impresario in Angustie. Opéra Bouffon.
See CIMAROSA (D.)

IMPROMPTU DE LIVRY. L'Impromptu de Livry, Comédie-Ballet; représentée pour la première fois, le 12 Août 1705. [By F. C. Dancourt, with music by J. C. Gillier.]
[*Paris*, 1760.] 12°. **241. c. 9.**
Part of 'Les Œuvres de Théatre de M. D'Ancourt,' etc. tom. 9.

IMPROMPTU DE SURESNE. L'Impromptu de Surêne, Comédie-Ballet; représentée pour la première fois ..à Surêne, le 2 Mai 1713. [By F. C. Dancourt, with music.] [*Paris*, 1760.] 8°.
241. c. 11.
Part of 'Les Œuvres de Théatre de M. D'Ancourt,' etc. tom. 11.

IMPROMPTU DES HARANGÈRES. L'Impromptu des Harangères, Opèra-Comique Divertissement [by Farain de Hautmer]...avec la Musique.
Chez Duchesne : Paris, 1754. 8°.
11738. e. 33. (6.)

[Another copy.] **164. f. 57.**

[Another edition.] L'Impromptu des Harangères, *etc.* 1754. *See* THÉÂTRE. Nouveau Théâtre de la Foire, *&c.* Tom. 3. 1763. 8°. **11735. d. 2.**

IMPROMPTU DU COEUR. L'Impromptu du Coeur, Opéra-Comique, de M. Vadé...avec la Musique.
Chez Duchesne : Paris, 1757. 8°.
11739. aaa. 26. (5.)

IMPROMPTU DU JOUR DE L'AN. L'Impromptu du Jour de l'An. Opéra-Comique...Par M. Taconet. (Vaudeville de l'Impromptu du Jour de l'An.)
[*Paris*, 1763.] 8°. **11738. o. 2. (10.)**

IN. In a Barren Tree, as I chance for to be. *A Dapper Dickey.* A new Scotch Song. [*London*, 1720?] *s. sh.* fol.
H. 1601. (226.)

[Another edition.] In a Barren Tree, as I chance for to be. *A Dapper Dickey, etc.* [*London*, 1725?] *s. sh.* fol. **G. 309. (66.)**

In a beggarly state that is held up to scorn. *The Trinity Tax.* A Warwickshire Ballad. *Sk[illern : London*, 1783.] *s. sh.* fol. **G. 309. (132.)**

In a full flowing Bowl. Two Part Song. *See* ARNOLD (J.)

In a gloomy Recess. *The Prisoner Released.* A Favorite Ballad, written by Mr. Cross. *Preston & Son : London*, [1790?] fol. **H. 1994. d. (35.)**

In a grove with roses overspread. *The Submissive Swain.* A New Song. [By W. Defesch.] [*London*, 1753.] 8°.
P.P. 5438. z.
The Universal Magazine, Vol. XIII., *p.* 221.

In a Grove's forsaken Shade. Song. *See* PURCELL (D.) [*Amalasont.*]

In a Nation like this. *A Song occasion'd by the additional Tax on Strong Beer.* [*London*, 1761.] *s. sh.* fol.
G. 316. e. (39.)

In a neighbourly way. *Mediocrity.* [Song.] The Words by G. A. Stevens. *P. H[odgson : London*, 1780?] *s. sh.* fol.
G. 309. (93.)

In a plain pleasant cottage. *The Contented Miller.* [Song.] Sung by Mr. Hudson, at Ranelagh.
[*London*, 1765.] 8°. **158. l. 10.**
The London Magazine, 1765, *p.* 367.

IN. In a plain pleasant Cottage. *The Contented Miller.* A New Song.
[*London*, 1765.] 8°. **P.P. 5438. z.**
The Universal Magazine, Vol. XXXVII., *p.* 96.

In a pleasant green valley. *The Conquoring Warrier.* [Song.] [*London*, 1725?] *s. sh.* fol. **H. 1601. (261.)**

[Another edition.] In a pleasant green valley, *etc.* [*London*, 1730?] *s. sh.* fol.
G. 309. (45.)

In a secret wish'd for bow'r. *The Relenting Shepherdess.* [Song.] Sung by Miss Cowper at Vaux hall. *I[ohn] R[utherford : London*, 1780?] *s. sh.* fol. **G. 309. (139.)**

In a small pleasant Village. *Sweet Nan of the Vale.* A New Song [by T. A. Arne]. [*London*, 1751.] 8°. **P.P. 5438. z.**
The Universal Magazine, Vol. IX., *p.* 224.

In a small pleasant Village. *Sweet Nan of the Vale.* [Song.] Sung at the new Spring Gardens Greenwich. [Music by T. A. Arne.] [*London*, 1751?] *s. sh.* fol. **G. 303. (25.)**

[Another edition.] In a small pleasant Village. *Sweet Nan of the Vale, etc.* [By T. A. Arne.] [*London*, 1751?] *s. sh.* fol.
G. 316. e. (49.)

In a sweet healthy air. *The Farmer's Song.* [*London*, 1765.] 8°. **158. l. 10.**
The London Magazine, 1765, *p.* 539.

In a sweet healthy air. *The Farmer's Song.* [*London*, 1765.] 8°.
P.P. 5438. z.
The Universal Magazine, Vol. XXXVII., *p.* 264.

In a Vale far remov'd. Song. *See* HOOK (J.)

In a Winters Morning. *York Waits.* [Song.] [*London*, 1710?] *s. sh.* fol.
H. 1601. (247.)

In accents sweet with moving Strains. *David Hume's Lamentation.* The Words from the Morning Chronicle, written by a Lady...The Music is one of the 12 Scots Airs in the Shepherd's Delight & Publish'd lately by J. Bland, *etc.* [*London*, 1777.] *s. sh.* fol. **G. 309. (161.)**

[Another copy.] **H. 1601. b. (50.)**

In airy Dreams. A favorite Duett. *P. H[odgson : London*, 1780?] fol.
G. 297. (8.)

In airy Dreams. A favourite Song for 1 or 2 Voices. *John Lee : Dublin*, [1790?] *s. sh.* fol. **H. 1601. a. (76.)**

In airy Dreams. A Favourite Song, adapted for the Harpsichord, Ger: Flute, Violin, & Guitar. *A. Bland & Weller : London*, [1790?] fol. **H. 2830. f. (78.)**

IN. In all mankind's promiscuous race. *Something New.* [Song.] Sung by Miss Davies, at Vauxhall. [*London,*] 1764. 8°.
P.P. 5441.
Royal Magazine, Vol. X., p. 157.

In all the Sex some Charms I find. *The Rover.* A New Song. Sung by Mr. Lowe at Mary-le-bone Gardens.
[*London,* 1750.] 8°. **P.P. 5438. z.**
The Universal Magazine, Vol. VII., p. 230.

In all the Sex some Charms I find. *The Rover.* A new Song. Sung by Mr. Lowe at Marybon-Gardens. [*London,* 1750?] *s. sh.* fol. **H. 1994. b. (43.)**

In all the sex some charms I find. *The Rover.* A New Song. Sung by Mr. Lowe at Marybon Gardens. [*London,* 1751.] 8°.
157. l. 13.
The London Magazine, 1751, *p.* 132.

[Another edition.] In all the Sex some Charms I find, *etc.* [*London,* 1755?] *s. sh.* fol. **G. 309. (10.)**

In ancient Greece when Sappho sung. [Song.] *See* MARCHAND ( )

In April w[n] Primroses paint y[e] sweet plain. *The yellow hair'd Laddie.* [Song, words by A. Ramsay.] *Cross :* [*London,* 1720?] *s. sh.* fol. **H. 1601. (259.)**

In April when Primroses paint the sweet Plain. *The Yellow Hair'd Laddie.* As now sung by Miss Wright at Vaux-Hall.
[*London,* 1765?] *s. sh.* fol.
H. 1994. a. (186.)

In April when Primroses paint the sweet plain. *Yellow Hair'd Laddie.* A favourite Scotch Song with the Original Music.
Sk[*illern : London,* 1780?] *s. sh.* fol.
G. 309. (92.)

In awful state the Conqu'ring God. *A Hymn.* [*London,* 1774.] 8°.
P.P. 716. b.
The Gospel Magazine, March, 1774.

In Charles the Second's merry Days. *The Gallon a Day,* a favourite Parody on the Vicar of Bray with the Original Tune as Sung by Brother Popplewell. [*London,* 1775?] *s. sh.* fol. **G. 309. (152.)**

In Childhood's careless happy Day. Song. *See* STORACE (S.) [*The Pirates.*]

In Chloe's frowns I read my Fate. *The Desparing Lover.* [Song.] [*London,* 1750?] *s. sh.* fol. **G. 309. (131.)**

In Chloe's frowns I read my Fate. *The Desparing Lover.* [Song.] [*London,* 1757?] *s. sh.* 8°. **P.P. 5439. ab.**
New Universal Magazine, Jan., 1757.

In Days of old as Poets tell. Song.
See DEFESCH (W.)

In defence of the blessings true freedom bestows. [Song.]
See ATTWOOD (T.) [*The Magic Oak.*]

IN. In Dublin City lives a Youth. Song.
See HOOK (J.)

In every copse beneath the shade. *Cottage Carol.* [Song.] [*London,* 1790?] fol.
H. 2831. a. (2.)

In ev'ry clime and at ev'ry time. *Patents all the Rage.* A New Comic Song sung by Mr. Munden... Written & adapted to the ...Tune of 'Push about the Jorum,' by J. Payne, *etc. Holland & Jones : London,* [1798.] fol. **G. 249. (27.)**

In Fifteen Hundred Eighty Eight. *Britain's Glory,* in Answer to the Menaces of the French Directory; set to Music by an English Officer. *Printed for J. Dale : London,* [1798.] fol. **G. 376. (59.)**

In former times the Silent Bride. Duet.
See STORACE (S.) [*The Cherokee.*]

In full Cry. Song. *See* CARTER (C. T.)

In good King Charles's golden Days. *The Humourous Song of The Vicar of Bray.* Set for the German Flute. [*London,* 1735?] *s. sh.* fol. **H. 1994. b. (44.)**

[Another edition.] In good King Charles's golden Days. *The Vicar of Bray.* Set for the German Flute. [Song.] [*London,* 1740?] *s. sh.* fol. **G. 316. e. (26.)**

[Another edition.] In good King Charles's golden Days. *The Vicar of Bray, etc.*
[*London,* 1750?] *s. sh.* fol. **G. 309. (2.)**

In humble Life's sequester'd Vale. [Song.]
See WEBBE (*S.*) *the Elder.*

In infancy our hopes and fears. *A New Song* [from Dr. Arne's 'Artaxerxes']. Sung by Mr. Jagger, at Vauxhall.
[*London,* 1762.] 8°. **P.P. 5140.**
The Lady's Magazine, Vol. IV., p. 129.

In Infancy our Hopes and Fears. *A New Song* [from T. A. Arne's 'Artaxerxes']. Sung by Mr. Jagger, at Vauxhall.
[*London,*] 1762. 8°. **158. l. 7.**
The London Magazine, 1762, *p.* 669.

In Infancy our hopes and fears. *A New Song* [from T. A. Arne's 'Artaxerxes']. Sung by Mr. Jagger, at Vauxhall.
[*London,*] 1762. 8°. **P.P. 5441.**
Royal Magazine, Vol. VII., p. 97.

In Infancy our Hopes and Fears. *A New Song* [from T. A. Arne's 'Artaxerxes']. Sung by Mr. Jagger at Vauxhall.
[*London,* 1764.] 8°. **P.P. 5438. z.**
The Universal Magazine, Vol. XXXIV., p. 43.

In Infancy our Hopes and Fears. [Song, from Arne's 'Artaxerxes.'] *Sung by Mr. Jagger, at Vauxhall.* [*London,* 1775?] *s. sh.* fol. **H. 1994. a. (197.)**

[Another copy.] **G. 297. (29.)**

In Kent so fam'd of old. *The Expiring Lover.* [Song.] [*London,* 1745?] *s. sh.* fol. **G. 316. e. (44.)**

IN. In lengthned aisles where echoes dwell. *Eloisa to Abelard.* [Song.] By the Author of 'A Tale of real Woe.' *T. Williams: Southwark*, [1790?] fol. **H. 2818. (5.)**

In London I never know what to be at. *Town and Country*, a Celebrated Song—sung by Mr. Dignum . . . Written by Captn Morris. *Longman and Broderip: London*, [1795?] fol. **G. 808. e. (26.)**

In London stands a fine Pile. *The Prophetick Ballad*, with merry Remarks upon Exchange Alley Bubbles [words by E. Ward]. To the Tune of "London is a fine Town." [*London*, 1720.] *s. sh.* fol. **H. 1601. (252.)**

In London there lived a Bea[u]tiful Maid. *The two Unhappy Lovers . . .* [Ballad.] Tune of, If Love's a sweet Passion. *Printed for J. Conyers:* [*London*, 1690?] *s. sh.* fol. **Case 39. k. 6. (51.)**
The tune is represented by a meaningless succession of notes, etc.

In London Town there liv'd well known. [Song.] *See* PERSEUS AND ANDROMEDA.

In Love shou'd there meet a fond Pair. [Song.] *See* LOVE IN A VILLAGE.

In Love, soft Illusion. [Song.] *See* PARKE (W. T.)

In low'ring Clouds the Day was drest. *The Tippet.* A Song...the words by a young lady. [Music by W. Defesch.] [*London*, 1750.] 8°. **P.P. 5438. z.**
The Universal Magazine, Vol. VI., p. 224.

In low'ring Clouds, the Day was drest. *The Tippet.* [Song.] The Words by a Young Lady. [Music by W. Defesch.] [*London*, 1750?] *s. sh.* fol. **G. 309. (13.)**

In me Orinda has gain'd a Heart. Song. *See* ELRIDGE (R.)

In Mira all the Charms unite. Song. *See* MOZE (J. H.)

In my Cottage near the Wood. Song. *See* LATOUR (T.)

In my lonely Cot obscure. [Song.] *See* DUPUIS (T. S.)

In my pleasant Native Plains. [Song.] *See* LINLEY (T.) *the Elder.* [*The Carnival of Venice.*]

In my Strong Dominions here. Song. *See* D., T.

In my triumphant chariot hurl'd. *Mad Tom.* [Song] Set by Mr. Hayden. *See* CHLOE. Chloe, or the Musical Magazine, *etc.* No. 52. [1760?] fol. **G. 433.**

In Notes sublime, my daring Muse. *Kitty's Praise.* A New Song. [*London*,] 1760. 8°. **158. l. 5.**
The London Magazine, 1760, *p.* 259.

IN. In Notes sublime my daring Muse. *Kitty's Praise.* [Song.] [*London*, 1770?] *s. sh.* fol. **G. 316. (90.)**

In our Yard in Frost and Snow. *A mock Song* to In the Fields &c. [*London*, 1720?] *s. sh.* fol. **H. 1601. (238.)**

In Pennance for past folly. *The Pilgrim*, [Song,] *etc.* [*London*, 1770?] *s. sh.* fol. **G. 309. (119.)**

In Praise of Burgundy. [Song.] *See* HAIL. Hail, Burgundy, *etc.* [1740?] *s. sh.* fol. **G. 308. (74.)**

In Praise of Fox Hunting. [Song.] *See* ALCOCK (J.) *the Younger.*

In Praise of Musick all delight. Song. *See* GRAVES (J.)

In Praise of Punch. [Duet.] *See* ISUM (J.)

In Praise of the Fair Sex. [Song.] *See* HAWKINS (A.)

In Praise of the Fair Sex. [Song.] *See* S., I.

In Praise of Wine. [Song.] *See* IT. It is not the Charms of Beauty. [1750?] *s. sh.* fol. **H. 1994. (38.)**

In Praise of Woman. [Song.] *See* MY. My temples with clusters of grapes I'll entwine, *etc.* [1763.] 8°. **P.P. 5140.**

In Praise of Woman. [Song.] *See* MY. My temples with clusters of grapes, *etc.* [1763.] 8°. **P.P. 5441.**

[Another setting.] In Praise of Woman. [Song.] *See* MY. My Temples with Clusters of Grapes, *etc.* [1770?] *s. sh.* fol. **H. 1994. a. (34.)**

In pursuit of a Lass that was form'd to my taste. *Betty Brown.* [Song.] [*London*, 1760.] 8°. **P.P. 5441.**
Royal Magazine, Vol. II., p. 267.

In pursuit of some Lambs. *Labour in vain.* A New Song. [*London*, 1766.] 8°. **P.P. 5438. z.**
The Universal Magazine, Vol. XXXIX., p. 94.

In pursuit of some Lambs. *Labour in Vain.* [Song.] [*London*, 1775?] *s. sh.* fol. **G. 309. (128.)**

In qual barbaro cimento. Aria. *See* WEIGL (J.) [*La Principessa d'Amalfi.*]

In quel barbaro momento. Rondo. *See* SARTI (G.) [*Giulio Sabino.*]

In quelle bionde piagge. *Barcarolle.* [*Paris*, 1755.] *s. sh. obl.* 4°. **267. a. 7.**
Journal Etranger, June, 1755.

In questo secolo. Duet. *See* MARTIN Y SOLAR (V.) [*La Scuola de' Maritati.*]

In Realms of Bliss. Air. *See* REEVE (W.) [*Joan of Arc.*]

IN. In rip'ning age, the female Breast. *The Progress of Love.* A Parody on the Song of Infancy, *etc.* [Music from Arne's Artaxerxes.] *P. Hodgson : [London,* 1775?] *s. sh.* fol. **G. 309. (159.)**

In Scarlet Town where I was born. *Barbara Allen, and Lady Alice.* Two favorite ballads, with an Accompaniment for the Harp or Piano Forte. *R. Birchall : London,* [1800?] fol. **G. 796. (4.)**

In search of happiness in vain. *The Happy State.* [Song.] *L[ongman,] L[ukey] & B[roderip : London,* 1778?] *s. sh.* fol. **G. 309. (151.)**

In Spite of Love at length I find. *The Free Mistress.* [Song.] [*London,* 1725?] *s. sh.* fol. **G. 309. (28.)**

[Another edition.] In spite of Love at length I find. *The Free Mistress.* [Song.] [*London,* 1735?] *s. sh.* fol. **G. 316. e. (25.)**

In Spittal Fields or thereabout. *No.* 45. [Song.] [*London,* 1763?] *s. sh.* fol. **G. 309. (89.)**

In Spring, my dear Shepherds. *The Season for Love.* [Song.] Sung by Mrs. Weichsell at Vauxhall. Written by J. Cunningham. *Str[aight : London,* 1780?] *s. sh.* fol. **G. 309. (87.)**

[Another setting.] In Spring, my dear Shepherds. Song. *See* SHIELD (W.)

In story of old. *The naked Truth.* [Song.] [*London,* 1740?] *s. sh.* fol. **H. 1994. b. (45.)**

In story we've told. Song. *See* FAIR.

In Summer's cool Shade. Glee. *See* ARNOLD (S.)

In the bloom of her Youth. *The Choice.* [Song.] Sung by Mrs. Wrighten at Vauxhall. *Sk[illern : London,* 1780?] *s. sh.* fol. **G. 309. (107.)**

In the dead of the night, [Song, translated from the third Ode of Anacreon,] as sung by Master Knyvett at...Willis's Rooms. 1793. *Longman & Broderip : London,* [1793.] fol. **G. 356. (7.)**

[Another copy.] **H. 2821. (12.)**

In the dead of the Night. *See* WEDDING DAY.

In the Fields in Frost and Snow. *A Song* [from 'Wonders in the Sun, or the Kingdom of the Birds,' written] *by Mr. Durfey.* Sung by Mrs. Willis at the Theatre. [*London,* 1706.] *s. sh.* fol. **H. 1601. (241.)**

In the Feilds in Frost and Snows. Song. *See* KINGDOM OF THE BIRDS.

In the Fields, when to Phœbe, one sweet Summer's day. *Collin and Phœbe's Cuckoo.* A new...Song written by Mr. Collins and Sung by him...in his celebrated Evening Brush. *Longman and Broderip : London,* [1797?] fol. **G. 367. (1.)**

IN. In the good Ship Revenge. Song. *See* SANDERSON (J.)

In the lonely Vale of Streams. [Glee.] *See* CALLCOTT (J. W.)

In the merry month of May. Glee. *See* COOKE (B.)

In the midst of Life we are in death. Anthem. *See* SIMPSON (H. P.)

In the morn as I walk thro' the Mead. Song. *See* PEILE (I.)

[Another setting.] In the Morn as I walk'd thro' the mead. *Rural Felicity.* A favorite New Song. *P. H[odgson : London,* 1775?] *s. sh.* fol. **G. 309. (142.)**

In the pleasant Month of May. *An old Pastoral Song.* The words by...Tom D'Urfey, *etc.* [Music by J. Barrett.] [*London,* 1772.] *s. sh.* 4°. **159. n. 4.** *The London Magazine, April,* 1772.

In the pleasant Month of May. Song. *See* BARRETT (J.) *Organist.*

In the prattling hours of Youth. Song. *See* ARNOLD (S.) [*Summer Amusement.*]

In the year fifty-nine. Song. *See* HUDSON (R.) [*The Volunteer Returned.*]

In thee each Joy. [Duet.] Sung by Mr. Kelly and Mrs. Crouch. *J. Bland : [London,* 1790?] fol. **H. 1994. d. (36.)**

[Another edition.] In thee each Joy. A Duett, *etc.* *Preston & Son : London,* [1795?] fol. **G. 806. c. (3.)**

In these troublesome times when each mortal complains. *Dorchester Beer.* A Drinking Song. [*London,* 1778?] *s. sh.* fol. **I. 530. (79.)**

In this I fear my latest Breath. [Song.] *See* ATHRIDATES.

In this shady blest Retreat. [Song, by J. C. Bach.] Sung by Mrs. Weichsell at Vauxhall. *R. Falkener : London,* [1775?] fol. **H. 1994. a. (105.)**

In this shady blest Retreat. [Song.] *See* BACH (J. C.)

In troth Friend Harry. *Joy to the Protestants or the Revolution Compleated.* [Song.] [*London,* 1716.] *s. sh.* fol. **H. 1601. (234.)**

In vain Corinna I pursue. Song. *See* GENTLEMAN.

In vain, dear Chloe, you strive to conceal. *To a Lady who endeavour'd to conceal her love.* [Song.] [*London,* 1775?] *s. sh.* fol. **G. 309. (137.)**

In vain does dewy Morn disclose. Duettino. *See* RAUZZINI (V.)

In vain fond youth thy tears give o'er. *The Reply.* [Song.] Sung by Mrs. Hooper. [*London,* 1759.] *s. sh.* 8°. **P.P. 5439. ab.** *New Universal Magazine, May,* 1759.

IN. In vain I ev'ry Art essay. [Song.] *See* Love in a Village.

In vain I hope to find relief. Song. *See* Wilford (J.) [*The Libertine.*]

In vain I seek to calm to rest. Song. *See* Fisher (J. A.)

In vain I strive my flame to hide. Song. *See* Hall (H.)

In vain I try my ev'ry art. Song. *See* Chaplet.

In vain, in vain, fond Shepherd is thy Suit. [Song.] *Sung by Mrs. Redding.* [*London*, 1710?] *s. sh.* fol. **G. 309. (80.)**

In vain Philander at my Feet. Song. *See* Boyce (W.)

In vain the fleeting Clouds we chide. *Tempus fugit.* A new Song, the words by a Gentleman. [*London*, 1755.] 8°. **157. l. 17.**

The London Magazine, 1755, *p.* 36.

In vain the Force of female Arms. [Song.] *See* Greene (M.)

In vain the purple Violet blows. *The Disappointment.* [Song.] C[*harles and*] S[*amuel*] T[*hompson*: *London*, 1770?] *s. sh.* fol. **G. 309. (154.)**

In vain to keep my heart you strive. *A New Song:* Sung by Mr. Tenducci at Ranelagh. [*London*, 1763.] 8°. **P.P. 5438. z.**

The Universal Magazine, Vol. XXXIII., *p.* 261.

In vain we fill the Sparkling Bowl. Song. *See* Schroeder (H. B.)

In vain you bid your Captive live. [Song.] *See* Padlock.

In vain you tell your parting Lover. *The Unhappy Swain.* [Song, words by M. Prior.] *P.*: [*London*, 1730?] *s. sh.* fol. **G. 309. (23.)**

[Another setting.] In vain you tell your parting Lover. Ballad. *See* Corri (D.) The New Tender Lover.

[Another setting.] In vain you tell your parting lover. [Song.] *See* Jackson (W.) *of Exeter.* [12 *Songs. Op.* 1. *No.* 5.]

[Another setting.] In vain you tell your parting Lover. Song. *See* Lidel (A.)

In various shapes I've oft been known. *The Chimney Sweeper.* [Song.] . . . The words by Mr. Mozeen. [*London*, 1770?] *s. sh.* fol. **H. 1994. (37.)**

In yonder Shade. Glee. *See* Cook (J.)

In yonder Vale. Song. *See* Hoffmann (J.) *Miss.*

In yonder Wilds. Canzonett. *See* Wilkins (J.)

INAMORATA. The Inamorata. [Song.] *See* Is. Is Cleora then my own. [1745?] fol. **G. 316. e. (24.)**

INCOGNITA PERSEGUITATA. L' Incognita Perseguitata. [Opera Buffa.] *See* Anfossi (P.)

INCONNU. Nouveau Prologue, et nouveaux Divertissemens pour la comédie de l'Inconnu; représentés pour la première fois le 20 Août 1703. [By F. C. Dancourt, with music by J. C. Gillier.] [*Paris*, 1760.] 12°. **241. c. 8.**

Part of 'Les Œuvres de Théatre de M. D'Ancourt,' tom. 8.

INCONNUE PERSÉCUTÉE. L'Inconnue Persécutée. Comédie-Opéra. *See* Anfossi (P.) [*L'Incognita Perseguitata.*]

INCONSTANCE. L'Inconstance. Cantatille. *See* Lemaire (L.)

L'Inconstance justifiée. [Song.] *See* Chère. Chereet tendre amour, *etc.* [1785?] 8°. **B. 362. f. (31.)**

INCONSTANCY. Inconstancy. [Song.] *See* Beneath. Beneath this grove, *etc.* [1768.] 8°. **158. l. 13.**

Inconstancy. Song. *See* Beneath. Beneath this grove, *etc.* [1768.] 8°. **P.P. 5438. z.**

Inconstancy in Woman. [Song.] *See* I. I am confirm'd a Woman can, *etc.* [1710?] *s. sh.* fol. **G. 309. (69.)**

INCONSTANT. The Inconstant. [Song, begins: 'Young Damon with seducing Art.'] *See* Arne (T. A.)

The Inconstant. [Song.] *See* Fair. Fair, and soft, and gay, *etc.* [1730?] *s. sh.* fol. **G. 307. (182.)**

The Inconstant. [Song.] *See* Fair. Fair and soft and gay, *etc.* [1738.] 8°. **249. c. 8.**

The Inconstant. Song. [Begins: 'When first I sought your heart.'] *See* Jackson (G. K.)

The Inconstant. [Song, begins: 'As late at ruddy close of Day.'] *See* Jackson (Joseph)

L'Inconstant. [Song.] *See* Voulez. Voulez vous savoir, mes amis. [1780?] 8°. **B. 362. (75.)**

The Inconstant. [Song.] *See* When. When fading Beauty does decay, *etc.* [By J. F. Lampe.] [1730?] *s. sh.* fol. **G. 313. (150.)**

The Inconstant. Song. *See* When. When first I Celia's face beheld, *etc.* [1767.] 8°. **P.P. 5438. z.**

The Inconstant Fair One. [Song.] *See* How. How can you lovely Nancy, *etc.* [1740?] *s. sh.* fol. **G. 308. (55.)**

The Inconstant Fair One. [Song.] *See* How. How can you lovely Nancy, *etc.* [1757.] *s. sh.* 8°. **P.P. 5439. ab.**

INCONSTANT. Inconstant Flora. Song. *See* SIGHS. Sighs and Storms invade my Breast. [1715?] *s. sh.* fol.
G. 316. g. (56.)

L'inconstant papillon sur l'aile des Zéphirs. *Chanson.* [*Paris,*] 1760. *s. sh.* 8°.
297. d. 21.

Mercure de France, Jan., 1760.

The Inconstant Swain. [Song.] *See* STANLEY (J.)

The Inconstant's Reward. [Song.] *See* DUPUIS (T. S.)

INCONSTANT RAMENÉ. L'Inconstant ramené, Comédie, en un Acte. [By P. F. Cantien de Baugin. With the Music of the concluding Vaudeville.] *Chez les Libraires : Paris*, 1781. 8°.
11738. a. 31. (2.)

INCOSTANZA DELUSA. The Favourite Songs in the Opera call'd L' Inconstanza Delusa. [Composed by Count S^t^ Germain and G. F. Brivio.] *Printed for I. Walsh : London*, [1745.] fol.
G. 193. (1.)

INCREDULOUS. The Incredulous Maid. [Song.] *See* LAIKEN ( )

INCURIOUS. The Incurious. Song. *See* GIVE. Give me but a Wife, *etc.* [1756.] 8°. **158. l. 1.**

The Incurious. [Song.] *See* GIVE. Give me but a Wife, *etc.* [1756.] 8°.
250. c. 3.

The Incurious. [Song.] *See* GIVE. Give me but a Wife, *etc.* [1756.] *s. sh.* 8°.
P.P. 5439. ab.

The Incurious. [Song.] *See* GIVE. Give me but a Wife. [1756.] *s. sh.* fol.
G. 303. (60.)

INDEED. Indeed, my Dear, in vain you strive. Song. *See* TENDUCCI (G. F.) [*Six New English Songs. No.* 6.]

INDES DANSANTES. Les Indes Dansantes, Parodie [by C. S. Favart] des Indes Galantes [by Fuzelier and Rameau] . . . avec les airs notés. *Chez la V. Delormel & Fils : Paris*, 1751. 8°.
163. e. 27.

INDES GALANTES. Les Indes Galantes. Ballet. *See* RAMEAU (J. P.)

INDIA (SIGISMONDO D') Noui Concentus Ecclesiastici Binis Ternis Vocibus concinendi, *etc.* Bassus. (Basso Continuo delli Concerti Ecclesiastici a Doi & Tre Voci.) 2 pts. *Apud Angelum Gardanum* (*Appresso Angelo Gardano, & Fratelli*) *: Venetiis*, 1610. 4°. **D. 182. d.**

Di Sigismondo d' India. . . Il Primo Libro de Madrigali a V. Voci. Basso. (Quinto.) 2 pts. *Appresso Agostino Tradate : Milano*, 1606. 4°. **D. 182. e.**

INDIA. Libro Primo de Madrigali a Cinque Voci. . . Nouamente Ristampato. Basso.

App[r]esso Angelo Gardano, & Fratelli : Venetia, 1610. 4°. **D. 182. a.**

Libro Secondo de Madrigali a Cinque Voci . . . Nouamente Composti, *etc.* Basso.

Appresso Angelo Gardano, & Fratelli : Venetia, 1611. 4°. **D. 182. b.**

Di Sigismondo d' India Il Terzo Libro de Madrigali a Cinque Voci. Con il suo Basso continuo da Sonar con diuersi instromenti da corpo à beneplacito ; ma necessariamente per gli otto vltimi. Nouamente stampati. Basso. (Basso Continuo.) 2 pts. *Appresso Bartholomeo Magni. Stampa del Gardano : Venetia*, 1615. 4°.
D. 182. c.

Villanelle alla Napolitana a Tre Voci. . . Libro Primo. Nouamente Stampato. Canto I. (Canto II.) (Basso.) 3 pts.

Appresso Angelo Gardano, & Fratelli : Venetia, 1610. 4°. **D. 182.**

Libro Secondo delle Villanelle alla Napolitana a 3. 4. & 5. voci. . . Nouamente composte & date in Luce. Basso.

Appresso l'Herede di Angelo Gardano : Venetia, 1612. 4°. **D. 182. f.**

INDIAN. The Indian Death song. *See* DIBDIN (C.) [*The Wags.*]

The Indian's Complaint in Captivity. [Song.] *See* PARKE (W. T.)

INDIAN QUEEN. You twice ten hundred Deities. *The Conjurer's Song*, in the Third Act of the Indian Queen [by H. Purcell.] [*London*, 1720?] fol.
G. 315. (2.)

[Another copy.] [*London*, 1720?] fol.
G. 315. (69.)

The first page only.

The Indian Queen. Opera. *See* PURCELL (H.)

INDIFFÉRENCE. L'Indifférence. Cantatille. *See* LEMAIRE (L.)

Indifference excused. [Song.] *See* LOVE. Love when 'tis true needs not the aid. [1730?] *s. sh.* fol. **G. 305. (151.)**

INDIFFERENT. The Indifferent Lover. [Song.] *See* FOR. For Iris I sigh, *etc.* [1690.] *s. sh.* fol. **Case 39. k. 6. (48.)**

INDISCRETION. I rise with the Morn, a Favorite Ballad as sung by Mrs. Jordan in the New Comedy of Indiscretion, [words by P. Hoare,] . . . the Music by a Lady of Fashion. *J. Longman, Clementi & Compy. : London*, [1800.] fol.
G. 249. (44.)

INDULGENT. Indulgent God, whose bounteous Care. [Sacred Song.] *See* STUBLEY (S.)

INDULGENT. The Indulgent Shepherd. [Song.] *See* Davis (T.)

INES DE CASTRO. Ines de Castro. Opera. *See* Bianchi (F.)

INEXORABLE. The Inexorable. [Song.] *See* She. She whom above myself I prize, *etc.* 1740. *s. sh.* fol. **G. 315. (73.)**

INFANCY. Infancy. Song. *See* Arne (T. A.) [*Artaxerxes. In Infancy our hopes and fears.*]

INFANTE DE ZAMORA. L'Infante de Zamora. Opéra Comique. *See* Paisiello (G.) [*La Frascatana.*]

INFELICE. Infelice in van m' affanno. [Air.] *See* Bach (J. C.)

Infelice in van mi lagno. Scene and Rondo. *See* Bach (J. C.)

Infelice prigioniero. [Song.] *See* Idaspe.

Infelice sventurata. Rondo. *See* Sarti (G.)

INFIDÈLE. Infidelle à son triste Époux. *Le Triomphe de la Beauté* ou Vénus Pélerine. Parodie de l'Amour Quêteur. *Chez Bignon:* [*Paris*, 1780?] 8°. **B. 362. e. (63.)**

Infidelle a son triste Époux. *Vénus Pélerine.* [Song.] [*Paris*, 1770?] 8°. **B. 362. (220.)**

INFORTUNÉS. Les Infortunés Amours de Cominge. Romance. *See* Fuyez. Fuyez mortels faux et parjures, *etc.* 1752. *s. sh.* 4°. **298. c. 8.**

Les Infortunés Amours de Gabrielle de Vergi, et de Raoul de Coucy. Romance. *See* Hélas. Hélas! qui pourra jamais croire. 1752. *s. sh.* 4°. **298. c. 9.**

INGANNO FEDELE. L' Inganno Fedele. Opera. *See* Keiser (R.)

INGEGNERI (Marco Antonio) Liber Secundus Hymnorum, Quattuor Vocibus ...Nunc primum in lucem editus. Cantus. (Altus.) (Tenor.) (Bassus.) 4 pts. *Apud Ricciardum Amadinum: Venetiis*, 1606. 4°. **D. 92. a.**

Di Marc' Antonio Ingegneri Il Primo Libro de Madrigali a Quatro Voci, Nouuamente...Ristampati. Tenore. *Appresso Angelo Gardano: Venetia*, 1578. *obl.* 4°. **A. 238. b.**

Il Secondo Libro de' Madrigali di Marc' Antonio Ingegnieri a Quattro voci, con due Arie di canzon Francese per sonare... Tenore. *Appresso Angelo Gardano: Venetia*, 1579. *obl.* 4°. **A. 238. c.**

Il Quarto Libro de Madrigali a Cinque Voci di Marc' Antonio Inzegneri; Nouamente composti, & dati in luce. Canto. (Alto.) (Tenore.) (Basso.) (Quinto.) 5 pts. *Appresso Angelo Gardano: Venetia*, 1584. *obl.* 4°. **A. 238. d.**

INGEGNERI (Marco Antonio) Sacrarum Cantionum cum Quatuor Vocibus... Liber Primus. Bassus. *Apud Angelum Gardanum: Venetiis*, 1586. *obl.* 4°. **A. 238.**

Sacrarum Cantionum cum Quinq; Vocibus...Liber Primus. Cantus. (Altus.) (Tenor.) (Bassus.) (Quintus.) 5 pts. *Apud Angelum Gardanum: Venetiis*, 1576. *obl.* 4°. **A. 238. a**

INGEGNIERI (Tommaso Antonio) Psalmi Vespertini pro totius anni fæstivitatibus, duplici Choro concinendi, *etc.* Cantus (Altus) (Tenor) (Bassus) Primi (Secundi) Chori. (Organum Primum (Secundum).) 10 pts. *Typis Fratrum Peri: Bononiæ*, 1719. 4°. **D. 92.**

INGENUOUS. The Ingenuous Lover. [Song.] *See* Stubley (S.)

INGIGNERIUS (Marcus Antonius) *See* Ingegneri.

INGRAM (William) Unbounded Ambition thou turbulent Maid. *A New Song*, set to Music in Two Parts, *etc.* [*London*, 1762.] 8°. **P.P. 5441.**
Royal Magazine, Vol. VI., p. 305.

Unbounded Ambition. *A New Song*, set to Music in Two Parts, *etc.* [*London*, 1762.] 8°. **P.P. 5140.**
The Lady's Magazine, Vol. IV., p. 33.

INGRAT. Un ingrat m'abandonne. Ariette. *See* Sarrazin ( )

INGRATITUDE. Ingratitude's crime worse than Witchcraft is nam'd. *Prejudice.* [Song.] The Words by G. A. Stevens. *P. H[odgson: London*, 1780?] *s. sh.* fol. **G. 309. (155.)**

INGRATITUDINE PUNITA. [Songs in L' Ingratitudine Punita. A Pasticcio, by Hasse, Lampugnani, Paganelli, Pasquali and Pergolesi. Full Score.] *See* Delizie. Le Delizie dell' Opere, *etc.* Vol. 5. [1776.] fol. **G. 159.**

INIGO JONES. Inigo Jones. [Song.] *See* Twiss ( )

INKLE AND YARICO. Ah will no change of clime. [An adaptation of 'Nel cor più non mi sento,' from G. Paisiello's 'La Molinara.'] Introduced by Mrs. Billington in Inckle & Yarico, with an Accompaniment for the Harp or Piano Forte. *J. Lee: Dublin*, [1795?] fol. **G. 383. h. (55.)**

Inkle and Yarico. Comic Opera. *See* Arnold (S.)

INNOCENCE. Innocence. Song. *See* Williams (C.)

L'Innocence est de retour. Ronde. *See* Gossec (F. J.)

INNOCENCE. L'Innocence Reconnue. [Song, begins: 'Laissez-là ces méchantes ames.'] *See* DEVIENNE (F.)

L'Innocence Reconnue. [Song.] *See* VOUS. Vous dont l'âme est sensible, *etc.* [1780?] 8°. **B. 362. (152.)**

INNOCENT. The Innocent Fair. [Song.] *See* WHEN. When round yon verdant Hill and plain. [1770?] *s. sh.* fol. **G. 313. (158.)**

INNOCENTS. Les Innocens. [Song.] *See* HOMME. L'homme qui n'est pas bête, *etc.* [1790?] 8°. **B. 362. a. (148.)**

INO. Ino. Cantate. *See* BACH (J. C. F.)

Ino. Ein musikalisches Drama. *See* REICHARDT (J. F.)

INSANÆ. Insanæ et vanæ curæ. Motette. *See* HAYDN (F. G.) [*Il Ritorno di Tobia. Svanisce in un momento.*]

INSENSIBLE. The Insensible. [Song.] *See* HUDSON (R.)

The Insensible Mistress. [Song.] *See* GOUGE ( )

INSPIRÉ. Inspiré par son humeur noire. Air. *See* TISSIER ( )

INSPIRE. Inspire us genius of the Day. *A Song for* 3 *Voices* sung on the Queen's Birth Day by Mr. Elford, Mr. Cook, and Mr. Damaseen. [*London*, 1710?] fol. **H. 1994. a. (113.)**

INSPIRED. Inspir'd with Venus' Sweet Alarms. *The Amorous Youth.* A New Song. [*London*, 1705?] *s. sh.* fol. **G. 309. (83.)**

INSTITUTION OF THE GARTER. The Institution of the Garter. [Opera.] *See* DIBDIN (C.)

INSTRUCTION. Instruction for the Fair. Song. *See* YE. Ye Fair, possess'd of ev'ry Charm, *etc.* [1761.] 8°. **158. l. 6.**

Complete Instruction for the Guitar, containing the most usefull directions & Examples . . . to which is added a Choice Collection of Favorite Airs, Minuets, Marches, Songs, *etc.* *J. Preston: London*, [1780?] *obl.* 4°. **a. 76. (1.)**

The composers named in this work are: Martini, Morelli, and Giordani.

INSTRUCTIONS. Compleat Instructions for the German Flute . . . carefully corrected by the most eminent masters, to which is added, a favourite Collection of Minuets, Marches, Song Tunes, & Duetts, *etc.* *Straight and Skillern: London:* [1770?] *obl.* 4°. **50.**

INSTRUCTIONS. New Instructions for the German Flute...To which is added a favorite Collection of Minuets, Marches, Song Tunes, Duets, &c. Also the method of double Tongueing, and a...description of the German Flute . . . Invented by Mr. Tacet. *Longman & Broderip: London*, [1775?] *obl.* 8°. **b. 400. d. (2.)**

New Instructions for the German-Flute . . . to which is added a favorite Collection of Minuets, Marches, Song Tunes, Duets, &c. Also the method of double Tongueing and a . . . description of a new invented German Flute . . . such as play'd on by . . . Florio and Tacet. *Preston & Son: London*, [1790?] *obl.* 8°. **a. 243.**

Compleat Instructions for the Guitar, containing the most modern directions with proper Examples . . . Corrected by the most eminent Masters. To which is added a Collection of favourite Minuets, Marches, Songs, &c. *Longman and Broderip: London*, [1780?] *obl.* 4°. **b. 160. c. (1.)**

The composers named in this work are: Morelli, Felton and Handel.

New and Complete Instructions for the Hautboy...To which is added a favorite collection of Airs, Marches, Minuets, Duets &c. Also the favorite Rondo, performed at Vauxhall by Mr. Fischer. *Preston: London*, [1790?] *obl.* 4°. **b. 160. c. (3.)**

New Instructions for Playing the Harpsichord, Piano-Forte or Spinnet...Also concise Rules for playing Thorough Bass, To which is added a Collection of Choice Lessons...&c. by the most Eminent Masters, *etc.* *A. Bland: London*, [1790?] *obl.* 4°. **b. 24.**

The composers named in this work are: Handel, Burton and Fischer.

[Another edition.] New Instructions for Playing the Harpsichord, Piano Forte, or Organ...Also concise Rules for playing Thorough Bass, *etc.* *J. Dale: London*, [1795?] *obl.* 4°. **b. 110. (2.)**

New Instructions for the Violoncello... To which is added a favorite Collection of Songs, Minuets, Marches, & Duetts... selected and adapted...by a Celebrated Performer. *Printed for Cahusac & Sons: London*, [1795?] *obl.* 4°. **b. 102. (2.)**

The composers names are Pleyel, Purcell, Dibdin, Handel, Lampe and Arne.

INTAVOLATURA. Intauolatura di Chitarra, e Chitarriglia, con le più necessarie, e facili Suonate à chi si diletta di tal Professione. Hauute da duo Eccellenti Professori, *etc.* [With a Dedication signed Carlo Calvi.] *Per Giacomo Monti: Bologna*, 1646. *obl.* 4°. **K. 4. b. 5.**

INTÉRIEUR D'UN MÉNAGE RÉPUBLICAIN. Avec ma bonne tous les jours. [Song.] *L'Intérieur d'un Ménage Républicain.* [Opéra Comique, written by A. M. J. Chastenet de Puységur.] Avec Accomp^{t} de Guitarre. Air: Colin disait à Lise un jour. *Chez Imbault: Paris*, [1794.] 8°. **B. 362. d. (11*.)**

Désirant l'absolution. [Song.] *L'Intérieur d'un Ménage Républicain.* [Opéra Comique, written by A. M. J. Chastenet de Puységur.] Avec Accomp^{t} de Guitarre. Air: Ah de quel souvenir affreux. *Chez Imbault: Paris*, [1794.] 8°. **B. 362. d. (11.)**

J'ai parcouru quelques instants. [Song.] *L'Intérieur d'un Ménage Républicain.* [Opéra Comique, written by A. M. J. Chastenet de Puységur.] Air: Chacun avec moi l'avouera [by N. Dalayrac]. *Chez Imbault: Paris*, [1794.] 8°. **B. 362. a. (24.)**

J'avois dans ma profession. *Vaudeville* de l'Intérieur d'un Ménage Républicain. [Opéra Comique, written by A. M. J. Chastenet de Puységur.] *Chez Imbault: [Paris*, 1794.] 8°. **B. 362. a. (48.)**

INTERLUDE. A new interlude and a mery of the nature of the iiij. elements declarynge many proper poynts of phylosophy naturall, and of dyuers straunge landys, and of dyuers straunge effects & causis, *etc.* FEW MS. NOTES. B. L. [*J. Gough? London*, 1539?] 8°. **C. 39. b. 17.**

Without pagination. Imperfect, wanting sig. D, and all after sig. E. On sig. E 5–5 is a three-part song 'Tyme to pas with goodly sport.'

INTRIGUING CHAMBERMAID. The Intriguing Chambermaid. A Comedy of Two Acts...Taken from the French ot Reguard, by H. Fielding, *etc.* [With the tunes of the songs.] *Printed for J. Watts: London*, 1750. 8°. **11777. e. 52.**

INTRODUCTION. The Introduction of the Bowl. Catch. *See* SEE. See see, my Boys, *etc.* [1775.] *s. sh.* 4°. **159. n. 7.**

An Easy Introduction to Playing the Piano Forte, *etc.* *E. Riley: London*, [1800?] fol. **g. 272. i. (10.)**

A Short...Introduction to Psalmody: with a Collection of Plain Psalm-Tunes . . . Designed for the Use of a Society of Protestant Dissenters. *London*, 1772. 8°. **A. 620. y.**

An Introduction to Singing. *See* PRELLEUR (P.) [*The Modern Musick-Master. Part I.*]

INUTILITÉ. L'Inutilité des Prêtres. [Song.] *See* VA. Va, va mon père, *&c.* [1795?] 8°. **B. 362. (85.)**

INVASION. The Invasion. [Song.] *See* DIBDIN (C.) [*King and Queen.*]

INVITATION. The Invitation. [Song, begins: 'Come Belinda.'] *See* CLARKE (Jasper)

The Invitation. Song. *See* COME. Come dear Amanda quit the town, *etc.* [By S. Howard.] [1744.] 8°. **249. c. 14.**

The Invitation. Song. *See* COME. Come, ye party jangling Swains, *etc.* [1766.] 8°. **P.P. 5438. z.**

The Invitation. [Song.] *See* COME. Come, ye party jangling swains, *etc.* [1766.] 8°. **P.P. 5441.**

The Invitation. [Song.] *See* COME. Come ye Party jangling Swains, *etc.* [1766?] *s. sh.* fol. **G. 316. (41.)**

The Invitation. [Song, begins: "For whom the smiles of fortune bless."] *See* DAVIES (R.)

The Invitation. [Song.] *See* HITHER. Hither haste ye Nymphs and Swains. [1778.] *s. sh.* fol. **G. 308. (126.)**

The Invitation. [Song, begins: 'The earth is cloath'd.'] *See* HUDSON (R.)

The Invitation. [Song, begins: "Come, Cælia, come."] *See* MOZE (J. H.)

The Invitation. [Song, begins: 'Come, dear Amanda, quit the Town.'] *See* OSWALD (J.)

The Invitation. [Song, begins: 'Come Laura, and meet.'] *See* POTTER (J.)

The Invitation. Song. *See* SEE. See Phillis yonder bow'r. [1758.] 8°. **P.P. 5438.**

An Invitation to a Robin Red Breast. [Song.] *See* SANDFORD (J.)

An Invitation to Celia. Song. *See* COME. Come, Celia, view the ruddy Morn, *etc.* [1766.] 8°. **P.P. 5438. z.**

The Invitation to Delia. [Song.] *See* COME. Come lovely Delia, speed thy way. [1775?] *s. sh.* fol. **G. 307. (90.)**

Invitation to Joy. [Song, words] By Hölty. *See* SAY. Say, who would mope in joyless Plight, *etc.* [1800.] *s. sh. obl.* 4°. **266. l. 30.**

An Invitation to Pleasure. Song. *See* PLEASURE. Pleasure, Goddess all divine. [1770?] *s. sh.* fol. **H. 1994. a. (74.)**

INVOCATION. The Invocation. Song [begins: 'Ye Fates who o'er our Lives']. *See* ADAMS (J. B.) [*A Collection of Songs. No.* 5.]

The Invocation. [Song, begins: 'God of sleep.'] *See* HUDSON (R.)

Invocation à l'Amour. Musette. *See* DES*****.

Invocation to Friendship and Harmony. Glee. *See* COOKE (R.)

An Invocation to Health and Wisdom. Song. See COME. Come roseate health. [1780?] *s. sh.* fol. **G. 307. (86.)**

INVOCATION. The Invocation to Neptune. [Song.] *See* BOYCE (W.)

Invocation to the Nightingale. [Song.] *See* ADAMS (J. B.) A New Air, *etc.* No. 5.

Invocation to the Sun. [Song.] *See* HUDSON (R.)

IO Io, Io, Io, Io. *Epithalamia Martini Lutheri Vuittenbergensis*, Ioannis Hessi Vratislauiensis, ac id genus nuptiatorum. [Satirical verses by J. Dobneck [Cochlæus], with music in four parts.] [1530?] 4°. **1070. e. 9.**

Io non era. Rondo. *See* STORACE (S. [*Le Nozze di Dorina.*]

Io parto mio bene. [Song.] *See* SUESSMAYER (F. X.)

Io transform'd into a Cow. [Song.] *See* YE. Ye beauteous Maidens all draw near. [1710?] *s. sh.* fol. **G. 305. (257.)**

Io! triumphe! [Song.] *See* PITMAN (A.)

Io Victoria. [Song.] *See* FINGER (G.)

Io voglio a Napoli. Song. *See* CIMAROSA (D.) [*La Locandiera.*]

IPERMESTRA. The Favourite Songs in the Opera call'd Ipermestra. [A Pasticcio. Full Score.] *Printed for I. Walsh: London*, [1755?] fol. **H. 348. e. (2.)**
By Hasse and Lampugnani.

IPHIGÉNIE EN AULIDE. Iphigénie en Aulide. Tragédie Opéra. *See* GLUCK (C. W. von)

IPHIGÉNIE EN TAURIDE. Les Dieux appaisent leurs courroux. *Trio de Iphigenie.* [By C. W. von Gluck.] *Chez la Cy^ne Lebeau:* [*Paris*, 1795?] 8°. **B. 362. e. (24.)**

O toi qui prolongeas mes Jours. [Air.] *D'Iphigénie en Tauride.* [By C. W. von Gluck.] [*Paris*, 1780?] 8°. **B. 362. i. (30.)**

Iphigénie en Tauride. Tragédie. *See* DESMARETS (H.) and CAMPRA (A.)

Iphigénie en Tauride. Tragédie. *See* GLUCK (C. W. von)

Iphigénie en Tauride. Tragédie Lyrique. *See* PICCINI (N.)

IRCO. Irco dell' Erebo. Duett. *See* ZINGARI IN FIERA.

IRIS. Iris. [Song.] *See* IF. If the sweet name of love, *etc.* 1760. 8°. **P.P. 5441.**

Iris beware when Strephon pursues you. Song. *See* LEVERIDGE (R.)

Iris, dans ce repas. *Chanson. Gravé par M^r Charpentié. Imprimé par Tournelle:* [*Paris,*] 1759. *s. sh.* 8°. **297. d. 19.**
Mercure de France, July, 1759.

Iris estoit toujours cruelle. *Air à boire.* [*Paris,*] 1725. *s. sh.* 4° **279. a. 14.**
Mercure de France, June, 1725.

IRIS. Iris, je vous donne mon cœur. *Chanson. Gravé par M^elle Labassée:* [*Paris*, 1757.] *s. sh.* 8°. **297. h. 31.**
Choix des Anciens Mercures, Tom. VII., p. 132.

IRISH. The Irish Disappointment. [Song.] *See* ONCE. Once I lov'd a Lady. [1710?] *s. sh.* fol. **I. 530. (123.)**

The Irish Drummer. [Song.] *See* DIBDIN (C.) [*Tom Wilkins.*]

The Irish Girl. [Song.] *See* ABROAD. Abroad as I was walking, *etc.* [1730?] *s. sh.* fol. **G. 306. (133.)**

The Irish Howl. [Song.] *See* REMEMBER. Remember Damon you did tell. [1740?] *s. sh.* fol. **G. 316. e. (121.)**

The Irish Jig. [Song.] *See* ONE. One Night in my Ramble, *etc.* [1710?] *s. sh.* fol. **H. 1601. (331.)**

Irish Lassie. [Song.] *See* DAVIES (R.)

The Irish Lover's Morning Walk. [Song.] *See* LITTLE. Little Dermot one Morn, *etc.* [1780?] *s. sh.* fol. **G. 310. (55.)**

The Irish Newsman. [Song.] *See* YOU. You may sing of your Waggoners, *etc.* [1795?] fol. **H. 2818. f. (18.)**

The Irish Volunteers. [Song.] *See* WORLD. The World in each age of some Patriot has spoke. [1780?] fol. **G. 312. (243.)**

The Irish Wake. [Song.] *See* DIBDIN (C.) [*The Will of the Wisp.*]

The Irish Wedding. [Song, begins: 'Sure won't ye hear what roaring cheer.'] *See* DIBDIN (C.) [*The General Election.*]

The Irish Wedding. [Song.] *See* NOW. Now come ye Jolly Lads be gay. [1780?] *s. sh.* fol. **G. 310. (139.)**

IRISH TUNES. [28 New Irish Tunes of the Musical Society, Dublin. 1796.] *T. Straight:* [*London*, 1796.] fol. **g. 138. (2.)**
The title is in manuscript.

IRON CHEST. Overture [to the] Iron Chest. [By S. Storace.] *J. Dale: London*, [1796.] *obl.* fol. **e. 104. (15.)**

The Iron Chest. Opera. *See* STORACE (S.)

IROQUOIS AIRS. Airs Iroquois. [*Paris*, 1754.] *s. sh. obl.* 4°. **267. a. 1**
Journal Etranger, May, 1754.

IRRESOLUTE. The Irresolute Lover. [Song.] *See* D., R.

IRWICH ( ) *See* SHIELD (W.) The Prophet. An Opera...Composed by [or rather, selected from the works of]... Irwich, *etc.* [1788.] *obl.* fol. **E. 108. a. (2.)**

IS. Is Cleora then my own. *The Inamorata.* [Song.] [*London*, 1745?] fol. **G. 316. e. (24.)**

IS. Is Daphne, the pride of the plain. *Daphne and Corydon.* A Pastoral Ballad. [By R. Hudson.] *C[harles and] S[amuel] T[hompson] : London,* [1770?] *s. sh.* fol. **G. 309. (156.)**

Is there a charm, ye Pow'rs above. *The Power of Beauty.* [Song.] [*London,* 1735?] *s. sh.* fol. **G. 316. e. (32.)**

Is there a Wretch so stupid. *A Song.* The Words by Mr. Carey. [*London,* 1720?] *s. sh.* fol. **H. 1601. (249.)**

[Another edition,] Is there a Wretch so Stupid. *A New Song, etc.* [*London,* 1725?] *s. sh.* fol. **G. 309. (76.)**

ISAAC ( ) *Dancing Master.* The Britannia. [Dance.] Compos'd by Mr. Isaac. 1706. [*London,* 1706.] 4°. **785. k. 7. (3.)**

The Rigadoone. [Dance.] Compos'd by Mr. Isaac. [*London,* 1705?] 4°. **785. k. 7. (4.)**

The Rigadoon Royal. Mr. Isaac's New Dance made for Her Majesty's Birth Day 1711. Engraven in Characters & Figures ...Writ by Mr. de la Garde Dancing Master, *etc.* *Printed for I. Walsh & I. Hare :* [*London,* 1711.] 4°. **785. k. 7. (8.)**

This dance is followed by 'La Nouvelle Gaillarde,' by Mr. Pecour; 'The Friendship,' by Mr. Isaac and 'The Morris,'' by Mr. Isaac, all in manuscript.

The Saltarella. [Dance.] [*London,* 1710?] 4°. **785. k. 7. (11.)**

The steps of the dance only, without music.

The Union a New Dance compos'd by Mr. Isaac...Perform'd at Court on Her Majestie's Birthday, Febr ye 6th 1707 and writ down in characters by I. Weaver. [*London,* 1707.] 4°. **785. k. 7. (2.)**

Engraved by H. Hulsbergh.

See Favourite. The Favourite. A Chaconne, *etc.* (The Spanheim.) [2 Dances, by Mr. Isaac.] [1705?] 4°. **785. k. 7. (5.)**

See Pemberton (E.) An Essay for the further Improvement of Dancing...To which is added...A Chacone by Mr. Isaac, *etc.* 1711. 4°. and fol. **556. e. 16.**

See Richmond. The Richmond. (The Rondeau.) [2 Dances, by Mr. Isaac.] [1705?] 4°. **785. k. 7. (6.)**

ISAAC (Elias) The Black-Birds. A Cantata, *etc.* *J. Johnson, for the Author :* [*London,* 1765?] fol. **G. 295. (24.)**

[Another edition.] The Black-Birds, *etc.* *Longman and Broderip, for the Author : London,* [1780?] fol. **H. 1994. d. (37.)**

ISAAC (Heinrich) Primus Tomus. Tenor. Coralis Constantini, *etc.* (Tomus Secundus Choralis Constantini . . . continens partem primam Historiarum de sanctis, quæ diebus festis in templis canuntur, *etc.*) (Tenor Historiarum Choralis...Tertius Tomus. De Sanctis.) (Discantus (Altus) (Bassus) Dominicarum a Trinitate usque ad Adventum Domini.) (Discantus (Altus) (Bassus) Historiarum Choralis Henrici Isaac. Tomus Secundus (Tertius).) 3 Tom. 12 pts. *Hieronymus Formschneider : Nornbergae,* 1550(–1555). *obl.* 4°. **K. 3. c. 2.**

The full titles and imprints occur only in the Tenor parts. Tom. II is dated 'Norimbergae . . . sumptibus Georgij Willeri...1555.' Tom. III is undated.

[Another copy. Primus Tomus Coralis Constantini. Discantus (Altus) (Bassus).] 3 pts. **A. 240. a.**

Misse Henrici Izac. Charge de deul. Misericordias domini. Quant yay au cor. La Spagna. Cõme feme. 4 pts. *Impressum...per Octauianũ Petrutiu[s] : Venetijs,* 1506. *obl.* 4°. **K. 1. d. 7.**

The title-pages of the Tenor, Alto and Bass parts are lettered respectively T, A and B.

ISAAK (Henricus) *See* Isaac.

ISABELLA LEONARDA, *Superior of the College of St. Ursula, Novara.* Motetti a Voce Sola...Opera Duodecima, *etc.* *Nella Stampa de fratelli Camagni alla Rosa : Milano,* [1686.] 4°. **E. 1421.**

ISABELLE ET FERNAND. Isabelle et Fernand, ou l'Alcade de Zalamea; Comédie en Trois Actes, en vers, mêlés d'Ariettes. [By — Faur, music by S. Champein.] *Chez Prault : Paris,* 1784. 8°. **11738. e. 35. (4.)**

Gusman disait à sa bergère. [Song.] *D'Isabelle et Fernand.* [By S. Champein.] *Chez Frere :* [*Paris,* 1783.] 8°. **B. 362. h. (31.)**

[Another copy.] **B. 362. b. (189.)**

ISABELLE ET GERTRUDE. Isabelle et Gertrude. Comédie meslée d'Ariettes. *See* Blaise (A.)

ISABELLE ET ROSALVO. Cette fleur n'est plus dangéreuse. *Romance d'Isabelle et Rosalvo.* [Words by Patrat, music by C. J. F. Girard de Patrac.] *Chez Imbault : Paris,* [1787.] 8°. **B. 362. h. (32.)**

Femme qui chérit la sagesse. *Air d'Isabelle et Rosalvo.* [Words by Patrat, music by C. J. F. Girard de Patrac.] *Chez Imbault : Paris,* [1787.] 8°. **B. 362. (15.)**

ISIDORE. Isidore. [Song.] *See* Hook (J.)

ISIS. Isis. Tragédie. *See* LULLI (G. B.)

ISLAND. The Island. Song. *See* DADDY NEPTUNE. Daddy Neptune one Day, *etc.* [1797?] fol. **G. 368. (9.)**

ISLAND OF BEAUTY. The Island of Beauty. Cantata. *See* As. As Beauty's Goddess, from the Ocean sprung, *etc.* [By J. C. Pepusch.] [1712?] fol. **I. 530. (10.)**

ISLAND OF ST. MARGUERITE. The Island of St. Marguerite. Comic Opera. *See* SHAW (T.)

ISLANDERS. Orra no talk. [Song.] Sung by Mrs. Kennedy. In the Islanders [by C. Dibdin]. [*London*, 1780?] fol. **H. 1994. d. (38.)**

Poor Orra, a favourite Song in the Islanders, *etc.* [By C. Dibdin.] *John Lee: Dublin*, [1781?] *s. sh.* fol. **H. 1601. a. (5.)**

When Janko dear. [Song.] Sung . . . in the Islanders, *etc.* [By C. Dibdin.] *John Lee: Dublin*, [1781?] *s. sh.* fol. **H. 1601. a. (4.)**

ISMÈNE. Ismène, Pastorale en vers . . . Par M. l'Abbé Clary. [With the music of an Ariette.] *Chez F. J. Desoer: Liège*, 1781. 8°. **11738. a. 31. (3.)**

Ismène. Pastorale. *See* REBEL (F.) and FRANCŒUR (F.)

ISNARDI (PAOLO) Il Secondo Libro de Madrigali a Cinque Voci . . . Nouamente Compositi & dati in luce. Canto. (Alto.) (Tenore.) (Basso.) (Quinto.) 5 pts. *Appresso Angelo Gardano: Venetia*, 1577. *obl.* 4°. **A. 241. c.**

Missarum cum Quinque Vocibus Liber Secundus, *etc.* Cantus. (Altus.) (Tenor.) (Bassus.) (Quintus.) 5 pts. *Apud Angelum Gardanum: Venetijs*, 1581. *obl.* 4°. **A. 241. b.**

[Another copy.] **A. 241.**

Psalmi Omnes ad Vesperas per Totum Annum, una cum Tribus Magnificat, quorum unum tùm pari, tùm plena voce, ut libet cani potest . . . Quatuor Vocum. Cantus. (Altus.) 2 pts. *Apud Angelum Gardanum: Venetijs*, 1590. *obl.* 4°. **A. 241. a.**

Omnes ad Vesperas Psalmi, qui Falso. . . Bordonio concini possunt . . . Quatuor Vocibus. Tenor. *Apud Iacobum Vincentium, & Riciardum Amadinum, socios: Venetiis*, 1585. 4°. **D. 997.**

ISNARDUS (PAULUS) *See* ISNARDI.

ISOLA d'AMORE. L'Isola d'Amore. [Opera.] *See* SACCHINI (A. M. G.)

ISRAEL IN BABYLON. Israel in Babylon. Oratorio. *See* HAENDEL (G. F.)

ISRAEL IN EGYPT. Israel in Egypt. Oratorio. *See* HAENDEL (G. F.)

ISRAELITEN IN DER WUESTE. Die Israeliten in der Wüste. Oratorium. *See* BACH (C. P. E.)

ISSÉ. Issé. Pastorale héroique. *See* DESTOUCHES (A. C.)

ISSIPILE. Issipile. Opera. *See* ANFOSSI (P.)

Issipile. Opera. *See* COCCHI (G.)

ISUM (JOHN) In Praise of Punch. A Favorite Song for two Voices, *etc.* *Straight:* [*London*, 1780?] fol. **G. 312. (194.)**

Venus' song to Cupid on his departure, *etc.* *Cross:* [*London*, 1700?] fol. **G. 304. (138.)**

When Celia was learning. *A Catch for 3 Voices* the Words by Mr. A. Chocke, *etc.* [*London*, 1710?] *s. sh.* fol. **H. 1601. (480.)**

See MORLEY (W.) and ISUM (J.) A Collection of New Songs set to Musick by W. Morley and J. Isum, *etc.* [1710?] fol. **G. 117.**

IT. It is I believe. *The Virgin Unmasked.* A new Song. [*London*, 1763.] 8°. **P.P. 5438. z.**

The Universal Magazine, Vol. XXXIII., p. 100.

It is not Beauty I require. [Song.] *See* GENTLEMAN.

It is not that I love you less. Song. *See* COX (R.)

It is not the Charms of Beauty. *In Praise of Wine.* [Song.] To a New Favorite Gavott. *Printed for J. Tyther:* [*London*, 1750?] *s. sh.* fol. **H. 1994. (38.)**

It's he who's unaw'd by the sound of a Name. *The Man.* [Song.] The Words by G. A. Stevens. *P. H[odgson: London*, 1780?] *s. sh.* fol. **G. 309. (94.)**

It's Henry I love. Song. *See* LEIGH (Sir S. E.)

It was a Lordling's daughter. [Song.] *See* SHIELD (W.)

It was a Lover and his Lass. Glee. *See* STEVENS (R. J. S.)

It was a Winter's Evening. Song. *See* FURTADO (J.)

It was my Sad Mishap. *The Reform'd Rake.* [Song.] Sung by Mr. Platt at Sadler's Wells. [*London*, 1720?] *s. sh.* fol. **G. 309. (32.)**

[Another edition.] It was my sad Mishap. *The Reform'd Rake, etc.* [*London*, 1730?] *s. sh.* fol. **G. 316. e. (46.)**

It was one Eve in Summer Weather. Song. *See* HOOK (J.)

IT. It was Summer. *The Banks of the Dee.* A favorite Song. [Words by J. Tait, to a tune called Langolee.] [*London*, 1780?] *s. sh.* fol. **G. 309. (133.)**

[Another copy.] **H. 2818. (22).**

It was Summer. *The Banks of the Dee.* A favorite Song and Duet. [To the tune of 'Lango Lee.'] *J. Dale: London*, 1795?] fol. **G. 360. (57.)**

ITALIAN. Th' Italian Nymphs and Swains. *The Mock Song* sung by Mr. Roberts [in the Livery Rake, words by E. Phillips] at the Theatre Royall in Drury Lane. [*London*, 1733?] *s. sh.* fol. **G. 312. (88.)**

[Another edition.] Th' Italian Nymphs and Swains. *The Mock Song, etc.* [*London*, 1733?] *s. sh.* fol. **G. 316. f. (23.)**

[Another copy.] **G. 303. (90.)**

To fix a Woman's Mind. *A new Song set by an Italian.* [*London*, 1715?] *s. sh.* fol. **G. 316. g. (67.)**

ITALIAN CATCHES. Two Favorite Italian Catches. *Babb: [London*, 1780?] *s. sh.* fol. **G. 311. (15.)**

ITALIAN MONK. The Italian Monk. [Musical Drama.] *See* ARNOLD (S.)

IVANI (GIOVANNI BATTISTA.) Salmi di Terza à otto voci da Capella . . . Opera Seconda. Canto (Alto) (Tenore) (Basso) Primo Choro. 4 pts. *Appresso Francesco Magni detto Gardano: Venetia*, 1668. 4° **D. 107.**

IVEN (HANS) *See* ZACHOV (P.) and IVEN (H.) Klahre Andeutung, und wahre Anleitung zur Nachfolge Christi, . . . mit XXXVIII Andachts-Liedern und fast so viel neuen Melodeien [by P. Zachov and H. Iven] ausgezieret, *etc.* 1678. 8°. **I.X. Germ. 16. (1.)**

IVES (SIMON.) Come honest friends. *A Catch* for Three Voices, *etc.* [*London*, 1784.] *s. sh.* 4°. **P.P. 5141.**

The Lady's Magazine, Aug., 1784.

Now we're met, let's merry be. *A... Glee for Three Voices, etc.*

R[ichar]d B[rid]e: [London, 1780?] *s. sh.* fol. **G. 308. (32.)**

IVROGNE CORRIGÉ. L'Yvrogne Corrigé. Opéra-Comique. *See* LARUETTE (J. L.)

J * * * *. Du plus tendre lien. *Chanson.* A M. B * * * en lui offrant un Anneau. Les Paroles & la Musique sont de M. J * * * * [*Paris,*] 1764. *s. sh.* 8°. **298. d. 21.**

Mercure de France, Oct., 1764.

Quand pour te plaire, belle Hortense, *Chanson.* Paroles & Musique de M. J * * *. [*Paris,*] 1767. *s. sh.* 8°. **297. e. 12.**

Mercure de France, Nov., 1767.

J., CL. *See* BANISTER (J.) and LOW (T.) New Ayres and Dialogues, *etc.* [With a preface signed Cl. J.] 1678. 8°. **K. 2. a. 6.**

J., J. Aux Martyrs de la Patrie. *Hymne a J. J. Rousseau* par le C. Piis. Air: En amour c'est au village, de J[ean] J[acques Rousseau]. *Chez Imbault: Paris*, [1795?] 8°. **B. 362. d. (30.)**

J., M. S. S. Kancyonal Czeský, wjce nez osm Set a padesáte Pisni, Na wssecky přes celý Rok Slawnosti,...w sobě obsahugjcý ...Nynj w nowě...na světlo wydaný. [By M. S. S. J., i.e. Matěj Šteyer, Societatis Jesu.] *u Giřjho Czernocha: w Starém Městě Prazském*, 1683. 4°. **3433. f. 12.**

Imperfect, wanting one leaf of the Register, and the last leaf.

JACHET, *of Mantua* [JACHET COLLEBAUDI]. Iachet Musici . . . Motecta quatuor uocum nunc primum diligentissime Recognita Ac suo candori restituta Demptis quidem quibusdam quem ipsius Iachet non erant Additis uero multis quæ in alijs impressis non legebantur. Liber Primus. Cantus. (Altus.) (Excellentissimi Iachet...Mottecta nuperrime Suo nitori restituta et quam emendatissime typis iterum excusa, *etc.* Tenor. (Bassus).) 4 pts. *Apud Antonium Gardane: Venetijs*, 1545. *obl.* 4°. **A. 45.**

[Another copy. Altus. (Tenor.) (Bassus.)] 3 pts. **A. 45. c.**

Iachet Musici...Motecta Quinque Vocum Diligentissime Recognita, *etc.* Cantus. (Altus.) (Tenor.) (Bassus.) (Quintus.) 5 pts. *Apud Antonium Gardane: Venetijs*, 1553. *obl.* 4°. **A. 45. a.**

This collection also contains Motets by Giachet Berchem.

[Another copy. Cantus. (Tenor.) (Quintus.)] 3 pts. **A. 45. b.**

See GOMBERT (N.) Nicolai Gomberti... Pentaphthongos Harmonia . . . Additis

nunc eiusdem quoq; ipsius Gomberti, necnon Iachetti . . . Motettis . . . Liber Primus. 1541. *obl.* 4°. **A. 125.**

See MORALES (C.) [Excellentissimi Musici Moralis Hispani, Gomberti, ac Jacheti... Missae, *etc.*] [1540.] *obl.* 4°. **A. 296. d.**

See MOTETS. Motetta Trium Vocum ab Pluribus Authoribus Composita. Quorum nomina sunt Iachetus Gallicus, *etc.* 1543. *obl.* 4°. **K. 3. d. 7.**

See RORE (C. de) and JACHET, *of Mantua.* I Sacri et Santi Salmi di Dauid . . . in Canto Figurato. Composti da . . . Cipriano Rhore, e Iachet da Mantoa, *etc.* 1554. *obl.* 4°. **A. 70. p.**

JACK. Jack and Jill went up a Hill. [Glee.] *See* MADRIGALS. Two Favourite Madrigals... N° 1.

Jack and the Pope. [Song.] *See* G., W.

Jack at the Windlass. [Song.] *See* DIBDIN (C.) [*The Quizes.*]

Jack per Se. [Song.] *See* WENNINGTON (W.)

Jack's claim to Poll. [Song.] *See* DIBDIN (C.) [*The General Election.*]

Jack's Fidelity. [Song.] *See* DIBDIN (C.) [*Castles in the Air.*]

Jack's Gratitude. [Song.] *See* DIBDIN (C.) [*Private Theatricals.*]

Jack the Guinea Pig. Song. *See* TAYLOR (R.) *of Marylebone Gardens.* [*The Guardian Frigate.*]

Jack thou'rt a Toper. Catch. *See* PURCELL (H.) [*Bonduca.*]

JACK JUNK. Jack Junk. [Song.] *See* DIBDIN (C.) [*Great News.*]

JACK OF NEWBURY. Jack of Newbury. Opera. *See* HOOK (J.)

JACKEY BULL. Jackey Bull. Song. *See* AGREEABLE SURPRISE.

JACKSON (G. K.) Daphne. A Favorite Song. *Printed for the Author: London,* [1790?] fol. **G. 377. (33.)**

The Inconstant. A Favorite Song. *Printed for the Author: London,* [1795?] fol. **G. 377. (34.)**

A Favorite Sonata for the Harpsichord, or Piano Forte... Op. 4. *Printed for the Author: London,* [1795?] fol. **g. 143. (9.)**

Sylvia, a Favorite Song, *etc. Printed for the Author: London,* [1795?] fol. **G. 377. (35.)**

JACKSON (G. K.) A Treatise on Practical Thorough Bass with general Rules for its Composition Modulation. . . Op. 5. *Printed for the Author: London,* [1795?] fol. **g. 302. (1.)**

JACKSON (GEORGE) L'Adieu. A Favourite Song, *etc.* [Words by R. Dodsley.] *Printed for S. A. & P. Thompson: London,* [1790?] fol. **G. 297. (22.)**

[Another copy.] **H. 2818. (7.)**

[Another edition.] L'Adieu, *etc. Printed for the Author: London,* [1795?] fol. **G. 377. (29.)**

L'Amant Fidèle. A Favorite Duet, *etc. Printed for the Author: London,* [1790?] fol. **H. 1673. (3.)**

Dr. Watts's Divine Songs, set to Music, in an Easy and Familiar Stile for one, two, three, and four Voices . . . Opr. 1st. *Printed for the Author: London,* [1790?] 8°. **E. 426.**

Florella, a Favorite Song, *etc. J. Bland, for the Author:* [*London,* 1795?] fol. **G. 377. (32.)**

The Grove, a Duett, *etc.* [Words by Mr. Shenstone.] *J. Bland, for the Author: London,* [1790?] fol. **G. 354. (20.)**

Happy Shepherd. A Favorite Song, *etc. J. Bland, for the Author: London,* [1790?] fol. **G. 377. (30.)**

O'er Desert Plains. A Favorite Song, *etc.* [Words by W. Shenstone.] *J. Bland, for the Author:* [*London,* 1790?] fol. **G. 377. (31.)**

Ponder my Words. An Anthem for 3 Voices... with Two Canons, *etc. J. Bland, for the Author: London,* [1790?] fol. **G. 502. (4.)**

JACKSON (JAMES) Six Voluntaries for the Organ or Harpsichord, *etc. T. Bennett, for the Author: London,* [1775?] *obl.* fol. **d. 210. a. (2.)**

JACKSON (JOSEPH) The Inconstant, *etc.* [Song.] [*London,* 1756.] 8°. **250. c. 3.** *The Gentleman's Magazine, Vol. XXVI., p.* 353.

The Inconstant, *etc.* [Song.] [*London,* 1756.] *s. sh.* 8° **P.P. 5439. ab.** *New Universal Magazine, Oct.,* 1756.

The Inconstant. [Song.] [*London?* 1760?] *s. sh.* fol. **G. 316. d. (28.)**

Sally of the Dale. [Song.] Sung at the Publick Gardens, *etc.* [*London,* 1740?] *s. sh.* fol. **I. 530. (77.)**

Six Sonata's for two Violins and a Violoncello with a Thorough Bass for the Harpsichord, *etc.* [Separate Parts.] *Thompson & Son, for the Widow: London,* [1760?] fol. **h. 2851. d. (8.)**

[Another copy.] **g. 409. (5.)**

JACKSON (THOMAS) The Happy Man. [Song.] [*London*, 1750?] *s. sh.* fol. **G. 316. e. (16.)**

A Favourite Lesson for the Harpsichord, *etc.* *Longman, Lukey and Broderip: London*, [1778?] fol. **h. 726. l. (5.)**

On Greenwich Park. [Song.] The Words by Mr. Young, *etc.* [*London*, 1740?] *s. sh.* fol. **G. 316. e. (13.)**

Twelve Psalm Tunes and Eighteen Double and Single Chants with a new Species of Chant to the Benedicite...for four Voices. *T. Straight: London*, [1780?] *obl.* 4° **A. 511. b. (2.)**

JACKSON (WILLIAM) *of Exeter.* An Anthem (Hear me, O God), selected from the Psalms; and an Ode written by Pope, *etc.*..Opera Quinta. *Printed for the Author: London*, [1770?] fol. **G. 801. (1.)**

[Another copy.] **G. 385. (4.)**

Twelve Canzonets for two Voices... Opera Nona. *Printed for the Author: London*, [1770?] fol. **H. 1266. a. (4.)**

[Another edition.] Twelve Canzonets for two Voices...Opera Nona. *Longman & Broderip: London*, [1780?] fol. **H. 93. (5.)**

—— [No. 1.] Time has not thin'd my flowing Hair. A favorite Canzonet, *etc.* *Longman and Broderip: London*, [1780?] fol. **G. 297. (12.)**

—— [No. 1. Another edition.] Time has not thin'd my flowing Hair, *etc.* *Longman and Broderip: London*, [1785?] fol. **H. 1994. d. (34.)**

A second Set of Twelve Canzonets for two Voices...Opera XIII. *J. Preston: London*, [1782?] fol. **H. 93. (6.)**

[Another copy.] **G. 385. (3.)**

—— [No. 1.] Love in thine Eyes. A Favorite Canzonet, *etc.* *Preston & Son: London*, [1790?] fol. **H. 1994. d. (33.)**

—— [No. 1. Another edition.] Love in thine Eyes, *etc.* *Printed for J. Dale: London*, [1795?] fol. **H. 2815. (14.)**

Delia. *See* infra: [12 *Songs. Op.* 4. *No.* 11.]

Elegies...Opera Terza. *Longman & Broderip: London*, [1770?] fol. **H. 93. (1.)**

Elegies . . . Opera Terza. The Second Edition. *R. Bremner, for the Author: London*, [1770?] fol. **I. 358.**

[Another edition.] Elegies...Opera Terza. The Second Edition. L. P. *Mrs. Johnson, for the Author: London*, [1770?] fol. **H. 93. a. (1.)**

[Another edition.] Elegies...Opera Terza. *Broderip & Wilkinson: London*, [1800?] fol. **H. 1266. (1.)**

JACKSON (WILLIAM) *of Exeter.* Encompass'd in an Angels frame. *See* infra: [*The Lord of the Manor.*]

Six Epigrams for Two, Three, and Four Voices...Opera XVII. *Longman & Broderip, for the Author: London*, [1786?] fol. **G. 353. (5.)**

[Another copy.] **H. 1266. (3.)**

Go gentle Gales. *See* infra: [*Twelve Songs. Op.* 4. *No.* 5.]

The Heavy Hours. *See* infra: [12 *Songs. Op.* 1. *No.* 1.]

Hymns in three Parts; which are also adapted for a Single Voice...Opera Sesta. *Printed for the Author: London*, [1770?] fol. **H. 93. a. (2.)**

In vain you tell. *See* infra: [12 *Songs. Op.* 1. *No.* 5.]

The Lord of the Manor, a Comic Opera [written by J. Burgoyne]...adapted for the Voice and Harpsichord. Opera XII. *J. Preston: London*, [1781.] *obl.* fol. **E. 100. a. (4.)**

—— Encompass'd in an Angels frame. A favourite Song, *etc.* *J. Preston: London*, [1785?] fol. **G. 296. (25.)**

—— [Another edition.] Encompass'd in an Angels frame, *etc.* *Preston & Son: London*, [1790?] fol. **H. 1994. d. (32.)**

—— Rest beauteous Flow'r, a Favourite Song, *etc.* *J. Preston: London*, [1785?] fol. **G. 311. (43.)**

—— [Another copy.] **G. 296. (3.)**

—— Rest, beauteous Flow'r. *See* LORD OF THE MANOR. [1782?] *s. sh.* fol. **H. 1601. a. (1.)**

—— When first this humble Roof I knew. A Favourite Song, *etc.* *J. Preston: London*, [1785?] fol. **G. 296. (1.)**

Love in thine Eyes. *See* supra: [12 *Canzonets. Op.* 13. *No.* 7.]

Six Madrigals, for Two, Three and Four Voices...Opera XVIII. *Printed for the Author: London*, [1786?] fol. **H. 1266. (4.)**

The Metamorphosis, a Comic Opera... Opera XIV. *Longman & Broderip: London*, [1783.] fol. **G. 175.**

My Days have been. *See* infra: [12 *Songs. Op.* 1. *No.* 4.]

O say, thou dear possessor of my breast. *See* infra: [*Twelve Songs. Op.* 4. *No.* 7.]

Observations on the Present State of Music in London. *Printed for Harrison and Co.: London*, 1791. 4°. **557*. c. 19. (9.)**

An Ode to Fancy by Warton...Opera Ottava. [Full Score.] *Printed for the Author: London*, [1770?] fol. **I. 358. b.**

JACKSON (William) *of Exeter.* Twelve Pastorals for two Voices...Opera xv.
Printed for the Author: London, [1784?] fol. **H. 1652. (6.)**

Six Quartets for Voices...Opera xi.
Broderip & Wilkinson: London, [1800?] fol. **H. 1266. (2.)**

Rest beauteous Flow'r. *See* supra: [*The Lord of the Manor.*]

Six Sonatas for the Harpsichord accompanied with a Violin. *Printed for J. Johnson: London,* [1765?] fol. **h. 64. (6.)**

[Eight Sonatas for the Harpsichord, two Violins and Violoncello. Op. x. Separate Parts.] [*London?*] 1773. fol. **g. 115.**
Wanting the title-page.

Twelve Songs [Op. 1.]...Properly disposed for the Voice, Harpsicord, German Flute or Violin. [Full Score.] *Printed for J. Longman: London,* [1767?] fol. **G. 175. a.**

[Another edition.] Twelve Songs [Op. 1.], *etc.* *Printed for J. Longman: London,* [1768?] fol. **H. 1266. a. (1.)**

[Another copy.] **H. 93. (2.)**

—— [No. 1.] The Heavy Hours. [Song.] [*London,* 1772]. *s. sh.* 4°. **159. n. 4.**
The London Magazine, May, 1772.

—— [No. 1.] The Heavy Hours, *etc.* [Song.] [*London,* 1775?] *s. sh.* fol. **G. 796. (22.)**

—— [No. 1.] The Heavy Hours, *etc.* [Song.] *R. Falkener: London,* [1775?] *s. sh.* fol. **H. 1994. a. (150.)**

—— [No. 1.] The Heavy Hours.
See Walsh (H.) The Heavy Hours, [by W. Jackson,] with Variations, *etc.* [1780?] fol. **g. 271. b. (51.)**

—— [No. 4.] My Days have been. [Song, written by T. Parnell.] [*London,* 1780?] *s. sh.* fol. **G. 310. (114.)**

—— [No. 4.] [Another copy.] **H. 2818. (32.)**

—— [No. 5.] In vain you tell. [Song, written by M. Prior.] [*London,* 1775?] *s. sh.* fol. **G. 309. (124.)**

Twelve Songs...Opera Quarta. *Printed for the Author: London,* [1770?] fol. **H. 1266. a. (2.)**

[Another edition.] Twelve Songs...Opera Quarta. *Longman & Broderip: London,* [1785?] fol. **H. 93. (3.)**

—— [No. 5.] Go, gentle Gales. [Song.] *R. Falkener: London,* [1775?] fol. **H. 1994. a. (99.)**

—— [No. 7.] O say, thou dear possessor of my breast. *A Song.* *R. Falkener: London,* [1775?] fol. **H. 1994. a. (102.)**

JACKSON (William) [Another edition.] Twelve Songs...Opera Quarta. [No. 11.] Delia. [Song.] Sung by Mr. Squibb at Marybone Gardens, *etc.* [*London,* 1770?] *s. sh.* fol. **H. 1994. a. (171.)**

—— [No. 11. Another copy.] **G. 316. (89.)**

—— [No. 11.] With Delia ever could I stay. A favourite Song, *etc.* *John Lee: Dublin,* [1775?] fol. **H. 1601. a. (57.)**

—— [No. 11.] Delia. *See* With. With Delia ever could I stay. [Song, by W. Jackson of Exeter.] [1780?] fol. **H. 1601. b. (99.)**

Twelve Songs...Opera Settima.
Printed for the Author: London, [1770?] fol. **H. 1266. a. (3.)**

[Another edition.] Twelve Songs...Opera Settima. *Longman & Broderip: London,* [1785?] fol. **H. 93. (4.)**

Twelve Songs...Opera xvi. *Longman & Broderip: London,* [1785?] fol. **G. 362. (4.)**

Susanna, *etc.* [Song.] [*London,* 1770?] fol. **H. 1994. c. (52.)**

Time has not thin'd my flowing Hair.
See supra: [12 *Canzonets. Op.* 9. *No.* 1.]

When first this humble Roof I knew.
See supra: [*The Lord of the Manor.*]

With Delia ever could I stay. *See* supra: [*Twelve Songs. Op.* 4. *No.* 11.]

See Morley (T.) A Plaine and Easie Introduction to Practicall Musicke, *etc.* MS. NOTES [by W. Jackson of Exeter]. 1608. fol. **K. 3. m. 12.**

JACKSON (William) *of London, Music Master.* A Preliminary Discourse to a Scheme, demonstrating and shewing the Perfection and Harmony of Sounds.
J. Cluer and A. Campbell: Westminster, 1726. 8°. **557*. c. 19. (2.)**

A Scheme demonstrating the Perfection and Harmony of Sounds, *etc.* [*London,* 1726.] *s. sh.* fol. **558*. c. 35. (5.)**

JACKY. Jacky and the Cow. [Song.]
See Dibdin (C.) [*Christmas Gambols.*]

JACOB (Benjamin) Maternal Tenderness. A Canzonet with an Accompaniment for the Piano Forte. The Words from the Poems of W. Hayley, *etc.*
Printed for the Author: [*London,* 1796?] fol. **G. 366. (23.)**

Why do the Heathen vainly rage! A Favorite Hymn for Four Voices, sung at Surry Chapel, *etc.* *Printed for the Author: London,* [1796?] *obl.* fol. **D. 402. (19.)**

Stay, O stay, thou lovely Shade! A Glee for Three Voices, *etc.* *Printed for the Author: London,* [1796?] *obl.* fol. **D. 402. (19*.)**

JACOB (Benjamin) A Tale of Hapless Love. [Song.] Written by Miss H. S—— of Sevenoaks, to Mr S. A. her unfaithful lover on his marriage to another Lady, very soon after which he died. *T. Williams: Southwark*, [1790?] fol. **H. 2818. (8.)**

JACOBI (Johann Christian) *See* Hymns. [*English.*] Psalmodia Germanica; or a Specimen of Divine Hymns, translated from the High Dutch [with a preface, by J. C. Jacobi], *etc.* 1722. 8°. **221. c. 5.**

See Hymns. [*English.*] Psalmodia Germanica...Translated from the High German [by J. C. Jacobi], *etc.* [Second edition.] [1732.] 8°. **B. 740. d.**

See Hymns. [*English.*] Psalmodia Germanica...Translated from the High German [by J. C. Jacobi], *etc.* [Third edition.] 1765. 8°. **3435. f. 26.**

JACOBI (Michael) *See* Rist (J.) Das Friedejauchzende Teutschland...welches .. in...anmuhtigen Liederen, mit neuen von Herrn M. Jakobi gesetzten Melodeien ...vorstellet J. Rist. 1653. 8°. **1314. c. 12.**

See Rist (J.) Neue Musikalische Kreutz-Trost- Lob- und Dank Schuhle, worinn befindlich . . . Trostreiche Lieder...welche grösseren theils auf bekante...alle mit einander aber, auf...neue, von...Herrn Michael Jakobi . . . gesetzete Melodien, können gespielet und gesungen werden, *etc.* 1659. 8°. **1220. d. 14.**

JACOBSEN ( ) Samling af de nyeste Engelske Danse med Tourer af Hr. Pierre Laurent.. Udgivet af Jacobsen. 3 Hefte. (Samling af de nyeste Engelske Dantse satte til Violin og Bas, samt indrettede til at spilles paa Klaveer, ved Jacobsen. 3 Hefte.) 2 vols. *Gyldendal: Kiøbenhavn*, 1780 (1781). *obl.* 4°. **a. 107.**

JACQUES, *Cousin.* [*pseud.* i.e. Louis Abel Beffroy de Reigny.] Air N° 1(–14) d'Allons, ça va. Tableau Patriotique, du Cousin Jacques, *etc.* 13 N^os^. *Chez Huet: Paris*, [1793.] 8°. **B. 362. d. (12.)**
Wanting No. 12.

Les Ailes de l'Amour. Comédie en un Acte, en Vers et en Vaudevilles, mêlée d'airs nouveaux . . . [words and music] par le Cousin Jacques . . . avec les Airs nouveaux. *Chez Lesclapart: Paris*, 1786. 8°. **11738. c. 25. (4.)**

[Les Capucins.] Air des Capucins. Chanson paysanne [begins: "Jeun' fillettes, prenais garde," words and music] du Cousin Jacques. [Guitar] Accompagnement par Mr Trille Labarre. *Chez Leduc: Paris*, [1791.] 8°. **B. 362. b. (169.)**
No. 190 *of* '*Journal d'Airs Italiens et Français*,' *etc.*

JACQUES, *Cousin.* Air 1 (2, 5–14) du Club des Bonnes Gens. [Comédie lyrique.] Paroles et Musique du Cousin Jacques. 12 Nos. *Chez Imbault: Paris*, [1791.] 8°. **B. 362. d. (16.)**

[Les Deux Nicodèmes.] Pouvez-vous oublier qu'un roi. Air, *etc.* [1791?] 8°. *See* Deux Nicodèmes. **B. 362.** h. **(13.)**

Nicodème dans la Lune. [Folie in prose with songs and vaudevilles. Words and music by Cousin Jacques, accompaniments by Leblanc. For songs, &c., published anonymously;]
See Nicodème dans la Lune.

[Nicodème dans la Lune. Colinette au bois s'en alla.] *See* Fête Civique. Jadis en France il exista...Air: Colinette au bois s'en alla, *etc.* [1793.] 8°. **B. 362. d. (17.)**

[La Petite Nannette.] J'aimais surtout à la maison. [Song.] *De la Petite Nannette.* Paroles [and music] du Cousin Jacques. *Chez Frère: [Paris*, 1796.] 8°. **B. 362. c. (80.)**

JACQUET DE LAGUERRE (Élisabetii Claude) Cantates Françoises, sur des sujets tirez de l'Écriture; à voix seule, et Basse-Continue; Partie avec Symphonie, & Partie sans Symphonie. Livre Premier (Second), *etc.* 2 pts. *Chez C. Ballard: Paris*, 1708 (1711). *obl.* fol. **E. 69.**

Semelé. L'Île de Delos. Le Sommeil d'Ulisse. Cantates françoises. Aüquelles on a joint Le Raccommodement Comique ...Gravées par H. de Baussen. *Chez P. Ribou: Paris*, [1710?] fol. **I. 298.**

JADIN (Hyacinthe) Assez lontems à l'imposture. *Chanson pour la Fête de l'Agriculture*, par La Chabeaussière.
Au Magasin de Musique à l'usage des Fêtes Nationales: [Paris, 1796.] 8°. **E. 1717. b. (31.)**

Vingt petites Leçons pour le Piano, *etc.* Gravées par la C^ne^ Le Roy. *Au Magasin de Musique à l'usage des Fêtes Nationales. Paris*, [1795?] *obl.* 4°. **d. 154. (2.)**

Marche du Siège de Lille...ou le Pas Redoublé des Bordelais. [Song.] Paroles du C. Piis. *Chez Imbault: Paris*, [1792.] 8°. **B. 362. a. (54.)**

Premier Trio Concertant pour Harpe, Piano Forte, et Flute, *etc.* [Separate Parts.] *Chez Naderman: Paris*, [1800?] fol. **h. 173. b. (7.)**

See Martin (J. B.) [*Le Cabriolet Jaune.*] Amants, amants...arrangé...par H. J. [1800.] fol. **G. 390. a. (4.)**

See Tarchi (G.) [*Le Trente et Quarante.*] Il faut agir avec prudence. *Duo...* Arrangé pour Piano par H. Jadin. [1799.] fol. **G. 808. a. (58°.)**

JADIN (Louis Emmanuel) La Berceuse. Romance chantée par la Citoyenne Baptiste dans [Philippe, ou] les dangers de l'ivresse. Paroles de Pujoulx...Avec Accompt de Guittare par le C. Guichard. *Chez Imbault : Paris*, [1794.] 8°.
B. 362. a. (85.)

Le Coin du Feu. Comédie en un Acte et en Prose, par Favière . . . Gravée par Huguet, *etc.* [Full Score.]
Chez Cousineau : Paris, [1793.] fol.
H. 568. a.

Le Défi. Opéra en deux Actes...Paroles de Delrieux...Gravé par Mde Chaume. [Full Score.] *Chez Porthaux : Paris*, [1796.] fol. **H. 568.**

Guerre Ouverte, ou Ruse contre Ruse. Comédie en 3 Actes et en Prose. Mêlée d'Ariettes...Gravée par G. Magnian. Written by A. J. Dumaniant, *pseud.* i.e. J. A. Bourlain. [Full Score.] *Lairalle l'Ecuyer : Paris*, [1788.] fol.
H. 568. c.

Que le Pampre orne notre tête! *Hymne à la République*, pour la Fête du Ir Vendémiaire. Paroles de Coupigny. *Du Magazin de Musique à l'usage des Fêtes Nationales : [Paris*, 1796.] 8°.
E. 1717. b. (24.)

[Le Siége de Thionville.] Tout mon sang est à la patrie. Air. [1793.] 8°.
See Siége de Thionville.
B. 362. a. (41.)

Tout mon sang est à la patrie. *See* supra : [*Le Siége de Thionville.*]

JADIS. Jadis charmé du célibat. *Couplets.* [*Paris*], 1729. *s. sh.* 4°.
298. a. 5.

Mercure de France, June, 1729.

Jadis en France il éxista. Ronde.
See Fête Civique.

Jadis la timide Nanette. *L'Aventure Heureuse.* [Song.] Air: La Danse n'est pas ce que j'aime [by A. E. M. Gretry]. *Chez Camand : Paris*, [1785?] 8°.
B. 362. e. (103.)

Jadis on voyoit Thalie gais. *Le Vrai Figaro* ou Portrait de la Nouvelle Comédie. Air ['Cœurs sensibles'] de Figaro. [*Paris*, 1785?] 8°.
B. 362. (189.)

[Another copy.] **B. 362. e. 94.**

JAEGER. Jaegers Abendlied. [Song.]
See Himmel (F. H.)

JAENISCH ( ) Eine Sonata für das Clavier nebst einigen kleinen Clavier- und Singstücken. *J. C. D. Müller. In Commission bey J. F. Hartknoch : Riga*, [1795?] fol. **h. 84.**

In the registers the composer's name appears as Gänish and Jenisch.

JAGD. Die Jagd. Comische Oper.
See Hiller (J. A.)

JAHRMARKT ZU GRUENWALD. Der Jahrmarkt zu Grünwald. Singspiel.
See Weigl (T.)

JAKOBI (Michael) *See* Jacobi.

JALOUX CORRIGÉ. Les Moeurs du siècle. Vaudeville du Jaloux Corigé [by M. Blavet,] avec Accompagnement de Guitare. [*Paris*,] 1779. 8°.
B. 362. g. (20.)

[Another edition.] Les Mœurs du Siècle, *etc.* *Chez Mr Camand : Paris*, [1780?] 8°. **B. 362. a. (135.)**

Le Jaloux Corrigé. Opéra Bouffon.
See Blavet (M.)

JALOUX MALGRÉ LUI. J'ai vu partout dans mes voyages. [Song.] *Du Jaloux Malgré Lui.* [Comedy, written by E. B. J. Delrieu.] [*Paris*, 1793.] 8°.
B. 362. b. (49.)

JAMAIS. Jamais mon cœur ne s'irrite. *Le Nouveau Démocrite.* Chanson sur le Globe. Air, de Cadet sans Souci.
[*Paris*, 1783.] 8°. **B. 362. a. (67.)**

JAMARD ( ) Recherches sur la Théorie de la Musique, *etc.* *Chez Jombert : Paris*, 1769. 8°. **1042. k. 20.**

[Another copy.] **1042. k. 19.**

JAMBE DE FER (Philibert) Les CL. Pseaumes de Dauid, mis en Rime Francoise, par Clément Marot, et Théodore de Bèze. Auec les dix Commandemens de la Loy...Le tout mis en Musique à quatre & à cinq parties. Altus. (Bassus.) 2 pts. *Par Antoine Cercia et Pierre de Mia : Lyon*, 1564. *obl.* 4°.
A. 63.

JAMBON. Le Jambon. Chanson.
See Ah. Ah! c'est tout de bon, *etc.* 1755. *s. sh.* 8°. **298. c. 23.**

JAMES (John) Celinda. A Two Part Song, *etc.* [*London*, 1740?] *s. sh.* fol.
H. 1994. (36.)

Ye Mortals that love drinking. *A Favourite Song, etc.* [*London*, 1735?] *s. sh.* fol. **G. 316. f. (125.)**

See Voluntaries. Ten Voluntarys...by Dr. Green...James, *etc.* [1770?] *obl.* fol.
e. 108. a. (5.)

JAMIE. Jamie gay. [Song.]
See Arne (M.)

[Another setting.] Jamie gay. Song.
See As. As Jamie gay gang'd blythe his way, *etc.* [1760.] 8°. **P.P. 5438. z.**

[Another edition.] Jamie gay. [Song.]
See As. As Jamie Gay gang'd blyth his way. [1770?] *s. sh.* fol. **G. 316. (10.)**

JAMIE. [Another setting.] Jamie Gay, *etc.* [Song.] *See* As. As Jamie Gay gang'd blithe his way, *etc.*
[1765?] *s. sh.* fol. **H. 1994. b. (4.)**

Jamie's Complaint. [Song.] *See* SINCE. Since Jenny she has married, *etc.*
[1780?] fol. **G. 311. (159.)**

JAN L'EVANGELISTE, *Capuchin.* La Philomèle Séraphique. Diuisée en quatre Parties...Sur les Airs plus nouueaux choisis des principaux Auteurs de ce temps. Avec le Dessus et la Basse. Seconde Edition, reueuë, changée, & augmentée de plusieurs Airs, & Cantiques. 4 pts.
Adrian Quinque: Tournay, 1640. 8°.
B. 111.

JANE. Jane of Kilda's Grove. Ballad.
See WENNINGTON (W.)

JANI. Jani cum Jesu collatio. [Motet.]
See BUEL (C.)

JANNEQUIN (CLÉMENT) La Bataille.
See CHANSONS. Le Dixiesme Liure Contenant la Bataille a Quatre de C. Iannequin, auecq la Cinquiesme partie de P. Verdelot Si placet, *etc.* 1545. *obl.* 4°.
K. 3. a. 10.

Di Clement Janequin Il Secondo Libro de Canzon Francese A quatro uoci Nouamente per Antonio Gardano Ristampato, *etc.* Basso. *Appresso di Antonio Gardano: Venetia*, 1560. *obl.* 4°. **A. 239.**
This collection contains chansons by C. Jannequin, Giaches du Pont, Heurteur, Passereau, Damien Hauricq, Certon, Des Fruz and Nicolo Paien.

Prouerbes de Salomon, mis en Cantiques, & rime Françoise, selon la verité Hébraique: nouuellement composés en Musique à quatre parties...imprimés en quatre volumes. Bassus. *De l'imprimerie d'Adrian le Roy, & Robert Balard: Paris*, 1558. *obl.* 16mo. **K. 8. i. 4. (17.)**

Verger de Musique contenant partie des plus excellents labeurs de M. C. Ianequin, à 4. & 5. parties, nouuellement imprimé en 4 volumes, reueuz & corrigez par luy mesme. Premier Liure. Bassus.
De l'imprimerie d'Adrian le Roy, & Robert Ballard: Paris, 1559. *obl.* 16mo.
K. 8. i. 4. (4.)

See CHANSONS. Huitiesme liure contenant XIX Chansõs...de la facture et composition de maistre Clement Iennequin, *etc.*
1540. *obl.* 4°. **K. 8. b. 5. (1.)**

See RONSARD (P. de) [Les Amours de P. de Ronsard...With musical settings by ...C. Jannequin, *etc.*] 1552. 8°.
C. 57. a. 31. (1.)

JANSEN (CHARLES) Eighteen Favorite Minuets for the Piano Forte...Book I.
Printed for L. Iansen: London, [1795?] fol. **g. 141. (8.)**

JANSEN (LOUIS) Andante, et Rondeau à la Militaire pour le Forte Piano, *etc.*
Printed for J. Hamilton: London, [1800?] fol. **h. 1480. a. (13.)**

Ap Shenkin, A Celebrated Welsh Air Arranged as a Rondo for the Piano Forte, *etc.* *Printed for J. Hamilton: London*, [1800?] fol. **h. 1480. a. (15.)**

A favorite Collection of Twenty four Country Dances with their figures...for the Piano Forte, Harp, and Violin.
Longman and Broderip, for the Author: London, [1795?] *obl.* 4°. **b. 54. (7.)**

Cory Owen, a favorite Irish Air in Harlequin Amulet with an Introduction & Andante movement arranged by L. Jansen. [P. F.] *T. Jones & D. Corri: London*, [1800?] fol. **g. 272. b. (35.)**

Lighten our Darkness, we beseech thee O Lord. [Anthem.] Arranged for Four Voices, With an Accompaniment for the Piano Forte or Organ. *G. Walker: London*, [1800?] fol. **H. 2832. e. (1.)**

Three Sonatas for the Piano Forte... Op. 1. *Printed for the Author: London* [1795?] fol. **g. 143. (10.)**

Three Sonatas for the Piano Forte with an Accompaniment for a Violin ad libitum ...Op. 2. [Separate Parts.]
Longman and Broderip, for the Author: London, [1795?] fol. **g. 188. (6.)**

See MACKINTOSH (R.) Lady Charlotte Campbell's Reel. Arranged as a Rondo by L. Jansen. [1800?] fol.
h. 1480. x. (14.)

JANSON (LOUIS AUGUSTE JOSEPH) Six Sonates à Violoncelle et Basse...Œuvre 1e. Gravées par Mlle Vendôme, *etc.*
Chez l'Auteur: Paris, [1770?] fol.
g. 24. b. (1.)

Six Sonates pour le Violoncelle qui peuvent s'éxécuter sur le Violon... Œuvre IIe.
Chez M. de la Chevardiere: Paris, [1770?] fol. **g. 24. b. (2.)**

JANUS. Janus. Ballad.
See HUDSON (R.)

JARDIN MUSICAL. Iardin Musiqual, contenant plusieurs belles Fleurs de Chansons, Choysies d'entre les œuures de plusieurs auteurs excellents...propices tant a la voix comme aux instruments. Le premieur liure. [With a dedication by H. Waelrant.] Contratenor. (Tenor.) (Bassus.) 3 pts. *Par Hubert Uuaelrant & Iean Laet: Anuers*, [1555?] *obl.* 4°.
A. 431. (1.)
The composers named in this collection are: Hauericq, Criequillon, Crespel, Vaet, Clemens non Papa, Petit Ian de Latre, Cauleri, O. de Latre, Chastelain, Bracquet, Dambert, Clemens Iennequin, A. Tubal, Barbion and Le Roy.

JARDIN MUSICAL. Iardin Musical, contenant plusieurs belles Fleurs de Chansons spirituelles à quatre parties, composées par Maistre Iean Caulery...& de plusieurs autres excellens autheurs... tant propices à la voix comme aux instrumentz. Liure seconde. Contranteor. (Tenor.) (Bassus.) 3 pts.
Par Hubert Vuaelrant & Iean Laet : Anuers, [1556.] *obl.* 4°. **A. 431. (2.)**
The composers named in this collection are : Clemens non Papa, Waelrant, Caulery, Galli, Cricquillon, Bacchij, Maillart, Bracquet and Tubal.

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The composers named in this collection are : Clemens non Papa, Waelrant, Caulery, Moreau, A. Tubal, Ian Molet, Cricquillon, Crespel, Clemens Iennequin, Cabeliau and Chastelain.

JARDINIER DE SIDON. Le Jardinier de Sidon. Comédie.
See PHILIDOR (F. A. DANICAN)

JARDINIER ET SON SEIGNEUR. Le Jardinier et son Seigneur. Opéra Bouffon. *See* PHILIDOR (F. A. DANICAN)

JARDINIERS. Les Jardiniers, Comédie en deux Actes et en Prose, meslée d'Ariettes; par M. Davesne...avec la Musique [of one Song, by — Prudent]. 1772. *See* RECUEIL. Recueil général des Opéra Bouffons, *etc.* Tom. 7. 1777. 8°. **11735. b. 2.**

JARDINS. Jardins chéris de Pomone. Ariette. *See* DEURSEN (van)

JARMAN (THOMAS) An Anthem for Christmas Day. *Hart & Fellows : London*, [1800 ?] *obl.* 4°. **B. 511. i. (6.)**
[Another edition.] An Anthem for Christmas Day. *See* CHORISTER'S COMPANION. The Chorister's Companion. No. 8. [1800 ?] *obl.* 4°. **B. 511. i. (3.)**

JARNIBLEU. Jarnibleu, corbleu, ventrebleu. Chanson. *See* FAVIER ( )

JARNOVICH (GIOVANNI MANE) *See* GIORNOVICHI (G. M.)

JARNOWICK (GIOVANNI MANE) *See* GIORNOVICHI (G. M.)

JARVIS (SAMUEL) Six Lessons for the Harpsichord or Forte-Piano . . . Opera Seconda. *Printed for H. Thorowgood : London*, [1770 ?] *obl.* fol. **e. 5. m. (6.)**
Wanting the last leaf.

JARVIS (SAMUEL) An Ode in Honour of the Albions Society, [Song.] The Words by W. Eddis, *etc.* [*London*, 1780 ?] fol. **G. 359. (10.)**

On Felicia. [Song.]...The Words by W. Eddis. [*London*, 1780 ?] *s. sh.* fol, **G. 808. c. (17.)**

Six Songs and a Cantata for the Harpsichord, Violin and German Flute, *etc. Thorowgood and Horne, for the Author : London*, [1765 ?] fol. **G. 806. i. (6.)**

Twelve Songs, to which is added an Epitaph for three Voices...by the late S. Jarvis. [Edited by J. Groombridge.] *Longman & Broderip : London*, [1785 ?] fol. **G. 236.**

JAVOTTE. Javote enfin vous grandissez. *L'Education de Javote.* Romance avec accomp[t] de Guitar par M[r] Alberti. *Chez Camand: Paris*, [1780 ?] 8°. **B. 362. a. (132.)**

JAY (JOHN GEORGE HENRY) A Phantasia and two Sonatas for the Piano-Forte. *Broderip & Wilkinson, for the Author : London*, [1800 ?] fol. **g. 143. (11.)**

JE. J'abjure la haine cruelle. Air.
See GRÉTRY (A. E. M.) [*La Caravane du Caïre.*]

J'admire et crains votre Musette. *Arietie, etc.* [*Paris*, 1780 ?] 8°. **B. 362. b. (42.)**

J'adore une Demoiselle. *Le Secours Inutile.* [Song.] [*Paris*, 1780 ?] 8°. **B. 362 b. (101.)**

J'ai des beautés piquantes. Duo.
See CARAVANE DU CAIRE.

J'ai des vapeurs quand un galant soupire. *Chanson des Vapeurs.* [*Paris*, 1780 ?] 8°. **B. 362. b. (124.)**

J'ai donc perdu Philis. Air.
See BORDIER (L. C.)

J'ai du plaisir à voler au village. Ariette.
See VIEUX SOLDAT ET SA PUPILLE.

J'ai fais le choix d'un jeune amant. *Chanson Nouvelle.* [*Paris*, 1785 ?] 8°. **B. 362. c. (12.)**

[Another edition.] J'ai fais le choix d'un jeune amant. *Le Choix d'un Amant.* [Song.] [*Paris*, 1790 ?] 8°. **B. 362. (135.)**

J'ai fait rencontre l'autre jour. *La Petite Barbe.* [Song.] [*Paris*, 1780 ?] 8°. **B. 362. b. (123.)**

J'ai juré cent fois à Bacchus. *Air du Chevalier * * *.* [*Paris*,] 1735. *s. sh.* 4°. **297. b. 11.**
Mercure de France, Dec., 1735.

J'ai parcouru quelques instants. [Song.]
See INTÉRIEUR D'UN MÉNAGE RÉPUBLICAIN.

JE. J'ay perdu Climene. *Musette.* (Paroles faites sur un air qui a été ajouté à l'Opéra [by A. C. Destouches] d'Amadis de Grèce, dansé par Mlle Prevost.) [*Paris,*] 1725. *s. sh.* 4°. **297. a. 12.**
Mercure de France, Jan., 1725.

J'ai perdu ma douce amie. [Song.] [*Paris,* 1785?] 8°. **B. 362. g. (101.)**

J'ai perdu mon Euridice. Air. *See* ORFEO.

J'ai perdu tout en disant je vous aime. [Song.] *See* CÉSAR (P. A.)

J'ai pour toujours à ma Sophie. Romance. *See* DOCHE (J. D.)

J'ay soumis l'Amour à Bacchus. *Chanson à Boire.* [*Paris,*] 1735. *s. sh.* 4°. **297. b. 10.**
Mercure de France, Sept., 1735.

J'ai touché le cœur de Lisette. *Musette.* [*Paris,*] 1747. *s. sh.* 4°. **297. c. 11.**
Mercure de France, May, 1747.

J'ai toujours vendu des chansons. [Air.] *See* BAUDRON (A. L.) [*Épiménide à Paris.*]

J'ai tout perdu. [Song.] *See* ROSIÈRE DE SALENCI.

J'ai vielli sous les étendars. [Song, words by] Le Chevalier de * * * [*Paris,*] 1735. *s. sh.* 4°. **297. b. 7.**
Mercure de France, Jan., 1735.

J'ai vû de notre Roi. *Le Berger Philosophe.* Romance Nouvelle. [*Paris,* 1780?] 8°. **B. 362. b. (98.)**

[Another copy.] **B. 362. e. (83.)**

J'ai vu Lise hier au soir. *Chanson.* [*Paris,* 1780?] 8°. **B. 362. e. (55.)**

J'ai vu partout dans mes voyages. [Song.] *See* JALOUX MALGRÉ LUI.

J'ai vu Thémire dans nos Champs. *Chanson.* *Chez Bignon :* [*Paris,* 1775?] 8°. **B. 362. i. (46.)**

J'aimais surtout à la maison. Song. *See* JACQUES, *Cousin, pseud.*

J'aime Bacchus, j'aime Nanon. *L'Ami du Plaisir.* Chanson avec Accompt de Guitar. *Chez M. Camand : Paris,* [1780?] 8°. **B. 362. g. (41.)**

J'aime en toi ce rire enfantin. *Chanson.* [Words by] Courtois. *Gravé par Mr Charpentié. Imprimé par Tournelle :* [*Paris,*] 1762. *s. sh.* 8°. **298. d. 2.**
Mercure de France, March, 1762.

J'aime encor et j'ai soixante ans. Ariette. *See* THÉODORE.

J'aime et je suis aimé. *Air Nouveau.* [*Paris,*] 1724. *s. sh.* 4°. **297. a. 10.**
Mercure de France, Oct., 1724.

J'aime les champs. Air. *See* SOIGNET ( )

J'aime Rosette à la folie. *Chanson.* Avec Accompagnement de Guithare par Mr Guichard. [*Paris,* 1779.] 8°. **B. 362. b. (78.)**

JE. J'aimerai toujours Colin. *Les Amants heureux.* Chanson nouvelle avec Accompagt de Guitare. *Chez M. Camand : Paris,* [1710?] 8°. **B. 362. g. (32.)**

J'aimois Tircis de l'ardeur la plus tendre. *Recit de Bas Dessus.* [*Paris,*] 1745. *s. sh.* 4°. **297. c. 3.**
Mercure de France, Aug., 1745.

J'aimons en dépit de ma mère. [Song.] *See* CASSANDRE OCULISTE.

J'aimons que l'on chante. Air. *See* DALAYRAC (N.) [*Alexis.*]

J'ambrassais l'autre nuit. *Ariette.* Paroles de Mr L. D. B. Musique de Mr * * Mousquetaire noir. [*Paris,*] 1772. *s. sh.* 8°. **298. e. 14.**
Mercure de France, July, 1772.

J'arrive à pied de Province. *La Provinciale.* [Song.] [*Paris,* 1785?] 8°. **B. 362. e. (110.)**

J'avois dans ma profession. Vaudeville. *See* INTÉRIEUR D'UN MÉNAGE RÉPUBLICAIN.

J'avois égaré mon fuseau. *La Jeune bergère.* [Song.] *J[ohn and] G[erard] V[ogler : London,* 1775?] *s. sh.* fol. **G. 309. (167.)**

J'avois juré de n'aimer jamais. *Menuet.* [*Paris,*] 1749. *s. sh.* 4°. **297. c. 20.**
Mercure de France, March, 1749.

J'avois juré que sur mon ame. *Chanson.* Couplets qui peuvent être chantés à la fin de la Surprise de l'Amour des Italiens. [*Paris,*] 1753. *s. sh.* 4°. **298. c. 12.**
Mercure de France, Feb., 1753.

J'entends gémir dans ce séjour. *Ariette Nouvelle.* [*Paris,* 1780?] 8°. **B. 362. b. (77.)**

J'étois au village d'Asnière. *L'Anguille de Seine...* [Song.] Air : La Danse n'est pas ce que j'aime, [by A. E. M. Grétry. Words] par M. Minier. *Chez Camand : Paris,* [1785?] 8°. **B. 362. (59.)**

J'n'ayions pas encor quatorze ans. [Song.] *See* ÉPREUVE VILLAGEOISE.

J'ons un Curé patriote. Ronde. *See* AU RETOUR.

J'vous frais Plaisir. Chanson. *See* POURQUOI. Pourquoi faut-il q'ça m'tourmente, *etc.* [1780?] 8°. **B. 362. g. (5.)**

Je brule de voir ce chateau. Air. *See* RAOUL DE CRÉQUI.

Je chéris ma Colette. *Colin et Colette.* Duo. [*Paris,*] 1750. 4°. **297. c. 27.**
Mercure de France, June, 1750.

Je connois un Berger discret. *Le Berger Discret.* Romance. [*Paris,* 1780?] 8°. **B. 362. b. (38.)**

JE. Je connais un plaisir charmant. *Le Plaisir d'un Moment.* [Song.] Accompagnement de Guitare par Alberti. *Chez M. Camand : Paris*, [1785?] 8°.
B. 362. g. (33.)

Je crains que Tircis ne m'engage. Chanson. *Dialogue entre deux Bergères.* [*Paris*,] 1754. *s. sh.* 4°. **298. c. 21.**
Mercure de France, Dec., 1754.

Je croyois que l'Amour. *Air Serieux.* [*Paris*,] 1725. *s. sh.* 4°. **297. a. 17.**
Mercure de France, Oct., 1725.

Je croyois trouver le bonheur. Air.
See M * * (de)

Je fais les délices des filles. Enigme.
See BOUVARD (F.)

Je fut par certain jour d'hiver. *La Promenade Dangereuse, ou les inutiles Précautions de Lise.* [Song, words] Par M^r * * * *. Air : d'Azémia. Aussitôt que je. [By N. Dalayrac.] *Chez Savigny : Paris*, [1790?] 8°. **B. 362. a. (142.)**

Je fus réveillé ce matin. *Le Bouquet d'Annette.* [Song.] Air : Philis demande son portrait [by Albanese. Words] Par M. Minier. *Chez Camand : Paris*, [1780?] 8°. **B. 362. e. (92.)**
[Another copy.] **B. 362. a. (161.)**

Je l'ai juré. Duo.
See DALAYRAC (N.) [*Adolphe et Clara.*]

Je l'ai planté, je l'ai vû naître. *Romance.* [Words] Par M[onsieur] D[e] L[aire]. [*Paris*,] 1777. *s. sh.* 8°. **297. f. 11.**
Mercure de France, Jan., 1777.

[Another setting.] Je l'ai planté, je l'ai vu naître. Romance.
See ROUSSEAU (J. J.)

Je le compare avec Louis. Ariette.
See TROIS FERMIERS.

Je le tiens ce nid de fauvette. [Song.]
See L'ALL * * * ( )

Je m'étois longtemps promis. Romance.
See SAINSON (de)

Je me moque de la Science. *Nouvelle Ronde de Table.* [Song.] [*Paris*, 1780?] 8°. **B. 362. a. (63.)**

Je n'ay jamais appris fa mi ré ut si la. Air. *See* GUILLON (H. C.)

Je n'ai plus le cœur de ma belle. Brunette.
See BOUVARD (F.)

Je n'ai qu'une brébiette. *La Brébis cherie.* [Song, written] Par M^r Sant . . . Air : La lumière la plus pure. [*Paris*, 1780?] 8°. **B. 362. e. (5.)**
[Another copy.] **B. 362. b. (18.)**

Je n'aimerai jamais Colin. Dialogue.
See DOBET ( )

Je n'irais plus à l'écolle. *L'A. B. C.* [Song, written,] Mise au Jour et augmenté par le S^r Devaux. [*Paris*, 1780?] 8°.
B. 362. f. (1.)
[Another copy.] **B. 362. b. (130.)**

JE. Je ne déserterai jamais. [Song.]
See DÉSERTEUR.

Je ne reconnois plus ma charmante Lisette. *Air en Musette. Gravé par M^lle Labassée :* [*Paris*, 1757.] *s. sh.* 8°. **297. h. 29.**
Choix des Anciens Mercures, Tom. IV., *p.* 144.

Je ne reconnois plus mon aimable Lysette. [Two Part Song.] [*Paris*, 1678.] *s. sh. obl.* 4°. **P.P. 4482.**
Nouveau Mercure Galant, March, 1678, *p.* 54.

Je ne sais laquelle choisir. [Song.]
See AMOURS DE CHÉRUBIN.

Je ne sais pas ce que je sens. *Petit Air. Chez Bignon :* [*Paris*, 1790?] 8°.
B. 362. c. (3.)

The Je ne sçai quoi. [Song, begins : 'Your wise men all declare.']
See ARNOLD (S.) [*The Siege of Curzola.*]

The Je ne sçai quoi. [Song.] *See* HAD. Had Molly but known, *etc.* [1730?] *s. sh.* fol. **G. 308. (27.)**

The Je ne sçai quoi. Song [begins : 'The Maid of sense can never hope.']
See REEVE (W.) [*The Double Jealousy.*]

Je ne soupire plus. Recit.
See BEAUPRÉ (de)

Je ne veux aimer que Jeannette. *Le Petit Bijou de Jeannette.* [Song.] Air : La Danse n'est pas ce que j'aime [by A. E. M. Grétry]. *Chez Aubry : Paris*, 1785? 8°.
B. 362. e. (13.)

[Another edition.] Je ne veux aimer que Jeanette. *Mon p'ti Bijoux.* [Song.] *Chés M^r Camand :* [*Paris*, 1785?] 8°.
B. 362. (60.)

Je ne veux plus chanter Lisette. *Chanson. Gravé par M^lle Labassée. Imprimé par Tournelle :* [*Paris*,] 1758. *s. sh.* 8°.
297. d. 14.
Mercure de France, August, 1758.

Je ne veux point faire de choix. Musette.
See DELOCHE ( )

Je ne viens plus dans ces deserts. Air.
See ROBSARD ( )

Je ne vois plus l'amant que j'aime. *La Mante Désolée.* [Song.] Air Nouveaux. [*Paris*, 1780?] 8°. **B. 362. b. (196.)**

Je ne vois plus l'amante que j'adore *Romance. A la Muse lyrique : Paris*, 1784. 8°. **B. 362. g. (93.)**

Je ne vois rien de si beau. *Chanson Nouvelle.* [*Paris*, 1780?] 8°.
B. 362. b. (48.)

Je ne vous dirai pas. Romance.
See HAYDN (F. J.) [*Symphonies. B. & H.* N^o 53. *Andante.*]

Je pense à vous. Song. *See* HOOK (J.)

Je puis braver les coups du sort. [Song.]
See SILVAIN.

JE. Je rends les cœurs de nos fillettes. Chanson. *See* AMOUR HERMITE.

Je reprochois à ma tendre bergère. Chanson. *See* RICHER (A.)

Je ris d'une belle. Air.
See FLOQUET (E. J.)

Je suis brave Dragon de France. *La Soirée du Bois de Boulogne.* [Song.] [*Paris*, 1785?] 8°. **B. 362. e. (98.)**

[Another copy.] **B. 362. a. (68.)**

Je suis excellent chirurgien. *La Lancete*, [Song words] par Mr Déduit. Air: Ce fut par la faute du sort, ou Non, non Doris. *Chez les Frères Savigny: Paris*, [1780?] 8°. **B. 362. j. (17.)**

Je suis excellent Savetier. *Le Savetier Gaillard*, [Song, written] par M. Dédûit. Air: Je le compare avec Louis [by N. Dezède]. *Chez les Frères Savigny:* [*Paris*, 1780?] 8°. **B. 362. (76.)**

Je suis jeune bouquetière. *Licoris Bouquetière.* [Song, written] Par M. Lamy de Blouval. Air: Je suis une jardinière. *Chez les frères Savigny:* [*Paris*, 1780?] 8°. **B. 362. b. (145.)**

[Another copy.] **B. 362. f. (37.)**

Je suis la marchande d'amour. *La Marchande d'Amour.* [Song.] Air: Travaillez bon tonelier [by N. M. Audinot]. [*Paris*, 1780?] 8°. **B. 362. (18.)**

[Another copy.] **B. 362. e. (27.)**

Je suis Montagnard, moi. *Couplets de la Fête de la Réunion du 10 Aout 1793...* Sur l'air Oui j'aime à boire, moi. [Words] Par Perrin, *etc.* *Chez Imbault: Paris*, [1793.] 8°. **B. 362. a. (27.)**

Je suis né natif de Chinon. *Le Joueur de Guithare.* [Song.] [*Paris*, 1779.] 8°. **B. 362. a. (125.)**

Je suis né natif de Ferrare. Air.
See SALIERI (A.) [*Tarare.*]

Je suis percé jusqu'aux os. [Song.]
See DEUX CHASSEURS.

Je suis prest de revoir les beaux yeux de Sylvie. *Air Nouveau* [for two voices]. [*Paris*,] 1679. *s. sh. obl.* 4°. **P.P. 4482.**
Nouveau Mercure Galant, Nov., 1679, *p.* 21.

Je suis simple née au village. *A Favorite French Air* [by N. Dezède]. [*London*, 1780?] *s. sh.* fol. **G. 309. (157.)**

Je suis simple née au village. Romance.
See DEZÈDE (N.) [*Julie.*]

Je suis sorti de mon pays. Ariette.
See JONES (E.) *Bard.*

Je suis un peauvre misérable. Ariette.
See ISLE DES FOUX.

Je suis un petit Savoyard. *Le Petit Ramoneur.* [Song, written] Par M. Menier. Air: Ah! mon Seigneur.
Au Magazin des Epoux bien-unis: Paris, [1780?] 8°. **B. 362. b. (150.)**

JE. Je suis une jeune Écaillère. *L'Ecaillère.* [Song.] *Chez Bignon:* [*Paris*, 1780?] 8°. **B. 362. e. (57.)**

[Another copy.] **B. 362. b. (97.)**

Je t'aime tant. *Le Délire de l'Amour.* Romance, avec Accompt de Guittare.
Chez Imbault: Paris, [1790?] 8°. **B. 362. a. (98.)**

Je te laisse ce gage. Air.
See GRÉTRY (A. E. M.) [*Andromaque.*]

Je te salue, Être suprême. *Hommage à l'Être Suprême* [Song, written] par le Cn Lepitre, chanté à la Fête du 20 Prairial avec accompt de Guitarre. Air: Veillons au salut de l'Empire [by N. Dalayrac]. *Chez Imbault: Paris*, [1794.] 8°. **B. 362. a. (169.)**

Je trouve une femme jolie. Air.
See DALAYRAC (N.) [*Gulnare.*]

Je veux chanter sur ma Musette. Musette. *See* NAUDÉ (L.)

Je veux dans une chanson. Vaudeville.
See PAULIN ( )

Je veux parler ou me taire. *La Babillarde.* Air Nouveaux. [*Paris*, 1785?] 8°. **B. 362. e. (127.)**

Je viens devant vous. Air.
See PAPESSE JEANNE.

Je vis l'autre jour Maître Blaise. Recit.
See PRUNIER ( )

Je vis un jour dans l'Isle fortunée. *Chanson Nouvelle de l'hermite.*
[*Paris*, 1780?] 8°. **B. 362. c. (20.)**

[Another copy.] **B. 362. e. (37.)**

Je vivais tranquille et contente. Air.
See ISLE ENCHANTÉE.

Je vivrai si c'est votre envie. Ariette.
See PICCINI (N.) [*Roland.*]

Je vois dans mon Amant. Air.
See CHIMÈNE.

Je vois les fleurs de mon jeune âge. *Romance.* [*Paris*,] 1779. 8°. **297. f. 32.**
Mercure de France, April, 1779.

Je vois sortir du Ciel. Chanson.
See LEMAIRE (L.)

Je voudrois bien vous raconter. *La Timidité.* [Song.] [*Paris*, 1780?] 8°. **B. 362. c. (18.)**

Je voudrais en bon garçon. *Chanson à Mlle Rosière D***.* Air des Fraises. [Words] Par Mr Ded[uit].
[*Paris*, 1790?] 8°. **B. 362. e. (35.)**

[Another copy.] **B. 362. a. (36.)**

Je voulois de l'Amour éviter les allarmes. *Air Tendre à Mlle B****.*
[*Paris*,] 1750. *s. sh.* 4°. **298. c. 1.**
Mercure de France, Dec., 1750.

JE. Je voulois de l'amour éviter les allarmes. *Chanson.* A Mademoiselle Bellaire, *etc.* [*London*, 1750.] 8°.
249. c. 20.
The Gentleman's Magazine, Vol. XX., p. 563.

Je vous ai juré, maman. *Le Faux Serment.* Romance avec Accompag[t] de Guitare et Clavecin. *Chez M. Camand: Paris*, [1780?] 8°. **B. 362. g. (12.)**

Je vous aime, j'ose le dire. *Ariette Nouvelle.* [*Paris*, 1780?] 8°.
B. 362. b. (40.)

Je vous aime, j'ose le dire. *Ariette* avec accompagnement de guitare. [*Paris*, 1785?] 8°. **B. 362. e. (16.)**

Je vous aime sans partage. *L'Amant desabusé.* Chanson. [*Paris,*] 1753. *s. sh.* 4°. **298. c. 13.**
Mercure de France, March, 1753.

Je vous le dis. *Les Délices d'Amour.* [Song.] Paroles de M. Renaud Duférol. Accomp[t] de Guittare par M. Cagé. Air: Sans mon curé, &c. *Chez les Frères Savigny:* [*Paris*, 1785?] 8°.
B. 362. f. (50.)

[Another edition.] Je vous le dis. *Les Délices érotiques.* [Song.] Paroles de M. Renaud Duférol. Accompagnement de Guitarre par M. Cagé. Air: Sans mon Curé. *Chez Camand: Paris*, [1785?] 8°.
B. 362. g. (70.)

Je vous obtiens. Vaudeville.
See Tom Jones.

Je voyois dans le village. Ariette.
See Albanese ( ) [*Le Fermier Général.*]

JEALOUS. The jealous Don. Duett.
See Storace (S.) [*The Pirates.*]

The Jealous Lover. [Song.]
See Adams (J. B.)

The Jealous Swain. [Song.] *See* O! Oh what a plague is Love, *etc.* [1720?] *s. sh.* fol. **G. 305. (16.)**

The Jealous Swain. [Song, begins: 'Sweet were the joys.'] *See* Russel (D.)

JEALOUS CLOWN. The Jealous Clown; or, the Lucky Mistake. An Opera—of One Act—as Perform'd at the New Theatre in Goodman 'o— Fields. By T. Gataker...To which is annex'd the Musick. *Printed for Henry Parker: London*, 1730. 8°. **161. i. 62.**

JEALOUSY. Jealousy be gone and leave me. *Jealousy.* A Song. [*London*, 1754.] 8°. **250. c. 1.**
The Gentleman's Magazine, Vol. XXIV., p. 427.

JEANY. Jeany's Complaint. Song. *See* To. To the sweet chanting warbling Throng, *etc.* [1774.] *s. sh.* 4°.
159. n. 6.

JEANY. Jeany's Complaint. Song. *See* To. To the sweet Chanting, Warbling Throng, *etc.* [1785?] *s. sh.* fol.
G. 312. (104.)

JEEP (Johannes) Studentengärtleins Ander Theil, Neuer, lustiger, Weltlicher Liedlein, mit 4. vnd 5. Stimmen, Welche nicht allein . . . zu singen, sondern auch auff . . . Instrumenten zu gebrauchen, *etc.* Cantus. *Abraham Wagenmann: Nürnberg*, 1614. 4°. **B. 54.**

JELICH (Vincenz) Parnassia Militia, Concertuum Unius, Duarum, Trium et Quatuor Vocum: tam natiuis quam Instrumentalibus Vocibus, ad Organum concinendarum . . . Opus Primum. Altus. (Tenor.) (Bassus.) (Bassus ad Organum.) 4 pts. *Typis Pauli Ledertz: Argentinae*, 1622. 4°. **D. 995.**

JELIOTTE (Pierre) Tandis que dans nos bois. *See* infra: [*Zelisca.*]

[Zelisca.] Tandis que dans nos bois. *Vaudeville, etc.* [*Paris,*] 1746. *s. sh.* 4°.
297. c. 5.
Mercure de France, March, 1746.

JEM. Jem of Aberdeen. Song.
See Hook (J.)

Jem of Aberdovey. Song. *See* Hook (J.)

JEMMY. Jemmy. Ballad. *See* My. My Jemmy is cross'd quite over the Main. [1780?] *s. sh.* fol. **G. 310. (99.)**

Jemmy and Nanny. [Song.]
See Arne (T. A.)

Jemmy, known the chief of aw the northern Breed. *A Mourning Dirge,* occasioned by the unhappy Death of his Grace the Duke of Hamilton and Brandon, the Words to a Scotch Tune by Mr. T. Durfey. [*London*, 1712.] *s. sh.* fol.
G. 309. (63.)

Jemmy of the Glen. Song.
See Shield (J.)

Jemmy out at Sea. Ballad.
See Moulds (J.)

Jemmy told his Passion. Song.
See Keen (E.)

JENKINS (George) Eighteen Airs for two Violin's and a Bass, *etc.* [Separate Parts.] *J. Brysson: Edinburgh*, [1790?] *obl.* fol. **e. 284. c. (3.)**

New Scotch Music, consisting of Slow Airs, Strathspeys, Quick Reels, Country Dances, and a Medley on a New Plan: with a Bass for Violoncello or Harpsichord, *etc.* 3 pts. *The Author: Bloomsbury*, [1793?] fol. **h. 659.**

The Syren. A Song written and set to Music by the late Dr. Jenner, *etc.* *A. P[ortal: London*, 1777?] fol.
G. 311. (150.)

JENNY. Jenny. [Song.] *See* As. As on Tay's banks, *etc.* [1756.] 8°. **P.P. 5438.**

Jenny. [Song.] *See* As. As on Tay's Banks, *etc.* [1760?] *s. sh.* fol. **G. 316. d. (10.)**

Jenny and Jockey. Song. *See* Akeroyd (S.)

Jenny and Molly and Dolly *The Country Sheep Shearing.* [Song] Made to the Watermans dance by Mr. Durfey. [*London*, 1720?] *s. sh.* fol. **H. 1601. (223.)**

[Another edition.] Jenny and Molly and Dolly, *etc.* [Song.] [*London*, 1725?] *s. sh.* fol. **G. 309. (67.)**

Jenny long resisted. Song. *See* Leveridge (R.)

Jenny of the Green. [Song.] Sung by Mr. Lowe, *etc.* *See* Chloe. Chloe, or the Musical Magazine, *etc.* N° 21. [1760?] fol. **G. 433.**

Jenny of the Green. [Song.] *See* Now. Now May her charms discloses, *etc.* [1780?] fol. **G. 806. f. (61.)**

Jenny of the Green. Song. *See* When. When others strip the new fall'n snow, *etc.* [1752.] 8°. **157. l. 14.**

Jenny of the Green. Song. *See* While. While others strip the new-fall'n snow, *etc.* [1752.] 8°. **P.P. 5438. z.**

Jenny of the Green. [Song.] *See* While. While others strip the new fall'n snow, *etc.* [1755?] *s. sh.* fol. **G. 313. (199.)**

Jenny's Complaint. [Song.] *See* Twa. Twa bonny Lads were Sawney and Jockey. [1740?] *s. sh.* fol. **I. 530. (162.)**

JENNY MAY. Jenny May. Ballad. *See* Richardson (B. J.)

JEPHTÉ. Jephté. Tragédie. *See* Monteclair (M. Pignolet de)

JEPHTHA. Jephtha. Oratorio. *See* Haendel (G. F.)

JEPHTIAS. I. Balde ... Iephtias Tragoedia. (Melodramatica in Tragoedia Jephtiade usurpata.) 2 pts. *Typis Georgij Haugenhoferi: Ambergæ*, 1654. 8°. **11712. aa. 24.**

JERACE (Michael Angelo) Twelve Favorite Trios for two Violins and a Violoncello, with a Thoro' Bass for the Harpsichord, *etc.* [Separate Parts.] *John Welcker: London*, [1780?] fol. **h. 2852. b. (3.)**

JERIG (Sebastien) XII. Sonates, avec un Air par 12 Variations, pour le Clavecin ...1r Oeuvre. Gravé par Chambon. *Chez l'Auteur: Paris*, [1755?] *obl.* fol. **f. 520.**

JERVIS. Jervis and Duncan. Song. *See* Rauzzini (V.)

Jervis for ever. [Song.] *See* Dibdin (C.) [*Valentine's Day.*]

JESS MACPHARLANE. The Favorite Duett of Jess Macpharlane. *See* When. When first she came to Town. [1790?] fol. **G. 354. (57.)**

JESSAMINE. The Jessamine. Songs. *See* Curtis (T.)

JESSAMOND. Jessamond Mill. [Song.] *See* Hodgson (P.)

JESSE. Jesse. A New Song. *See* When. When with Jesse I spent the long day. 1760. 8°. **P.P. 5441.**

JESSY. Jessey. [Song, begins: 'Where flow'rets sweet.'] *See* Ambrose (J.)

Jessy. [Song, begins: 'How blest has my Time been.'] *See* Boyce (W.)

[Another setting.] Jessy, or the Happy Pair. [Song.] *See* How. How blest has my Time been. [1750?] *s. sh.* fol. **I. 530. (75.)**

Jessey. Song [begins: 'Thou radiant Sun']. *See* Hudson (R.)

Jessy. [Song.] *See* O. O Jessy sweet Beauty. [1778.] *s. sh.* fol. **G. 310. (228.)**

Jessy. Ballad. [Begins: 'Be tranquil O ye woods.'] *See* Wennington (W.)

JESU. Jesu, lover of my Soul. *Hymn.* [Words by C. Wesley, music by M. Madan.] [*London*, 1776.] 8°. **P.P. 716. b.**

The Gospel Magazine, Jan., 1776.

JESUS. Jesus, Friend of Sinners. Hymn. *See* Hering (J. F.)

Jesus said to his Disciples. *The Prayer of our Saviour Christ in the Garden of Gethsemane.* [Anthem, by H. Harington.] Intended to be sung ... during Passion Week, *etc.* *W. M. Cahusac: London*, [1800?] fol. **G. 805. k. (1.)**

Iesus, Maria, Joseph. Geistliches Lied. *See* Hymns. [*German.*]

JESUS CHRIST. Jesus Christ is risen to Day. *A Favourite Hymn for Easter Day.* For three Voices. [*London*, 1780?] *s. sh.* fol. **G. 309. (97.)**

JEU. Le Jeu de Trictrac. [Song.] *See* Galants. Galans je vais vous apprendre. [1780?] 8°. **B. 362. b. (133.)**

JEUNE. La Jeune Bergère. [Song.] *See* Je. J'avois égaré mon fuseau. [1775?] *s. sh.* fol. **G. 309. (167.)**

JEUNE. Jeune cœur, plein de feux. *Ariette.* [Words] Par M. D. . .
[*Paris,*] 1760. *s. sh.* 8°. **297. d. 23.**
Mercure de France, May, 1760.

Jeune et belle crémière. *À une jolie crémière.* [Song, adapted to "O ma belle musette."] [*Paris,* 1780?] 8°.
B. 362. (150.)

Jeune et brillante Lisette. *Chanson.*
[*Paris,*] 1764. *s. sh.* 8°. **298. d. 22.**
Mercure de France, Nov., 1764.

Jeune et charmante Iris. Air.
See ANTHEAUME ( )

Jeune et gentille Bergerette. Air.
See ENFANT DU MALHEUR.

La jeune et simple Lisette. [Song.]
See ALINE, REINE DE GOLCONDE. [*Ma bouche n'a qu'un langage.*]

La jeune et tendre Anette. Romance.
See SAINT SIMON (de)

Une jeune fillette voulant moudre son bléd. *Le Meunier Galan.* [Song.]
[*Paris,* 1780?] 8°. **B. 362. b. (120.)**

[Another edition.] Une jeune fillette voulant moudre son bled. *Le Meunier Galan.* Chanson Nouvelle avec Accomp[t] de Guitare p[r] M. Alberti.
Chez M. Camand: Paris, [1785?] 8°.
B. 362. g. (27.)

Jeune Flore à l'Amour. Air.
See ALEXANDRE (C.)

Jeune héros, c'étoit assez d'être aimable. *Chanson, etc.* (Les paroles sont de M. le Ch. de Vauclair, *etc.*)
[*Paris,*] 1762. *s. sh.* 8°. **298. d. 6.**
Mercure de France, Nov., 1762.

Jeune Iris, pourriés vous bien croire. *Rêve du Ch[valier] de Boufflers.* [Song.] Air: Avec les jeux dans le village [from 'Les Amours d'Été'].
Chez Bonvalet: [*Paris,* 1785?] 8°. **B. 362. (183.)**

Jeune Iris, vos tendres charmes. Air.
See GILLIER (J. C.)

La jeune Lise sans détour. *Les Nouveaux Dangers des Bois.* [Song.]
[*Paris,* 1780?] 8°. **B. 362. b. (106.)**

La jeune Lisette au bord d'un ruisseau. *Chanson Nouvelle.* [*Paris,* 1780?] 8°.
B. 362. b. (22.)

JEUNE. Jeune Manon, qui n'est pas enchanté. Chansonnette. *See* BOUVARD (F.)

Jeune Thémire, aimez à plaire. Air.
See DEMIGNEAUX ( )

JEUNE HÔTESSE. La Jeune Hôtesse. Comédie en trois actes, en vers; par le Citoyen Carbon-Flins, *etc.* [By C. M. L. E. Carbon de Flins des Oliviers, music of a song by A. J. Candeille.]
Chez Barba: Paris, l'An troisième [1794]. 8°. **11738. d. 16. (4.)**

JEUNE HÔTESSE. Lisis avait de la jeunesse. *Chanson de la jeune Hôtesse.* [Words by C. M. L. E. Carbon de Flins des Oliviers, music by A. J. Candeille.] Avec Accomp[t] de Guittare.
Chez Imbault: Paris, [1795?] 8°.
B. 362. h. (33.)

JEUNE SAGE ET LE VIEUX FOU. Le Jeune Sage et le Vieux Fou. Comédie.
See MÉHUL (E. N.)

JEUNES. Jeunes amants, cueillés des fleurs. Air. *See* GAVEAUX (P.) [*L'Amour filial.*]

Jeunes Beautés au regard tendre. Air.
See MICHEL CERVANTES.

Jeunes cœurs, qu'amour engage. Romance.
See ANTHEAUME ( )

Jeunes Cœurs soyez fidelles. Gavotte.
See STORACE (S.)

Jeunes esclaves, croyez moi. Rondeau.
See DALAYRAC (N.) [*Gulnare.*]

Jeun' fillettes, prenais garde. Air.
See JACQUES, *Cousin, pseud.* [*Les Capucins.*]

Jeunes Guerriers, courez. Chanson.
See SOLAGE ( )

Jeunes Guerriers, troupe immortelle. Hymne. *See* CATEL (C. S.)

Jeunes Héros, que la nuit éternelle ensevelit. Hymne. *See* GOSSEC (F. J.)

JEUNES MARIÉS. Les Jeunes Mariés. Opéra Comique en un Acte. Par Mr. Parmentier [and C. S. Favart. With the voice-parts of some of the songs].
Chez P. Gosse Junior: À la Haye, 1751. 8°. **163. d. 15.**
[Another copy.] **242. g. 22.**
Part of the 'Théatre de la Haye,' etc. tom. 5.

JEUNESSE. La Jeunesse, le courage. Air. *See* TUTEUR AVARE.

JEUX. Jeux et plaisirs, cédez à l'harmonie. Couplets. *See* ALBANESE ( )

JEUX D'EGLÉ. Les Jeux d'Eglé. Ballet. *See* BOSSI (C.)

JEW. The Jew. Song.
See ABINGTON (W.)

The Jew Pedlar. Song.
See SANDERSON (J.) [*The Country Wake.*]

JHAN, *Maitre* [Joannes Gallus]. Il Primo Libro de i Madrigali, di Maistre Ihan, . . . & de altri Eccellentissimi Autori, *etc.* Tenor. *Apud Antonium Gardane: Venetiis,* 1591. *obl.* 4°. **A. 203.**
The composers named are: Maistre Ihan, Arcadelt, Verdelot, C. Festa, Tudual, Matthias, Layole, Yvo and Corteccia.

JIG. A Jigg Danc'd in the Schoole of Venus. [Song.] *See* OH! Oh! how I Doate upon that Lass, *etc.*
[1715?] *s. sh.* fol. **H. 1601. (346.)**

JIROVEC (Vojtěch) *See* Gyrowetz (A.)

JOAN OF ARC. Joan of Arc. Ballet. *See* Reeve (W.)

JOANELLUS (Petrus) Cantus (Altus) (Tenor) (Bassus) (Quintus) (Sextus) Noui Thesauri Musici Liber Primus(-Quintus) quo selectissime ... cantiones sacrę ... cōtinētur octo, septem, sex, quinq; ac quatuor vocum, a prestantissimis ... Symphoniacis compositę ... Petri Ioannelli ... studio ac labore collectæ, *etc.* 6 pts. 5 Bks. *Apud Antoniū Gardanū : Venetijs*, 1568. 4°. **K. 4. e. 3.**

The composers named in this collection are : J. Regnart, J. Louis, C. Hollander, M. Zapfelius, H. de la Court, P. Speilier, M. des Buissons, G. Prenner, J. Castileti, Verdiere, J. Vaet, M. Deiss, A. Utendaler, S. de Roy, J. Chaynee, O. Lasso, S. Machu, F. de Novo Portu, A. Gallus, J. de Cleve, J. Deslins, P. le Duc, W. Formellis, A. de Ponte, J. de Wert, J. de Broucke, A. Pevernage, L. de Sainne, J. de Pres, G. Trehou, A. de la Court and A. Gabrieli.

[Another copy.] Quintus Noui Thesauri Musici Liber Primus(-Quintus), *etc.* *Apud Antoniū Gardanū : Venetijs*, 1568. 4°. **E. 547.**

Wanting p. 466, *which is supplied in MS.*

JOANNA. The Music in the Dramatic Romance of Joanna. *See* Busby (T.)

JOANNES, *Aventinus.* *See* Thurnmayer (J.) *Aventinus.*

JOANNES FRANCISCUS, *Ferrariensis.* Principium et Ars Tocus [i.e. totius] Musice. *Per Antonio Strambi : Roma*, [1520?] *s. sh.* fol. **I. 600. (49.)**

JOBIN (Bernhard) Das erste Buch Newerlessner Fleissiger ettlicher viel Schöner Lautenstück, von artlichen Fantaseyen, lieblichen Teütschen, Frantzösischen vnnd Italiänischeu Liedern, künstlichen Lateinischen Muteten, mit vier vnd fünff stimmen, Auch lustigen allerhand Passomezen : in die Teutsche Tabulatur ... zusamen getragen, geordnet, vnd auch selber getruckt durch B. Jobin, *etc.* *Bernhard Jobin : Strassburg*, 1572. fol. **K. 1. i. 2.**

The following composers are named in this work : Ferrabosco, Arcadelt, Orlando, Verdelot, Crecquillon, A. Villaert, S. Zirler and Scandelli.

JOCKEI. Le Jockei. Opéra. *See* Solié (J. P.)

JOCKEY. Jockey. Song. *See* I. I'll sing of my lover all night and all day. [1750.] 8°. **157. i. 12.**

JOCKEY. Jockey. Song. *See* I. I'll sing of my Lover all Night and all Day, *etc.* [1750.] 8°. **P.P. 5438. z.**

Jockey. Song. *See* I. I'll sing to my Lover all Night and all Day, *etc.* [1750?] *s. sh.* fol. **I. 530. (78.)**

Jockey. [Song.] *See* I. I'll sing to my lover all night and all day, *etc.* [1750.] 8°. **249. c. 20.**

Jockey. [Song.] *See* My. My Jockey is the blithest lad, *etc.* [1767.] 8°. **P.P. 5438. z.**

Jockey. Ballad. *See* My. My Jockey is the blithest lad, *etc.* [1770?] *s. sh.* fol. **G. 305. (73.)**

Jockey. Ballad. *See* My. My Jockey is the blithest lad. [1770?] *s. sh.* fol. **H. 1994. a. (39.)**

Jockey and Jenny. [Song.] *See* As. As Jockey and Jenny sat in the cool shade, *etc.* [1770?] fol. **G. 306. (216.)**

Jockey and Jenny. Song. *See* As. As Jockey and Jenny together was laid. [1720?] *s. sh.* fol. **H. 1601. (7.)**

Jocky and Jenny. Dialogue [begins: 'Stern Winter has left us']. *See* Baildon (J.) [*The Laurel. Book I. No.* 4.]

Jockey and Jenny. [Song, begins: 'Jockey and Jenny together were laid.'] *See* Gouge ( )

Jockey and Jenny. Ballad [begins: 'I wonna wed with him']. *See* Sanderson (J.)

Jockey and Jenny. Dialogue [begins: 'When Jockey was blest']. *See* Worgan (J.)

Jocky and Jenny to Kirk went together. *The Wrangling Lovers.* A Scotch Song. [*London*, 1750?] *s. sh.* fol. **G. 316. (91.)**

[Another edition.] Jocky and Jenny to Kirk went together, *etc.* *Printed for J. Simpson :* [*London*, 1750?] *s. sh.* fol. **H. 1994. b. (46.)**

Jocky and Moggy. Song. *See* Young. Young Jocky he courted sweet Moggy so fair, *etc.* [1764.] 8°. **P.P. 5438. z.**

Jockey away Man. *Scotland's Good Wishes to His Royal Highness :* or, The Whigs Malice Discovered and Defeated. Being a most pleasant New Song, to a New Tune. *Printed for P. Brooksby : London*, 1682. *s. sh.* fol. **Case 38. i. 25. (7.)**

Jockey is the Lad for Me. Ballad. *See* Among. Among the Swains upon the Green, *etc.* [By J. Potter.] [1775?] fol. **G. 306. (166.)**

Jockey's left me for awhile. *Scotch Song.* Sung by Mrs. Hudson. *S[amuel and] A[nne] T[hompson : London*, 1778.] *s. sh.* fol. **G. 309. (96.)**

JOCKEY. Jockey was a braw young lad. Ballad. *See* ARNOLD (S.)

Jockey was a dowdy lad. Song. *See* CLARKE (J.) [*The Campaigners.*]

Jockey was a dawdy Lad. Song. *See* WILKINS ( )

Jocky was as brisk and blith a Lad. [Song.] *See* CLARKE (J.)

JOGGING. Jogging on from yonder Green. [Song.] *See* LEVERIDGE (R.)

JOHN. John and Kate. Cantata. *See* WATERS (T.)

John and Nan. Dialogne. *See* HERON (H.)

John and Nell. [Song.] *See* As. As Nell sat underneath her cow, *etc.* [1757.] 8°. **P.P. 5438. z.**

John and Nell. [Song.] *See* As. As Nell sate underneath her Cow, *etc.* [1758.] *s. sh.* 8°. **P.P. 5439. ab.**

John and Nell. [Song.] *See* As. As Nell sat underneath her Cow. [1760?] *s. sh.* fol. **G. 316. d. (3.)**

John and Susan. [Song.] *See* 'TWAS. 'Twas in the Land of Cyder, *etc.* [1725?] *s. sh.* fol. **G. 305. (111.)**

John, you're my Husband's Man. A Song for two Voices. *R[ichar]d B[rid]e : [London,* 1775?] *s. sh.* fol. **G. 309. (143.)**

[Another copy.] **H. 1994. a. (199.)**

JOHN IV., *King of Portugal.* Defensa de la Musica Moderna, contra la errada opinion del Obispo Cyrilo Frano. [Dedication signed: D[ux]. B[ragantiæ], i.e. John IV., King of Portugal.] *See* B., D. [1649.] 4°. **K. 8. c. 17. (2.)**

JOHN A' NOKES. John A Nokes's parting with Cloe. [Song.] *See* YES. Yes Cloe I'm ty'd, *etc.* [1720?] *s. sh.* fol. **H. 1601. (548.)**

JOHN BULL. John Bull. A Favorite Glee for 3 Voices. *T. & W. Cahusac : London,* [1800?] fol. **G. 809. a. (52.)**

John Bull. [Song.] *See* COOMBE (T.)

John Bull was a bumpkin born & bred. *The Gloucester Bumpkin.* A favorite Song. *Printed for I. Watts : [London,* 1795?] fol. **G. 356. (46.)**

John Bull we know. *The Metamorphosis of John Bull and his M–st–rs* or the Manœuvres of the Grand Fleet. To the Warlike Tune of Three Children Sliding on the Ice. [Song.] [*London,* 1790?] *s. sh.* fol. **G. 309. (86.)**

JOHN GILPIN. John Gilpin's Journey to Bagshot-Heath Camp. [Song.] *See* YOUR. Your Bards of old, *etc.* [1792?] fol. **G. 360. (56.)**

JOHNNY. Johnny and Mary. Song. *See* DOWN. Down the Bourne and thro' the Mead, *etc.* [By W. Shield.] [1780?] *s. sh.* fol. **I. 530. (94.)**

Johnny and Mary. Song. *See* DOWN. Down the Bourn and thro' the Mead, *etc.* [By W. Shield.] [1785?] fol. **G. 383. j. (13.)**

Johnny and Molly. [Song.] *See* HARK. Hark! hark the War calls me away. [1780?] *s. sh.* fol. **G. 308. (93.)**

Johnny and Nelly. [Song.] *See* CHLOE. Chloe, or the Musical Magazine, *etc.* No. 40. [1760?] fol. **G. 433.**

JOHNSON (ABRAHAM) *of Edinburgh.* A Collection of New Reels. With a Bass for the Violoncello or Harpsichord... Bass corrected by Mr. Urbani. *Urbani & Liston : Edinburgh,* [1790?] fol. **g. 229. (6.)**

JOHNSON (ABRAHAM) *Song-Writer.* As Cupid one day wiley. *A Song...* sung by Mr. Platt. [*London,* 1715?] *s. sh.* fol. **H. 1601. (41.)**

Near the Courts of Great Princes. *The Shepherdess's Song, etc.* [*London,* 1705?] *s. sh.* fol. **H. 1601. (319.)**

The Young Traviller's Complaint. [Song.] Sett and sung by Mr. Johnson. [*London,* 1710?] *s. sh.* fol. **H. 1601. (112.)**

JOHNSON (F.) How the limpid Current twining. [Song.] The words by Mrs. Robertson [or rather Robinson], *etc.* *R. Birchall, for the Author : London,* [1797?] fol. **G. 366. (24.)**

JOHNSON (JAMES) The Scots Musical Museum, *etc.* 6 vols. *J. Johnson : Edinburgh,* [1787–1803.] 8°. **E. 201.**

The preface to Vol. I. is dated 1787, *to Vol. II.* 1788, *to Vol. III.* 1790, *to Vol. IV.* 1792, *to Vol. V. undated, to Vol. VI.* 1803. *In Vol. I. the publisher's name is not given in the imprint; Vol. II., III. and VI. are* '*Printed & sold by James Johnson,*' *IV. and V. by Johnson & Co. The title-page of Vol. VI. is* '*The Scots Musical Museum. In Six Volumes. Consisting of Six hundred Scots Songs with proper Basses for the Piano Forte,*' *etc.*

JOHNSON (SAMUEL) The Songs in Hurlothrumbo [an Opera, words written and music] compos'd by Mr. S. Johnson. *D. Wright, for y^e^ Author : London,* [1729.] fol. **H. 114. (2.)**

JOHNSON (THOMAS) *See* PSALMS. [*English.*] An Abridgment of the New Version of the Psalms, *etc.* [Edited with a Preface by T. Johnson.] [1777.] 8°. **A. 511. d.**

JOLLAGE (Charles Alexandre) Belle Iris, vos regards. *Air, etc.* [*Paris,*] 1736. *s. sh.* 4°. **297. b. (14.)**
Mercure de France, July, 1736.

JOLLY. The Jolly Bacchanal. [Song, begins: 'Come all ye Jolly Bacchanals.'] *See* Carey (H.)

The Jolly Bacchanal. [Song.] *See* Let. Let's tope and be merry. [1760?] *s. sh.* fol. **G. 316. e. (60.)**

Jolly Bacchus I love. Song. *See* Purcell (D.)

The Jolly Bowl does glad my Soul. *A two Part Song on a Bowl of Punch.* [*London*, 1770?] *s. sh.* fol. **H. 1994. a. (66.)**

The Jolly Brisk Tarr. [Song.] *See* Early. Early one morn. [1730?] *s. sh.* fol. **G. 307. (176.)**

The Jolly Chair-Men. Song. *See* Come. Come listen well to a Jocular Song, *etc.* [1695?] *s. sh.* fol. **Case 39. k. 6. (16.)**

The Jolly Crew. [Song.] *See* Hudson (R.)

The Jolly Fellow. [Song.] *See* Lee (P.)

The Jolly Gentleman's Frolick. [Song.] *See* Give. Give ear to a frolickesome ditty. [1735?] *s. sh.* fol. **G. 316. d. (155.)**

The Jolly Jack Tars of the Nation. *Down with the Dutch.* A Song on the taking the Islands of St. Eustatia & S^t^ Martin ... by ... Sir George Brydges Rodney and Genl. Vaughan. February 3^rd^ 1781. *Sk[illern : London*, 1781]. *s. sh.* fol. **G. 312. (135.)**

The Jolly, jolly Bowle. *A Song made on a Punch Bowle.* [Adapted to the music of J. Eccles' 'The Jolly, jolly Breeze.'] [*London*, 1710?] *s. sh.* fol. **G. 304. (146.)**

The Jolly, Jolly Breeze. Song. *See* Eccles (J.) [*Rinaldo and Armida.*]

The Jolly, Jolly Swains. Song. *See* Purcell (D.) [*The Island Princess.*]

The Jolly Miller. [Song.] *See* Old. The old wife she sent to the Miller, *etc.* [1710?] *s. sh.* fol. **H. 1601. (434.)**

Jolly Mortals, fill your Glasses. Song. *See* Galliard (J. E.)

The Jolly Ringers. [Song.] *See* Dibdin (C.) [*Castles in the Air.*]

Jolly Roger Twangdillo of Plowden Hill. *Jolly Roger.* A Song, the words by Mr. Durfey. [*London*, 1710?] *s. sh.* fol. **H. 1601. (229.)**

[Another edition.] Jolly Roger Twangdillo of Plowden Hill, *etc.* [*London*, 1715?] *s. sh.* fol. **G. 309. (33.)**

The Jolly Tar. Song. *See* Reeve (W.) [*Don Juan.*]

JOLLY. Jolly Tom, and Clever legg'd Dick. *The Surprise.* [Song.] The Words by A. Bradley. [*London*, 1730?] *s. sh.* fol. **H. 1601. (258.)**

[Another edition.] Jolly Tom, and Clever legg'd Dick, *etc.* [*London*, 1730?] *s. sh.* fol. **G. 309. (44.)**

The Jolly Toper. Song. *See* Come. Come all Jolly Lads who delight in the Glass. [1760?] *s. sh.* fol. **G. 316. (32.)**

The Jolly Toper. Song. *See* She. She tells me with Claret she cannot agree. [1715?] *s. sh.* fol. **H 1601. (396.)**

The Jolly Toper. Song. *See* Women. The Women all tell me I'm false to my Lass. [1750?] *s. sh.* fol. **G. 312. (69.)**

The Jolly Toper. Song. *See* Women. The Women all tell me I'm false to my Lass. [1751.] 8°. **P.P. 5438. z.**

The Jolly Topers. [Song.] *See* Come. Come come my Friend. [1740?] *s. sh.* fol. **G. 307. (81.)**

The Jolly Topers. [Song.] *See* Of. Of all the Occupations, *etc.* [1735?] *s. sh.* fol. **G. 316. e. (108.)**

The Jolly Waterman. [Song.] *See* Come. Come all ye jolly Watermen. [1734.] *s. sh.* fol. **G. 316. d. (83.)**

The Jolly Young Swain. Song. *See* Nymph. A Nymph of the Plain, *etc.* [1710?] *s. sh.* fol. **H. 1601. (27.)**

The Jolly young Waterman. Song. *See* Dibdin (C.) [*The Waterman.*]

JOMELLI (Nicolò) [Songs in Andromaca. Opera.] *See* Delizie. Le Delizie dell' Opere, *etc.* Vol. 8. [1776.] fol. **G. 159.**

[Attilio Regolo.] The Favourite Songs in the Opera call'd Attilio Regolo. *Printed for I. Walsh : London*, [1755?] fol. **H. 348. e. (4.)**

—— [Another edition.] The Favourite Songs in the Opera call'd Attilio Regolo. *Printed for I. Walsh : London*, [1764?] fol. **H. 327. b.**

Chaconne. *See* infra: [Overture in E flat.]

Confirma hoc Deus, Offertorio: ... a due Soprani, Alto, Tenore, Basso ed Organo ... In Partitura, *etc.* *Nel Contojo d'Arti e d' Industria : Vienna*, [1790?] fol. **H. 1187. p. (5*.)**

Miserere o Salmo 50 di Davidde a due Canti soli, 2 Violini, Viola e Basso... Miserere ... mit unterlegtem deutschen Texte. Partitur. *Bei Breitkopf und Härtel : Leipzig*, [1800?] fol. **H. 327. a.**

JOMELLI (Nicolò) Non dan pace. *See* Sweet. Sweet is the breath of Morn, *etc.* [Adapted to Jomelli's Duet 'Non dan pace.'] [1775?] fol. **G. 311. (158.)**

L'Olimpiade. [Opera.] *See* infra: Recueils des Opéra composées ... à la Cour du...Duc de Wirtemberg.

A Favorite Overture [in D] for the Harpsichord or Piano Forte. *Printed for Straight & Skillern: London,* [1780?] fol. **g. 271. a. (37.)**

The Periodical Overture [in E♭] in 8 Parts, *etc.* (Sinfonia xiv.) [Separate Parts.] *R. Bremner: London,* [1780?] fol. **g. 474. b. (21.)**

Jomelli's Favorite Overture [in E flat], with the Celebrated Chaconne. As Introduced in the Castle Spectre, arranged for the Piano Forte. *Preston: London,* [1798?] fol. **g. 272. e. (12.)**

Jomelli's Celebrated Overture, and Chaconne. Adapted for the Piano Forte, by W. Smethergell. *G. Walker: London,* [1800?] fol. **g. 272. d. (23.)**

[Overture in E flat.] Jomelli's...Chaconne. Arranged as a Glee for 4 Voices. By Mr. Biggs. *R. Birchall: London,* [1796?] fol. **G. 353. (7.)**

[Il Parataio.] *See* Parataio. La Pipée, Comédie, *etc.* (Airs choisis de la Pipée, *etc.*) [By N. Jomelli.] 1756. 8°. **86. b. 15.**

La Passione di Nostro Signore Giesu Cristo. Oratorio ... Poesia del Signor Metastasio. [Full Score.] *R. Bremner: London,* [1775?] fol. **H. 327.**

Recueil des Opéra composées par Nicolas Jomelli à la Cour du Serenissime Duc de Wirtemberg. [Full Score.] *Imprimerie de l'Academie-Caroline: Stoutgard,* 1783. *obl.* fol. **D. 340.**

This volume contains 'L' Olimpiade' only. Each act has separate pagination. No more published.

Sinfonia [in D] a più Stromenti Obligati, *etc.* [Separate Parts.] *Chez Cousineau: Paris,* [1780?] fol. **g. 474. (23.)**

Six Sonatas for two German Flutes or Violins with a Thorough Bass for the Harpsichord or Violoncello. [Separate Parts.] *Printed for I. Walsh: London,* [1760?] fol. **g. 990.**

Veni Sancte Spiritus. Hymne à 4 Voix et Chœur...en Partition, avec la traduction française, les parties d'Orchestre additionelles et séparées par P. Porro, et l'Accompt d'Orgue ou de Piano Forte par N. Carbonel. *Chez P. Porro: Paris,* [1800?] fol. **H. 1187. p. (5.)**

See Corfe (Joseph) Sacred Music ... Consisting of ... Anthems ... adapted to ...Music of...Jomelli, *etc.* [1800?] fol. **I. 250. a.**

JOMELLI (Nicolò) *See* Corfe (Joseph) A Treatise on Singing...with...some... Vocal Pieces of Sacred Music, from the MSS. of Jomelli, *etc.* [1800?] *obl.* fol. **557*. e. 22. (1.)**

See Duets. Duets for two Voices... compos'd by Sig^r^ Jomelli, *etc.* [1755?] *obl.* fol. **E. 601. k. (5.)**

See Overtures. Six Overtures in 8 Parts ...by...Jomelli, *etc.* [1765?] fol. **g. 212. a.**

See Overtures. Six Favourite Overtures in Six Parts ... by Galuppi, S^t^ Martini & Jomelli. [1770?] fol. **g. 474. a. (8.)**

JONAH. Jonah. Oratorio. *See* Felsted (S.)

JONAS. Jonas and Nannette. Duet. *See* Muller (G.)

JONES (Edward) A Book of Sonatas, Rondo's, Military-Airs, Madrigals & Preludes for the Harp or Harpsichord, *etc.* *Blundell: London,* [1780?] *obl.* fol. **e. 11.**

Popular Cheshire Melodies...harmonized for the Harp, or Harpsichord, & Tambourin;—and adapted for two Flutes— ...by E. Jones, *etc.* *Printed for the Editor: London,* 1798. fol. **g. 70. (22.)**

A Collection of Easy Lessons, Marches, Minuets, &c. for the Harp or Harpsichord, *etc.* *J. Welcker: London,* [1780?] *obl.* fol. **e. 108. a. (7.)**

A Collection of Favourite English, Scotch, Irish & French Songs, adapted with proper Accompanyments for the Harp or Harpsichord, *etc.* *Printed for the Author: London,* [1780?] *obl.* 4°. **A. 940. a. (1.)**

A Miscellaneous Collection of French and Italian Ariettas; adapted with Accompaniments for the Harp or Harpsichord, *etc.* The Second Edition with Additions. *Printed for the Editor: London,* [1785?] *obl.* 4°. **A. 940. a. (2.)**

A Choice Collection of Italian Songs, adapted with proper Accompanyments for the Harp or Harpsichord, *etc.* *Printed for the Editor: London,* [1780?] *obl.* fol. **E. 601. k. (8.)**

This collection contains songs by Bertoni, Gluck, Giordani and Paisiello.

Je suis sortis de mon pays. *A French Ariet.* Adapted with ... proper accompanyment for the Harp by E. Jones. [*London,* 1780?] *s. sh.* fol. **G. 309. (112.)**

Maudit amour. *A Favourite French Song.* Adapted with proper Accompanyment for the Harp or Harpsichord by E. Jones. [*London,* 1780?] *s. sh.* fol. **G. 309. (113.)**

JONES (Edward) The Musical Bouquet, or popular Songs, and Ballads: Some ... Composed, & others . . . Selected by the Editor: to which are added, proper Accompaniments for the Harp, or Harpsichord, *etc.* *London*, [1799.] *obl.* 4°. **A. 940.**

The composers named in this work are: E. Jones, T. Morley, Shultz, Aldrich, T. Brewer, Thomas, Geminiani, J. Reading, Dr. Rogers and W. Lawes.

Musical Miscellany, for the Harp or Harpsichord: consisting of Pastorales, Notturnos, Military Airs, and Sonatas... To which are added a few Airs selected ...from other Composers, *etc.* *The Author: London*, [1798?] foi. **g. 247. (2.)**

The title-page is drawn by E. Burney (after E. Jones) and engraved by I. Perry. The following composers are named in this work: Mozart, E. Jones, Schobert, Melico, Kammell, Mrs. A. M. Taylor, Corelli, Abel and Dr. Arne.

Musical and Poetical Relicks of the Welsh Bards: . . . To the Tunes are added Variations for the Harp, Harpsichord, Violin, or Flute, with a ... Collection of the Pennillion . . . with English Translations. Likewise a History of the Bards ... and an Account of their Music, Poetry, and Musical Instruments, *etc.* *Printed for the Author: London*, 1784. fol. **83. l. 23.**

Musical and Poetical Relicks of the Welsh Bards ... A New Edition ... Augmented and improved. *Printed for the Author: London*, 1794. fol. **£35. m. 16.**

Musical Relicks of the Welsh Bards: ... Part the Second, containing the Music of the First Volume. The Second Edition. *Printed for the Author: London*, 1800. fol. **H. 1383. (1.)**

Musical Remains: or the compositions of Handel, Bach, Abel, Giuliani, &c.; selected from original manuscripts never before published: and now adapted for the Harp, or Harpsichord, with accompaniments for the Flute or Violin. *Printed for the Editor: London*, 1796. fol. **g. 247. (1.)**

The title-page is engraved by Thornthwaite after E. Burney.

Nina. A favorite French Song [by N. Dalayrac], adapted, with Accompanyments, for the Harp or Harpsichord, by E. Jones, *etc.* *Longman and Broderip: London*, [1795?] fol. **H. 1763. (18.)**

Three Sonnets now most in vogue at Paris, harmonized for the Harp, or Harpsichord to Accompany the Voice, ... by E. Jones, *etc.* *Printed for the Editor: London*, [1790?] fol. **H. 2832. h. (18.)**

JONES (Edward) *See* Millico (G.) Musical Trifles ... Adapted and Published ... by E. Jones, *etc.* [1794?] *obl.* 4°. **b. 52. (2.)**

JONES (Griffith) *See* Rameau (J. P.) [*Traité de l'Harmonie. Liv. IV.*] A Treatise on Harmony...Translated ...by G. Jones, *etc.* [1795?] fol. **g. 302. (2.)**

JONES (John) Ah pleasing Scenes, a Glee for four Voices, with an Accompaniment for the Piano Forte, *etc.* *R. Birchall, for the Author: London*, [1797?] *obl.* fol. **E. 270. (13.)**

Sixty Chants Single and Double, *etc.* *Longman and Broderip, for the Author: London*, 1785. *obl.* 4°. **A. 136.**

Lessons for the Harpsichord, *etc.* 2 vols. *Printed for the Author: London*, 1761. *obl.* fol. **e. 443.**

Eight Setts of Lessons for the Harpsichord, *etc.* *J. Johnson, for the Author: London*, 1754. *obl.* fol. **f. 133. l. (1.)**

Sincerity's now out of Date. [Song.] *The Words by a Gentleman* ... Set for the German Flute. [*London*, [1745?] *s. sh.* fol. **G. 316. e. (143.)**

JONES (Richard) Chamber Air's for a Violin — and Through Bass.—Consisting both of Double and Single Stops. The Preludes being written chiefly in the Grace manner ... Opera ... the second. *Printed for W. Smith: London*, [1735?] fol. **g. 422. a. (7.)**

Six Suites of Lessons for a Violin with a Thorough Bass for the Harpsicord ... Opra III. *J. Johnson, for ye Author: London*, [1740?] fol. **g. 448.**

JONES (Robert) A Musicall Dreame. Or The Fourth Booke of Ayres, the First part is for the Lute, two Voyces, and the Viole de Gambo; the Second part is for the Lute, the Viole and foure Voices to Sing: the Third part is for one Voyce alone, or to the Lute, the Basse Viole, or to both if you please, *etc.* *The Assignes of William Barley: London*, 1609. fol. **K. 2. g. 2.**

The First Set of Madrigals, of 3. 4. 5. 6. 7. 8. Parts, for Viols and Voices, or for Voices alone, or as you please. Cantus. (Bassus.) 2 pts. *John Windet: London*, 1607. 4°. **K. 3. h. 16.**

[The First Booke of Songes & Ayres of foure parts with Tableture for the Lute. So made that all the parts together, or either of them severally, may be song to the Lute, Orpherian or Viol de Gambo, *etc.*] [*Peter Short, with the Assent of Thomas Morley: London*, 1600.] fol. **K. 9. a. 17. (1.)**

Imperfect, wanting sheet A, containing the title-page, dedication and Address to the reader, which have been supplied in MS.

JONES (Robert) The Second Booke of Songs and Ayres, set out to the Lute, the base Violl the playne way, or the Base by tableture after the leero fashion. *P[eter] S[hort] for Mathew Selman by the assent of Thomas Morley : London*, 1601. fol. **K. 9. a. 17. (2.)**

JONES (Thomas) Ten new Country Dances & three Cotillons for the Harp, Harpsichord or Piano Forte with an Accompanyment for a Violin ... For the Year 1788. *Longman and Broderip : London*, [1788.] *obl.* 4°. **b. 55. a. (5.)**

[Another copy.] **b. 53. (5.)**

Ten new Country Dances & three Cotillons for the Harp, Harpsichord or Piano Forte with an Accompanyment for a Violin ... For the Year 1789. *Longman and Broderip : London*, [1789.] *obl.* 4°. **b. 52. (10.)**

See Music. Music purposely Composed for the Harp, *etc.* [By T. Jones, of Gaddesden.] 1800. fol. **G. 368. (2.)**

JONES (William) Ten Church Pieces for the Organ with Four Anthems in Score, *etc.* *Longman & Broderip, for the Author : London*, [1789.] fol. **h. 2706.**

A Morning and Evening Service ... To which are added a Hymn with an Accompaniment for the Organ, and an Anthem, *etc.* *Longman and Broderip, for the Author : London*, 1795. fol. **H. 3135.**

A Treatise on the Art of Music, in which the Elements of Harmony and Air are practically considered, and illustrated by an hundred and fifty Examples in Notes, *etc.* *W. Keymer, for the Author : Colchester*, 1784. fol. **785. l. 28.**

JONNE (Carl) *See* Wolanek (A.) Die Spanier in Amerika, ein Ballet ... herausgegeben von K. Jonne. [1800 ?] *obl.* fol. **e. 1014.**

JORDAN (Dorothea) The Blue Bell of Scotland. A Favorite Ballad as composed and sung by Mrs. Jordan. *J. Longman, Clementi & Co. : London*, [1800.] fol. **G. 249. (60.)**

The Blue Bell of Scotland. *See* Blue. The Blue Bell of Scotland, with Variations for the Piano Forte, *etc.* [1800 ?] fol. **H. 2819. (7.)**

The Blue Bell of Scotland.
See Bourke (J.) The Favorite Ballad of the Blue Bell of Scotland [by Mrs. Jordan], arranged ... by I. Bourke [1800 ?] fol. **g. 140. (4.)**

The Blue Bell of Scotland.
See King (M. P.) The Blue Bell of Scotland. [By Mrs. Jordan.] Arranged as a Rondo, *etc.* [1800 ?] fol. **g. 140. (40.)**

JORDAN (Thomas) London's Glory, or, the Lord Mayor's Show : containing an Illustrious Description of the several Triumphant Pageants ... also, three new Songs, the first in praise of the Merchant-Taylors, the second the Protestants Exhortation, and the third the plotting Papists Litany, with their proper Tunes either to be Sung or Play'd. Performed on ... October xxix. 1680 ... Invented and Composed by T. Jordan, *etc.* *Printed for John and Henry Playford : London*, 1680. 4°. **113. l. 20.**

JORTIN (John) *See* Avison (C.) An Essay on Musical Expression ... Second Edition ... To which is added, A Letter to the Author, concerning the Music of the Ancients [by J. Jortin], *etc.* 1753. 8°. **1042. k. 15.**

JOSEPH AND HIS BRETHREN. Joseph and his Brethren. Oratorio.
See Haendel (G. F.)

JOSEPH (Georg) Heilige Seelen-Lust, oder Geistliche Hirten-Lieder, der in ihrem Jesum verliebten Psyche, gesungen von Johann Angelo Silesio [i.e. Johann Scheffler], und von Herren Georgio Josepho mit ... Melodeyen geziert, *etc.* [Bks. I.–III.] (Johannis Angeli und Georgii Iosephi Vierdter Theil der Geistlichen Hirten-Lieder, zu der verliebten Psyche gehörig, *etc.*) 2 pts. *In der Baumannischen Drukkerey drukts G. Gründer : Breslaw*, [1657.] 8°. **7897. a. 62.**
There is a second (engraved) title-page. The pagination of Books I.–III. is continuous.

Heilige Seelen-Lust, oder Geistliche Hirten-Lieder... Anjetzo auffs neue übersehn, und mit dem Fünfften Theil vermehrt, *etc.* *In der Baumannischen Erben Druckerey druckts J. C. Jacob : Breslaw*, 1668. 8°. **1221. b. 36.**

JOSHUA. Joshua. Oratorio.
See Haendel (G. F.)

JOSQUIN, *des Prés.* *See* Després (J.)

JOSQUINUS. *See* Després (J.)

JOUEUR. Le Joueur de Guithare. [Song.] *See* Je. Je suis né natif de Chinon. [1779.] 8°. **B. 362. a. (125.)**

Le Joueur du Luth. [Song.]
See Guichard (F.)

JOUR. Le Jour. Cantatille.
See Lemaire (L.)

Un jour assistant au festin. *Le Sérieux d'Agnès.* [Song.] Air : Philis demande son portrait ou Je connois un Berger discret [by Albanese]. *Chez Mr Camand : Paris*, [1780 ?] 8°. **B. 362. a. (163.)**

Un Jour au bois Colinette. *Romance Nouvelle.* [*Paris*, 1780 ?] 8°. **B. 362. g. (46.)**

JOUR. Un Jour couroit Jeannette. Air. *See* FAUCON.

Un Jour dans un verd boccage. *La Tendre Union.* Chanson Nouvelle avec Accomp[t] de Guitare par Alberti. *Chez M. Camand: Paris,* [1780?] 8°. **B. 362. g. (17.)**

[Another copy.] **B. 362. a. (130.)**

Un Jour dans une grotte obscure. Romance. *See* GUSTAVE ( )

Un Jour de cet automne. Ronde. *See* VISITANDINES.

Un Jour Fête du Village. *L'Anneau Faussé.* Romance nouvelle. [*Paris,* 1780?] 8°. **B. 362. e. (126.)**

Jour immortel ou la victoire. Chant. *See* CATEL (C. S.)

Un Jour Jeannot dit à Jeannette. *Le Bouquet de Jeannette pour Jeannot.* [Song.] [*Paris,* 1790?] 8°. **B. 362. e. (122.)**

Un jour l'aimable Dorine. *Le Berger Gaillard.* [Song.] Avec Accomp[t] de Guitare par Alberti. *Chez M. Camand: Paris,* [1780?] 8°. **B. 362. a. (131.)**

Un jour Lisette alloit au champ. Air. *See* RAOUL DE CRÉQUI.

Un jour, Mathurin et Babet. *L'Entorse de Babet.* [Song, written] Par M. Minier. Air: Colin disoit à Lise un jour. Avec accomp[t] de Guittare. *Chez les frères Savigny:* [*Paris,* 1785?] 8°. **B. 362. f. (38.)**

Un Jour pur éclairoit mon âme. Romance de. *See* CAROLINE.

Le jour que mon Iris me rangea sous ses loix. Air. *See* AUBERT (J.)

Un jour Tircis dit à Nanette. *Duo.* [Words by Le Maire.] [*Paris,*] 1724. *s. sh.* 4°. **297. a. 7.**

Mercure de France, March, 1724.

Un jour trouvant Isabelle. *La Montre à Répétition.* [Song.] [*Paris,* 1785?] 8°. **B. 362. g. (85.)**

Un jour vient dans ma chambrette. *Le Désordre d'Amour,* [Song, written] par Mr. Alcindor. Air: Une petite fillette [by N. Dalayrac]. *Chez Savigny:* [*Paris,* 1790?] 8°. **B. 362. (93.)**

JOURDAN (JEAN BAPTISTE) Le Correcteur des Bouffons à l'Ecolier de Prague. [By J. B. Jourdan.] [1753.] 8°. *See* CORRECTEUR. **1103. b. 21. (9.)**

Seconde Lettre du Correcteur des Bouffons à l'Ecolier de Prague, *etc.* [By J. B. Jourdan.] [1753.] 8°. *See* CORRECTEUR. **1103. b. 21. (18.)**

JOURNAL D'ARIETTES. Journal d'Ariettes Italiennes. Dédié à la Reine. 94 Nos. *Chez M. Bailleux: Paris,* 1779–1782. fol. **H. 1263.**

The composers named in this collection are: Sacchini, de Majo, Giardini, Paisiello, Trajetta, Galuppi, C. Franchi, Anfossi, Bertoni, Piccini, Guglielmi, Sarti, Buroni, Gazzaniga, Naumann, Masi, Monza, Colla, Astarita, Schuster, Cimarosa, Rauzzini, Giordani, Gatti, Mysliweczek, Prati and Mortellari.

JOURNAL HEBDOMADAIRE. *See* FEUILLE CHANTANTE. La Feuille Chantante, ou la Journal Hebdomadaire, *etc.* [1764–9.] 8°. **D. 872.**

JOURNALIST. The Journalist Di-play'd. [Song.] *See* DEAR. Dear Friend, have you heard. [1740?] *s. sh.* fol. **G. 316. d. (122.)**

JOURNÉE DE CATINAT. Une Journée de Catinat. [Comédie.] *See* DALAYRAC (N.) [*Une Matinée de Catinat.*]

JOURNÉE DÉRANGÉE. Sur les bords de la Seine. *Air de la Journée Dérangée. Chez Imbault: Paris,* [1795?] 8°. **B. 362. d. (9.)**

JOUVE (J.) The Austrian Retreat, for Clarinetts, Horns & Bassoons, arranged for the Band of the First Regiment of Life Guards, also adapted for the Piano-Forte. *Goulding & Co.: London,* [1800?] fol. **h. 1480. x. (15.)**

The Downfal of Paris, a favorite Quick Step . . . Adapted for the Harp, Piano Forte, Two Clarinets and Two Flutes, by G. Kauntze, *etc. Printed for G. Kauntze: London,* [1800?] fol. **g. 272. o. (30.)**

[Another copy.] **g. 270. e. (21.)**

Twelve Marches & Waltz's adapted for the Piano Forte, with Accompaniments for a Tamborine & Cimbals or Triangle. Chiefly Composed for the Band of . . . the Prince of Wales. *Goulding, Phipps & D'Almaine: London,* [1800?] fol. **h. 1480. w. (14.)**

The P. F. part only.

JOVE. Jove in his Chair. [Chorus.] *See* MIDAS.

Jove, when he saw my Fanny's Face. *A New Song.* [*London,* 1748?] *s. sh.* fol. **G. 305. (219.)**

The authorship of this song is attributed in the Gentleman's Magazine to the Count de St. Germain, and in 'Apollo's Cabinet' to J. Oswald.

[Another copy.] **G. 309. (20.)**

Jove, when he saw my Fanny's face. *A New Song.* [*London,* 1748.] 8°. **157. l. 10.**

The London Magazine, 1748, *p.* 328.

Jove, when he saw my Fanny's face. Song. *See* SAINT GERMAIN (de) *Count, pseud.*

JOVIAL CREW. The Jovial Crew. A Comic-Opera ... with the Musick prefix'd to each Song. [Words chiefly written by E. Roome, music arranged by W. Bates.] *Printed for J. Watts : London*, 1731. 8°. **841. e. 42.**

The Jovial Crew. [Opera.] *See* BATES (W.)

JOVIAL. The Jovial Farmer. Song. *See* As. As Bacchus was drinking, *etc.* [1771.] 8°. **P.P. 5438. z.**

The Jovial Bacchanal. Song. *See* WHILST. Whilst of life we hold the span, *etc.* [1767.] 8°. **P.P. 5441.**

The Jovial Bacchanals. Two-Part Song. *See* WINE. Wine from Thought drives all Despair. [1750?] *s. sh.* fol. **H. 1994. a. (20.)**

JOY. Joy after Sorrow. [Song.] *See* LET. Let Burgundy flow, *etc.* [1715.] *s. sh.* fol. **H. 1601. (266.)**

Joy enlightens all my senses. [Song.] *See* WEIDEMAN (C. F.)

Joy to Great C[ae]zar for a Single Violin, the ital[i]an way. [Variations on Farinell's Ground.] [*London*, 1710?] *s. sh.* fol. **G. 315. (36.)**

Joy to great Cæsar. [Song.] *See* FARINELLI (G.)

Joy to the Bridegroom. [Song.] Within compass of the Flute. [Words by T. Durfey.] [*London*, 1710?] *s. sh.* fol. **H. 1601. (242.)**

Joy to the Happy Pair. [Two-part Song.] *See* COOK ( )

Joy to the Protestants or the Revolution Compleated. [Song.] *See* IN. In troth Friend Harry. [1716.] *s. sh.* fol. **H. 1601. (234.)**

JOYFUL. The Joyful Meeting. Song. *See* O. O welcome my Shepherd. [1760?] fol. **I. 530. (113.)**

JOYFUL CUCKOLDOM. [Joyful Cuckoldom, or the Love of Gentlemen and Gentlewomen. A Collection of New Songs, with y^e^ Musick for y^e^ Lute, Violin, Flute, or Harpsichord, by H. Purcell, J. Blow, J. Eccles, Mr. Morgan, J. Reading, Mr. Baptist, &c.] [*J. Heptinstall for H. Playford : London*, 1671 [1690?–96?] 4°.] **C. 180. a.**

A collection of single-sheet songs, published probably between 1690 *and* 1696. *The above title-page is in MS., apparently a facsimile of a printed original. One number, J. Eccles' Dialogue from the Richmond Heiress, has at the end 'Printed and sold by T. Cross . . . and by Mr. Man . . .* 1693.' *The composers named are H. Purcell, J. Eccles, R. King, Barincloe, J. Reading, Blow, Morgan, Hawkins, Gillier and R. Lo[w]e.*

JOY-INSPIRING. The Joy-inspiring Horn. [Song.] *See* BRIDE (R.)

JOYS. The Joys of Harvest. [Song.] *See* NOW. Now pleasure unbounded, &c. [1764?] *s. sh.* fol. **H. 1994. (46.)**

The Joys of Hunting. [Song.] *See* TO. To Chace o'er the Plain, *etc.* [1780?] *s. sh.* fol. **G. 312. (199.)**

The Joys of Liberty. [Song.] *See* B., J. L.

The Joys of the Bottle. Song. *See* BLEWITT (J.)

The Joys of the Country. [Song.] *See* DIBDIN (C.) [*The Wags.*]

The Joys of the Sport is the Length of the Chace. Song. *See* RUSSELL (W.)

JOZZI (GIUSEPPE) A Collection of Lessons for the Harpsicord, compos'd by Sig^r^ Jozzi, S^t^ Martini of Milan, Alberti, Agrell, *etc.* Book I. (III.) 2 pts. *Printed for I. Walsh : London*, [1760?] *obl.* fol. **f. 20.**

VIII Sonate per Cembalo, Opera Prima da Giuseppe Jozzi [or rather by D. Alberti], *etc.* *A Spese di J. F. Groneman . . . by A. Olofsen : Amsterdam*, [1761.] *obl.* fol. **d. 76.**

JUBELHOCHZEIT. Die Jubelhochzeit. Komische Oper. *See* HILLER (J. A.)

JUBILEE. Sweet Davy O. [Song.] Adapted to a favourite Air [by C. Dibdin] in y^e^ Jubilee, call'd Sweet Willy, O. *J[ohn] J[ohnston : London*, 1770?] *s. sh.* fol. **G. 312. (116.)**

Sweet Willy O. [Song.] As Perform'd ... in the Entertainment of the Jubilee. [Words by D. Garrick, music by C. Dibdin.] *J[ohn] J[ohnston :* 1770.] *s. sh.* fol. **G. 312. (235.)**

[Another copy.] **H. 1601. a. (21.)**

The Jubilee. [Entertainment.] *See* DIBDIN (C.)

JUCHHAI. Juchhai, juchhai hopsasasa. Aria. *See* MUELLER (W.) [*Die Zauberzitter.*]

JUDAS MACCABÆUS. Hail! Judæa, happy land. *Duetto, etc.* [By G. F. Handel.] [*London*, 1778.] *s. sh.* 4°. *The Lady's Magazine, April*, 1778. **P.P. 5141.**

Liberty. A Song in Judas Maccabæus. [By G. F. Handel.] *R. Falkener : London*, [1775?] fol. **H. 1994. a. (125.)**

March in Judas Maccabæus. [By G. F. Handel.] *R. Falkener : London*, [1775?] fol. **H. 1994. a. (107.)**

Pious Orgies. From Judas Maccabæus. [By G. F. Handel.] *R. Falkener : London*, [1775?] *s. sh.* fol. **H. 1994. a. (163.)**

JUDAS MACCABÆUS. Judas Maccabæus. Oratorio. *See* HAENDEL (G. F.)

JUDGMENT OF PARIS. Nature fram'd thee sure for loving. [Song.] *Sung by Mrs. Arne* in the Judgment of Paris [words by W. Congreve, music by T. A. Arne]. [*London*, 1750?] *s. sh.* fol. **G. 310. (169.)**

Nature fram'd thee sure for loving. *A new Song.* Sung by Mrs. Arne, in the Judgment of Paris, [words by W. Congreve, music by T. A. Arne]. [*London*, 1753.] 8°. **157. l. 15.**

The London Magazine, 1753, *p.* 235.

The Judgment of Paris, or the Prize Music. *See* ECCLES (J.)

The Judgment of Paris. Pastoral. *See* PURCELL (D.)

JUDICIOUS. The Judicious Fair. [Song.] *See* CHLOE. Chloe, or the Musical Magazine, *etc.* No. 42. [1760?] fol. **G. 433.**

The Judicious Fair. Song. *See* YOU. You tell me I'm handsome, *etc.* [1750.] 8°. **P.P. 5438. z.**

JUENGER ZU EMAUS. Die Jünger zu Emaus. Erster (Zweyter) Theil. [Oratorio, by J. Schuback. Full Score.] 2 pts. *Bey M. C. Bock: Hamburg*, 1778-9. fol. **I. 41.**

An English translation of the libretto, printed at Hamburg in 1779, *is bound up with this copy.*

JUGEMENT DE MIDAS. Le Jugement de Midas. Comédie. *See* GRÉTRY (A. E. M.)

JUIF. Juif n'être pas si tiaple. Air. *See* CONFÉDÉRATION DU PARNASSE.

JULIA. Julia. Canzonet [begins: 'Ah! sweet Shades, where once I joy'd']. *See* FOX (G.)

Julia. [Song.] *See* HOW. How heavy the time rolls along, *etc.* [1780?] *s. sh.* fol. **G. 308. (134.)**

Julia to the Wood Robin. Canzonett. *See* SPOFFORTH (R.)

JULIE. Je suis simple née au village. Romance. *De Julie* [by N. Dezède]. [*Paris*, 1775?] 8°. **B. 362. (6.)**

Lison dormoit dans un boccage. *Ariette de Julie* [by N. Dezède]. [*Paris*, 1775?] 8°. **B. 362. (8.)**

Lison dormoit dans un boccage. *Air de Julie* [by N. Dezède]. A favorite French Song. *I[ohn] R[utherford: London*, 1776?] *s. sh.* fol. **G. 316. (92.)**

[Another edition.] Lison dormois dans un boccage. *Air de Julie, etc.* [by N. Dezède.] *I[ohn] R[utherford: London*, 1776?] *s. sh.* fol. **G. 310. (76.)**

JULIE. Julie. Comédie mêlée d'Ariettes. *See* DEZÈDE (N.)

Julie. Comédie. *See* Z., D. *Monsieur.*

Julie est sans désir. *Pastourelle. Chéz Bignon:* [*Paris*, 1780?] 8°. **B. 362. e. (53.)**

JULIO, *da Modena. See* FRANCESCO, *da Milano.* Intabolatura de Lautto Libro Settimo ... Aggiontoui alcuni ... Recercari di Iulio da Modena, *etc.* 1548. *obl.* 4°. **K. 1. c. 14. b.**

JULIUS CÆSAR. Julius Cæsar. [Opera.] *See* GIULIO CESARE.

JUMEAUX. Les Jumeaux, Parodie de Castor et Pollux; en trois actes, par Mrs. Guerin et * *. Représentée pour la première fois ... le ... 9 Mars 1754 ... Avec les Airs Notés. *Chez Duchesne: Paris*, 1755. 8°. **86. b. 14.**

Part of 'Supplément aux Parodies du Théâtre Italien,' etc. tom. 1.

JUNE. June. Song. *See* GAUDRY (R.)

JUPITER. Jupiter un jour en fureur. *Ariette*, avec Accompag^mt^ de Guitharre. *Paris*, [1780?] 8°. **B. 362. (217.)**

[Another edition.] Jupiter un jour en fureur. *L'Amour Quêteur.* [Song.] [*Paris*, 1780?] 8°. **B. 362. (218.)**

[Another edition.] Jupiter un jour en fureur. *L'Amour Questeur.* [Song.] [*Paris*, 1780?] 8°. **B. 362. (219.)**

JUPITER AND EUROPA. Jupiter and Europa. A Mask of Song's as they were perform'd at the Theatre in Lincolns Inn Fields, *etc.* [By J. E. Galliard.] *Printed for ... I. Walsh ... and Ino. & Ioseph Hare: London*, [1723.] fol. **Ad. Ms. 31,588. fol. 3.**

In this copy the basses are figured in Galliard's handwriting.

[Another edition.] Jupiter and Europa, a Masque of Songs, *&c. Printed for ... I. Walsh and I^no^ & Ioseph Hare: London*, [1723.] fol. **H. 76.**

Come Neighbours now. *A Song* sung in the Country Scene of Jupeter & Europia o're y^e^ Brown Bowl. [Music by J. E. Galliard.] [*London*, 1723.] *s. sh.* fol. **G. 315. (165.)**

Europa fair. *The Favourite Minuet* in the Entertainment of Jupiter and Europa. The Words by Mr. Leveridge. [Music by J. E. Galliard.] [*London*, 1723.] *s. sh.* fol. **H. 1601. (138.)**

[Another edition.] Europa fair. *The Favourite Minuet, etc.* [Song.] [*London*, 1725?] *s. sh.* fol. **G. 316. g. (14.)**

This great World is a Trouble. [Song.] *Sung by Mr. D'Legard* in ... Jupiter and Europa. [Music by R. Leveridge.] [*London*, 1723.] *s. sh.* fol. **G. 312. (47.)**

JUPITER AND EUROPA. [Another edition.] This great World is a Trouble. *A Song, etc.* [*London*, 1725?] *s. sh.* fol. **H. 1601. (466.)**

JUSDORF (J. C.) Marlborough. Air, avec Variations pour la Flûte accompagnée de Violon, *etc.* [Separate Parts.] *Chez J. André : Offenbach s/M* [1800?] fol. **g. 70. (23.)**

JUSQUE. Jusqu'à nos ennemis. Ariette. *See* CHIMÈNE.

Jusques dans la moindre des choses. *Le Coulant.* [Song, written] Par M. Roulland. Air : Avec les jeux dans le village [from 'Les Amours d'Été']. *Chez les Frères Savigny :* [*Paris*, 1785?] 8°. **B. 362. (179.)**

Jusques dans le moindre rôle. *Rondeau.* [*Paris,*] 1761. *s. sh.* 8°. **291. d. 1.** *Mercure de France, Dec.*, 1761.

JUSSOV (JOANNES ANDREAS) De Cantoribus Ecclesiæ V. et N. T. . . . Praeside Io. Andr. Schmidio . . . disputabit . . . Io. Andreas Jussov, Gottingensis. Ad D.XXX. Junii. *Litteris Hammianis : Helmstadii*, 1708. 4°. **7897. bb. 1. (7.)**

JUST. Just at your age. Song. *See* ATTWOOD (T.) [*The Fairy Festival.*]

Just comeing from Sea. Song. *See* WELDON (J.)

Just the Thing. [Song.] *See* ON. On Newgate Steps Jack Chance was found. [1780?] *s. sh.* fol. **G. 310. (286.)**

Just what you will. [Song.] *See* FISHER (J. A.)

JUST IN TIME. Just in Time. Comic Opera. *See* CARTER (C. T.)

JUST (JOHANN AUGUST) Air de Julie [by N. Dezède] with variations. [P. F.] *A. Bland : London*, [1790?] fol. **g. 272. u. (5.)**

JUST (JOHANN AUGUST) Six Overtures for 2 Violins, 2 Oboes or Flutes, 2 Horns, Viola and Figured Bass for the Harpsichord . . . Opera 8. [Separate Parts.] *Longman and Broderip : London*, [1780?] fol. **g. 994. a.**

Six Sonates pour le Clavecin avec l'Accompagnement d'un Violon . . . Op. 2ª. *Longman, Lukey & Co. : London*, [1775?] fol. **g. 271. d. 30.** *The Harpsichord part only.*

Six Sonatas for the Harpsichord or Piano Forte with an Accompanyᵗ for a Violin Obligato . . . Op. VI. *Longman & Broderip : London*, [1780?] fol. **h. 45. (2.)**

Six Favorite Sonatinos for the Harpsichord . . . Opera III. *Longman, Lukey & Broderip : London*, [1775?] fol. **g. 485.**

Six Sonatinas for the Harpsichord, with an Accompaniment for a Violin . . . and a favourite March with Variations . . . Opera V. *Longman and Broderip : London*, [1785?] fol. **h. 45. (1.)**

Six Trios for the Harpsichord or Piano Forte with Accompanyments, vizt. three for Flute, two for Violin, one for Viola and Violoncello Obligato . . . Op. XIII. [Separate Parts.] *Printed for J. Bland : London*, [1785?] fol. **g. 994.**

JUSTIFICATION. Justification de la Musique Françoise. Contre la Querelle qui lui à été faite par un Allemand [F. M. von Grimm] et un Allobroge [J. J. Rousseau], *etc.* [By P. de Morand.] *À la Haye*, 1754. 8°. **1103. b. 22. (9.)**

JUSTIN. Justin. Opera. *See* HAENDEL (G. F.) [*Giustino.*]

JUVE ( ) *See* JOUVE.

K., D. Treulicher Unterricht im General-Bass . . . herausgegeben von D[avid] K[eller]. *Im Kissnerischen Buchladen : Hamburg*, 1732. 4°. **7898. a. 61.**

K., E. A New March composed for a Regiment of Bengal Sepoys, adapted either for either a Military Band or Piano Forte by a Lady, E. K. *Bland & Weller, for the Author : London*, [1800?] fol. **h. 116. (1.)**

KAFFKA (JOHANN CHRISTOPH) Bitten und Erhörung. Ein ernsthaftes Singspiel in einem Akt. *J. S. Kaffke : Stettin*, 1784. *obl.* fol. **F. 410.**

KALDENBACH (CHRISTOPH) Der 23. Psalm, zu Liet vnd Ehren seinem Hertzgeliebten Bruder Adam Kaldenbach, Als derselbe mit . . . Regina, des . . . Herrn Kilian Sommerfeldes, . . . Tochter, . . .

Hochzeit hielt. In 5. Stimmen vnter den General-Bass gesetzet, *etc.*
Gedruckt bey Pasche Mensen : [*Königsberg* ?] 1645. fol. **G. 18.**

KALKBRENNER (CHRISTIAN) Arien und Lieder, *etc.*
In der Waysenhaus-Buchdruckerey : Cassel, 1785. *obl.* fol. **C. 575.**

Prépare, Dieu des Arts. *Chant Triomphal.* Paroles du C^n^ Boisset, *etc.*
[*Paris* ? 1796.] 8°. **E. 1717. b. (39.)**

Three Sonatas ... for the Harpsichord or Piano Forte, with an Accompanyment for a Violin & Violoncello ad libitum, *etc.*
J. Preston : London, [1785 ?] fol. **h. 210. f. (5.)**
Wanting the Violoncello part.

Theorie der Tonkunst mit dreyzehn Tabellen. Erster Theil. (Dreyzehn Tabellen. Theorie der Tonkunst.) 2 pts.
Bey J. J. Hummel : Berlin, [1789.] 4°.
No more published. **7897. h. 12.**

KALLENBACH (GEORG ERNST GOTTLIEB) Oden und Lieder zum Singen beym Klavier, *etc.* *Bey J. C. Giesecke : Magdeburg*, 1796. *obl.* fol. **E. 1731.**

KAMBRA (KARL) Trois Petits Airs en Rondo, pour le Piano Forte ... Op. 9.
Printed for the Author : London, [1795 ?] fol. **g. 140. (39.)**

A New Collection of Country Dances and Cotillons, for the Pianoforte or Harpsichord. *Longman & Broderip, for the Author : London*, [1794.] *obl.* 4°. **b. 54. (9.)**

Croppies lie down. A Favorite Irish Air sung by the Troops under ... General Lake after the Defeat of the French, arranged for the Piano Forte by K. Kambra.
S. Straight : [*London*, 1796 ?] fol. **G. 376. (22.)**

A Favorite Irish Dance arranged as a Rondo for the Piano Forte.
Printed for R. Birchall : London, [1800 ?] fol. **g. 271. h. (21.)**

The Favorite Hornpipe danced by Madame Del Caro at the King's Theatre ... with Variations for the Harp and a Violin ad libitum by K. Kambra.
Printed for the Author : London, [1794 ?] fol. **g. 192. a. (15.)**

The Favorite Hornpipe danced by Madame Del Caro ... for the Piano-Forte or Harpsichord, with Six Variations by K. Kambra. *Printed for the Author : London*, [1794 ?] fol. **g. 139. (30.)**

Two Favorite New Marches for the Piano-Forte or Harpsichord. 1^st^. The Valenciennes March. 2^nd^. Lord Moira's March. *A. Bland & Weller : London*, [1794 ?] fol. **g. 133. (27.)**

KAMBRA (KARL) Three New Marches for the Piano-Forte or Harpsichord. 1^st^. Prince of Wales's, 2^nd^. Prince Ernest's, 3^rd^. Turkish Ambassador's, *etc.*
Longman & Broderip, for the Author : London, [1794 ?] fol. **g. 133. (28.)**

Three New Marches for the Piano Forte, or Harpsichord. 1^st^. King of Prussia's, 2^nd^. Prince of Saxe Cobourg's, 3^rd^. General Dumourier's, *etc.* *A. Bland & Weller : London*, [1795 ?] fol. **g. 133. (29.)**
[Another copy.] **H. 2821. (27.)**

Six Minuets and Six Petits Airs for the Piano Forte, *etc.* *Printed for the Author : London*, [1794.] *obl.* 4°. **b. 54. (8.)**

Two Rondos for the Piano Forte ... Opera 10. *Longman & Broderip, for the Author : London*, [1795 ?] fol. **g. 140. (38.)**

The St. Fiorenzo, a Favorite Air, Danced in the Presence of their Majesties, on Board the St. Fiorenzo Frigate, at Weymouth, arranged as a Rondo for the Piano Forte, *etc.* *T. Preston : London*, [1800 ?] fol. **g. 272. s. (21.)**

The Siege of Valenciennes for the Piano Forte or Harpsichord, with an Accompaniment for a Violin, *etc.* [Separate Parts.]
A. Bland & Weller : London, [1793.] fol. **g. 188. (10.)**

Three Sonatas for the Piano Forte with an Accompaniment for a Violin and Violoncello ... Op. 1. [Separate Parts.]
Longman & Broderip : London, [1790 ?] fol. **h. 116. (2.)**

Three Sonatas for the Piano-Forte or Harpsichord, with an Accompaniment for a Violin, ad libitum ... Op. 2. [Separate Parts.] *Printed for the Author : London*, [1792 ?] fol. **g. 188. (9.)**

A favorite Sonata for the Piano-Forte or Harpsichord, with an Accompaniment for a Violin ad libitum ... Op. VIII.
Longman & Broderip, for the Author : London, [1794 ?] fol. **g. 144. (5.)**

A Familiar Sonatina for the Piano Forte, *etc.* *Printed for the Author : London*, [1795 ?] fol. **g. 132. (9.)**

A Favorite Sonatina for the Harpsichord or Piano Forte with an Accompaniment for the Violin ad libitum, *etc.*
A. Bland & Weller : London, [1795 ?] fol. **g. 144. (6.)**

A Favorite Sonatina for the Harpsichord or Piano Forte with an Accompaniment for a Violin ad libitum ... Op. 2.
A. Bland & Weller : London, [1795 ?] fol. **g. 144. (7.)**

See SACCHINI (A. M. G.) [*Evelina.*] Sacchini's Overture ... Arranged for the Piano-Forte by K. Kambra. [1797 ?] fol. **g. 137. (9.)**

KAMMEL (Antonín) Six Divertimentos, three for Two Violins a Tenor and Violoncello, and three for a Hautboy or German Flute Two Violins and a Violoncello ... Opera xiv. [Separate Parts.]
Caulfield, for the Author : London, [1780 ?] fol. **g. 276. b.**

Six Divertimentos for a Violin and Tenor or Two Violins ... Op. xvii. [Separate Parts.] *John Preston : London*, [1785 ?] fol. **h. 219. a. (4.)**

Six Duets for two Violins ... Opera ii. [Separate Parts.] *Welcker : London*, [1770 ?] fol. **g. 421. d. (1.)**

[Six Duets. Op. ii.] Six Sonates à Deux Violons ... Opera ii. [Separate Parts.] *Chez B. Hummel : La Haye*, [1775 ?] fol. **g. 411. (3.)**

Six Duets for Two Violins ... Opera 5th. [Separate Parts.] *Welcker : London*, [1770 ?] fol. **g. 421. d. (2.)**

Six Duetts. Four for Two Violins, and two for a Violin and Tenor ... Opera xv. [Separate Parts.] *J. Preston : London*, [1785 ?] fol. **g. 218. (3.)**

Six Notturnos for two Violins and a Bass ...Opera vi. [Separate Parts.] *Welcker : London*, [1770 ?] fol. **h. 2900. (3.)**

[Another edition.] Six Notturnos for two Violins and a Bass ... Opera vi. [Separate Parts.] *Longman & Broderip : London*, [1780 ?] fol. **g. 420. e. (4.)**

Six Notturnos for Two Violins & Violoncello ... Opera xix. [Separate Parts.]
Printed for the Author : London, [1785 ?] fol. **g. 276.**

Six Overtures for two Violins, two Oboes or Flutes, two French Horns, a Tenor, and a Bass for the Harpsichord...Opera x. [Separate Parts.] *Welcker : London*, [1775 ?] fol. **g. 474. a. (1.)**

Six Overtures in Eight Parts by the following Composers, I. Stamitz, II. Vanhall [or rather F. J. Haydn], III. Mislevecheck, IV. Princess Royal of Saxony, V. Hayden, VI. Vanhall. The whole Collected by A. Kammell. [Separate Parts.] *Welcker : London*, [1770 ?] fol. **g. 474. (7.)**
No. V. is wrongly ascribed to Haydn.

Six Quartettos for two Violins, a Tenor and Violoncello obligato ... Opera iv. [Separate Parts.] *Welcker : London*, [1770 ?] fol. **g. 411. (1.)**

A Second Sett of Six Quartettos for two Violins, a Tenor and Violoncello obligato ... Opera vii. [Separate Parts.]
Printed for Welcker : London, [1775 ?] fol. **g. 276. a. (1.)**

Six Quatuors à Deux Violons, Taille et Basse ... Oeuvre huitième [or rather Op. vii. Separate Parts]. *Chés I. Schmitt : Amsterdam*, [1780 ?] fol. **g. 276. a. (2.)**

KAMMEL (Antonín) Six Solos for the Violin with a Thorough Bass for the Harpsichord ... Opera viii.
Printed for Welcker : London, [1775 ?] fol. **h. 1909.**

A Second Sett of Six Sonatas for two Violins & a Bass ... Opera Terza. [Separate Parts.] *Longman and Broderip : London*, [1780 ?] fol. **g. 420. e. (5.)**

Six Sonatas for the Piano Forte, Harpsichord or Harp, with Accompaniments for a Violin and Violoncello ... Opera ix. *Welcker : London*, [1776 ?] fol. **h. 2999. (2.)**
The Piano Forte part only.

Six Sonatas for two Violin[s] and Violoncello...Opera xiv [or rather xvi. Separate Parts]. *London*, [1785 ?] fol. **g. 274. c. (1.)**

Sei Trii di Violino e Basso ... Opera Prima. [Separate Parts.]
[*London*, 1766.] fol. **g. 242. (12.)**
This edition has a dedication, dated 'Londra, 1766,' which is omitted in the later editions.

[Another edition.] Sei Trii di Violino e Basso, *etc.* [Op. 1. Separate Parts.] *Welcker : London*, [1770 ?] fol. **g. 415. (4.)**

[Another edition.] Sei Trii di Violino e Basso, *etc.* [Op. i. Separate Parts.]
Printed for S. A. & P. Thompson : London, [1780 ?] fol. **g. 420. e. (3.)**

Six Trios for two Violins and a Violoncello, with a Thorough Bass for the Harpsichord ... Opera xvi. [Separate Parts.] *J. Preston : London*, [1785 ?] fol. **g. 411. (6.)**

[Another copy.] **g. 222. (12.)**

Six Trios à deux Violons et Basse ... Oeuvre xvi. [Separate Parts.] *Chés J. J. Hummel : Amsterdam*, [1790 ?] fol. **g. 420. c. (12.)**

See Bach (J. C.) Six Sonatas for two Violins and a Violoncello, with a Thorough Bass for the Harpsichord. Composed by Messrs. Bach, Abel & Kammell. [1780 ?] fol. **g. 415. (1.)**

KAMMELL (Antonín) *See* Kammel.

KANCYONAL. Kancyonal Czesky. [Hymns.] *See* J., M. S. S.

KAPSBERGER (Johann Hieronymus) Libro Primo di Arie Passeggiate à Vna Voce, Con l' intauolatura del Chitarone... Raccolto dal Sig^r Cau. Fra Jacomo Christoforo Ab Andlaw, *etc.* *Roma*, 1612. fol. **K. 8. h. 10.**

Libro Secondo d' Arie a una e piu voci... Raccolte dal Sig. Pietro Contarini, *etc.*
Appresso Luca Antonio Soldi : Roma, 1623. **K. 8. h. 11.**

KAPSBERGER (Johann Hieronymus) Coro Musicale Nelle Nozze degli ... Sig^ri Don Taddeo Barberini, e Donna Anna Colonna, *etc.* *Appresso Paolo Masotti: Roma*, 1627. fol. **K. 8. h. 13.**

Libro Primo d'Intauolatura di Chittarrone ... Raccolto dal Sig^r Giacomo Antonio Pfender. *Venetia*, 1604. fol. **K. 7. f. 7.**

Poematia et Carmina Composita à Maffæo Barberino olim S. R. E. Card. Nunc autem Vrbano Octauo P. O. M. Musicis modis aptata à Io. Hieronymo Kapsberger ... Volumen Primum. *Apud Luceam Antonium Soldum: Romæ*, 1624. fol. **K. 8. h. 12.**

Libro Primo di Villanelle à 1. 2 et 3 uoci accommodate per qualsiuoglia strumento con l'intauolatura del Chitarone et alfabeto per la Chitarra Spagnola ... Raccolto dal Sig^r Caualier Flamminio Flamminij, *etc.* *Roma*, 1610. fol. **K. 8. h. 9. (1.)**

Libro Secondo di Vilanelle a 1. 2. & 3. Voci. Con l'Alfabeto per la Chitarra Spagnola ... Raccolte dal Sig. Ascanio Ferrari. *Appresso Gio. Battista Robletti: Roma*, 1619. fol. **K. 8. h. 9. (2.)**

Libro Terzo di Villanelle a 1. 2. et 3. voci accomodate per qual si voglia stromento con l'intauolatura del Chitarone et alfabeto per la Chitarra Spagnola ... Raccolto dal Sig^r Francesco Porta. *Roma*, 1619. fol. **K. 8. h. 9. (3.)**

Libro Quarto Di Villanelle a una o piu Voci Con l'Alfabeto per la Chitarra Spagnola ... Raccolte dal Signor Marcello Pannocchieschi de Conti d'Elci. *Appresso Luca Antonio Soldi: Rome*, 1623. fol. **K. 8. h. 9. (4.)**

KATE. Kate. Ballad. *See* Moulds (J.)

Kate and Ned. Song. *See* One. One night as Ned. [1780?] *s. sh.* fol. **G. 310. (229.)**

Kate of Aberdeen. [Song.] *See* Silver. The Silver Moon's enamour'd Beam, *etc.* [1775?] *s. sh.* fol. **G. 312. (179.)**

Kate of Aberdovy. Song. *See* Moulds (J.) [*The Phisiognomist.*]

Kate of Devonshire. [Song.] *See* Brisk. Brisk Kate she was to Totness bound. [1780?] *s. sh.* fol. **H. 1601. b. (71.)**

Kate of Dover. Song. *See* Hook (J.)

Kate of the Green. [Song.] *See* Goodwin (W.)

KATHERINE OGGY. Kathrine Oggy. Song. *See* Moulds (J.)

KAUER (Ferdinand) Das Donauweibchen. Erster Theil. Eine romantische-komische Oper ... im Clavier Auszuge. *Im musikalischen Magazine auf der Höhe: Braunschweig*, [1800.] *obl.* fol. **E. 120. b.**

KAUER (Ferdinand) Das Donauweibchen. Ouverture und Favorit-Gesänge aus dem ersten Theile der Oper 'Das Donauweibchen' fürs Clavier, *etc.* *Bei J. A. Böhme: Hamburg*, [1800?] *obl.* fol. **E. 120. d.**

—— No. 1. 2. [Two Songs.] Aus dem Donau-Weibchen. [1800?] fol. *See* Donauweibchen. **H. 2134. a. (13.)**

[Das Donauweibchen. Theil II.] Overture und Favorit-Gesänge ... für's Clavier, *etc.* *Bey J. A. Böhme: Hamburg*, [1800?] *obl.* fol. **E. 120. d.**

KAUFMANN VON SMYRNA. Der Kaufmann von Smyrna. Komische Oper. *See* Holly (A. F.)

Der Kaufmann von Smirna. Komische Operette. *See* Stegmann (C. D.)

KAUNTZE (George) Crazy Jane. The Words by M. Lewis, *etc.* [*London*, 1800?] fol. **G. 808. e. (27.)**

Troop of the West Lowland Fencibles ... Composed and Adapted for the Piano Forte, harp, Two flutes or Clarinet. *The Author:* [*London*, 1795?] fol. **g. 133. (30.)**

See Jouve (J.) The Downfal of Paris ... Adapted ... by G. Kauntze, *etc.* [1800?] fol. **g. 272. o. (30.)**

KAUSCH (Johann Joseph) J. J. Kausch's ... Psychologische Abhandlung über den Einfluss der Töne und ins besondere der Musik auf die Seele; nebst einem Anhange über den unmittelbaren Zwek der schönen Künste. *Bei J. F. Korn: Bresslau*, 1782. 8°. **1042. h. 12.**

An autograph letter from the author, probably addressed to Dr. Burney, is bound with this copy.

KAUWENBERG (Carel) and **VERMOOTEN** (Willem) Dankbaare Naagedachten en Geboorte Gezangen; op de blyde en heilryke verschyninge, van't licht der Genaade, Jezus Christus: ... Begreepen in Twintig Zangstukken door J. van Elsland. Met Zangkunst verrykt door C. Kauwenberg, en W. Vermooten. Vierde Druk. *Gedrukt by de Erve van Hulkenroy: Haarlem*, 1764. 4°. **C. 83.**

KAYSER (Isfridus) VI. Missæ à 4. Vocibus ordinariis, Canto, Alto, Tenore, Basso, 2. Violinis necessariis, 2. Lituis, vel Clarinis, cum Tympanis, ex diversis Clavibus ad Libitum, decore tamen concurrentibus, cum duplici Basso Continuo ... elaboratæ, *etc.* Opus II. Canto. (Alto.) (Tenore.) (Basso.) (Violoncello.) (Organo.) 6 pts. *Sumptibus Mathæi Rieger: Augustæ Vindelicorum*, 1743. fol. **G. 905. a.**

KAYSER (Isfridus) Psalmi longiores, & breves in Vesperas de Dominica, B. V. M., Apostolis &c. & Sabbatho, distributi, cum reliquis Psalmis, per annum occurrentibus, ac Antiphonis Marianis. A quatuor Vocibus ordinariis Canto, Alto, Tenore, Basso, II. Violinis necessar. II. Lituis ac Tymp. ex diversis clavibus ad libitum colludentibus...elaborati, *etc.* Opus III. Violoncello. *Sumptibus Matthæi Rieger: Augustæ Vindelicorum*, 1746. fol.
G. 905. b.

III. Vesperæ cum consuetis Antiphonis de Beatissima Virgine...Maria, à 4. Vocibus, & Instrumentis ordinariis, nimirum Canto, Alto, Tenore, Basso, 2. Violinis necessariis, 2. Lituis, ac Tympanis, ex diversis Tonis ad Libitum concurrentibus, Viola cum Antiphonas solum obligata, cum Organo, *etc.* Opus VII. Canto. (Alto.) (Tenore.) (Basso.) (Violino I (II).) (Violoncello.) (Organo.) 8 pts *Sumtibus Matthæi Rieger: Augustæ Vindelicorum*, 1754. fol. **G. 905.**

KE. (F.) *See* Le Roy (A.) A briefe and plaine Instruction to set all Musicke . . . in Tableture for the Lute . . . translated into English by F. Ke. Gentelman. 1574. *obl.* 4°. **K. 1. c. 19.**

KEEBLE (John) Select Pieces for the Organ, *etc.* (A Second Set of Sclect Pieces for the Organ, *etc.*) 2 Bks. *Printed for ...the Author:* [*London*, 1775?] *obl.* fol.
e. 120. d. (2.)

The title-page of each set bears the composer's autograph.

Select Pieces for the Organ, *etc.* (A Second(-Fourth) Set of Select Pieces for the Organ, *etc.*) 4 pts. *Longman and Broderip: London*, [1780-85.] *obl.* fol.
e. 294.

The Theory of Harmonics: or, an Illustration of the Grecian Harmonica. In two Parts ... with Plates, *etc. J. Walter, for the Author: London*, 1784. 4°.
557*. f. 19.

KEEN (Edward) Celia's bright Beautys all other's transcend. *A new Song* the words and Tune by E. Keen.
[*London*, 1704?] *s. sh.* fol. **G. 304. (31.)**

According to D'Urfey's 'Pills' (Vol. 4, 1709 ed.) this song was sung in Mrs. Centlivre's Comedy, 'The Stolen Heiress.'

Jemmy told his Passion. *A New Scotch Song*, to a Tune of Mr. Keen's. *Printed for I. Walsh:* [*London*, 1700?] *s. sh.* fol.
G. 304. (81.)

'The 4th Weekly Song for Septem^r y^e 28th Publish'd every Thursday.'

[Another edition.] Jemmy told his passion. *A Scotch Song, etc.* [*London*, 1700?] *s. sh.* fol. **G. 309. (64.)**

KEEP. Keep your Distance. Song. *See* Hook (J.)

KEHL (Johann Balthasar) Erste Sammlung einiger variirender Choraele, *etc.*
Im Verlag J. U. Haffners: Nürnberg, [1759.] 4°. **d. 192.**

KEIFFERER (Christianus) Parvulus Flosculus, ex melitissimo D. Bernhardi Iubilo delibatus Modisque Musicis Tribus Vocibus per...Christianum Keifferer... expressus. Pars Prima. Tenor.
Ex typographia Sabinæ Meltzerin viduæ: Dilingæ, 1610. 4°. **C. 321.**

KEINSPECK (Michael) Lilium Musice plane Michaelis Keinspeck musici Alexandrini. *End.* Explicit Lilium Musice plane Michaelis Keinspeck de Nurnberga musici Alexandrini bñmeriti. in inclita vniuersitate Basiliensi peundem resumpta. G. H. *p Michaelem Furter...impressñ: [Basel,]* 1496. 4°. **K. 1. h. 2. (1.)**

12 *leaves without pagination; sigs.* a–b.

Lilium Musice plane Michael Keinspeck musici Alexandrini. *End.* Explicit Lilium Musice plane Michaelis Keinspeck de Nürnberga Musici Alexandrini benemeriti. Una cu3 psalmodie vtriusq3 tam maioris q3 minoris intonatõe. secundum omnes tonos et exercicio solmisandi Nouiter adiunctis. G. H. *Impressum per Johãnem Schäffler: Ulme*, 1497. 8°.
Gren. 8951.

16 *leaves, of which the last is blank, without pagination or catchwords* 30 *lines to a full page. Sigs.* A–B.

Lilium Musice plane Michaelis Keinspeck musici Alexandrini. *End.* Explicit Lilium Musice plane...Una cñ psalmodie vtriusq3 tam maioris q3 minoris intonatione Scdm omnes tonos. ꝛ exercitio solmisandi nouiter adiunctis. *Impressum per Johannem Froschauer: Auguste*, 1500. 4°.
K. 1. h. 3.

15 *leaves without pagination*, 30 *lines to a full page. Sigs.* a. *in eight*, b. *in seven.*

KEISER (Reinhard) [La Forza della Virtu.] Die auserlesensten Arien der Opera, genannt: La Forza della Virtu, oder Die Macht der Tugend, wie solche auff dem Hamburgischen Schau-Platz vorgestellet. *Nicolaus Spieringk, in Verlegung Zacharias Hertel: Hamburg*, 1701. *obl.* fol. **B. 330.**

[Der für die Sünde der Welt gemartete und sterbende Jesus.] Auserlesene Soliloquia, aus dem in der stillen Woche Anno 1712 und 1713 musicalisch aufgeführten Oratorio, genandt: Der für die Sünde der Welt gemartete und sterbende Jesus. Anitzo mit verschiedenen Sing-Stimmen

ohne Instrumente ans Licht gegeben, *etc.* [Words by B. H. Brockes.]
Auff Unkosten des Autoris, Zu finden bey seel. Benjamin Schillers Wittwe : Hamburg, 1714. fol. **H. 40. b.**

[L'Inganno Fedele.] Erlesene Sätze aus der Opera L' Inganno Fedele, bestehend in Sing-Sachen für verschiedene Stimmen mit und ohne Instrumente, nebst einer Italiänischen Cantata, mit dem Accompagnement der Flute Traversiere, *etc.* [Words by König.] *Gedruckt bey F. C. Greflingern : Hamburg*, [1714.] fol. **H. 40.**

Reinharad [*sic*] Keisers . . . Musicalische Land-Lust, bestehend in verschiedenen Moralischen Cantaten, aus der neuesten Poesie von Menantes, mit einer Sing-Stimme ohne Instrumente ..ans Licht gestellet. *Auff Unkosten des Autoris, zu finden bey seel. Benjamin Schillers Wittwe : Hamburg*, 1714. fol. **H. 40. a.**

[Der zum Tode verurtheilte und gecreutzigte Jesus.] Seelige Erlösungs-Gedancken aus dem Oratorio der zum Tode verurtheilte und gecreutzigte Jesus, in verschiedenen Arien, Chören, Recitativen und Duetten, mit allen dazu gehörigen Instrumenten, musicalisch abgefasst, *etc. Auf Unkosten des Autoris, und zu finden bey seel. Benjamin Schillers Wittwe : Hamburg*, 1715. fol. **H. 40. c.**

See Mattheson (J.) Das Neu-Eröffnete Orchestre . . . Mit beygefügten Anmerckungen Herrn Capell-Meister Keisers. 1713. 8°. **7897. a. 44.**

KEITH (William) A Collection of Hymns, &c. *Longman and Broderip : London*, [1780?] fol. **H. 1187. o. (2.)**

KELLER (Gottfried) A Compleat Method for Attaining to Play a Thorough Bass upon either Organ, Harpsicord, or Theorbo-Lute...With Variety of Proper Lessons and Fuges, explaining the several Rules throughout the whole Work, *etc. Printed for J. Cullen : London*, 1707. fol. **h. 1193.**

See Holder (W.) A Treatise of the Natural Grounds, and Principles of Harmony...To which is Added...Rules for Playing a Thorow-Bass ; with Variety of Proper Lessons, Fuges, and Examples... Also Directions for Tuning an Harpsichord or Spinnet. By the late Mr. Godfrey Keller, *etc.* 1731. 8°. **1042. i. 4.**

KELLERI (Fortunato) Cantate e Aric con Stromenti, *etc. William Smith : London*, [1730?] fol. **H. 55.**

See Kunzen (A. C.) A Collection of Lessons for the Harpsichord . . . by Sig^r Kunzen, Kellery, *etc.* [1763?] *obl.* fol. **d. 160. (1.)**

KELLNER (David) Treulicher Unterricht im General-Bass, *etc.* 1732. 4°.
See K., D. **7898. a. 61.**

Treulicher Unterricht im General-Bass... Dritte Auflage. Mit einer Vorrede des Herrn D. Solanders, *etc. Bey Christian Herold : Hamburg*, 1743. 4°. **785. h. 46.**

KELLNER (Johann Christoph) Six Fugues for the Organ or Harpsicord. *A. Hummel : London*, [1770?] fol. **h. 3213. g. (5.)**

Zwey Fugen mit vier Händen für die Orgel oder das Klavier, *etc. In der Breitkopfischen Musikhandlung : Leipzig*, [1780?] *obl.* fol. **e. 1090. (5.)**

Grundriss des Generalbasses, eine theoretische - praktische Anleitung für die ersten Anfänger entworfen. Op. xvi. Erster Theil. *Auf Kosten des Verfassers : Cassel*, [1783.] *obl.* 4°. **A. 676.**

Singspiel, Die Schadenfreude, aus dem Kinderfreund, von Weisse, . . . für das Clavier gesezt . . . Opera 10. *Auf des Verfassers Kosten, in der Waysenhaus-Buchdruckerey : Cassel*, [1782.] fol. **G. 258.**

KELLNER (Johann Peter) Manipulus Musices, oder eine Hand voll Kurzweiliger Zeitvertreib, vors Clavier verfertiget, *etc. Im Beumelburgischen Buchladen : Arnstadt*, 1752. *obl.* fol. **d. 59.**

KELLY (Charles) Two Sonatas for the Piano Forte, *etc. The Author : London*, [1800?] fol. **g. 141. (9.)**

KELLY (Michael) [Adieu.] *See* Dussek (J. L.) Adieu, a Favorite Duett . . . by Mr. Kelly, as Sung in Lionell and Clarissa at the Theatre Royal Haymarket, *etc.* [1799?] fol. **g. 272. g. (30.)**

Six English Airs and Six Italian Duetts . . . for the Harpsichord, *etc. Longman & Broderip, for the Author : London*, 1790. *obl.* fol. **D. 391.**

[Aurelio and Miranda.] The Celebrated Gypsey Song of Cross my Hand & you shall know, sung by Mrs. Bland in the Play of Aurelio and Miranda, *etc.* [Words by J. Boaden.] *Printed for Corri, Dussek & Co. : London & Edinburgh*, [1799.] fol. **G. 805. k. (3.)**

—— Turn thee Lady, Lady sweet. A Ballad as sung by Mrs. Bland in Aurelio and Miranda, the Poetry by Mr. Boaden. *Corri, Dussek & Co. : London & Edinburgh*, [1799.] fol. **G. 808. g. (17.)**

A Bachellor Miller.
See infra : [*A Friend in Need.*]

Blind Llewellyn's Strain.
See infra : [*The Last of the Family.*]

KELLY (Michael) [Blue Beard.] The Grand Dramatic Romance of Blue Beard, or Female Curiosity ... the words by G. Coleman the Younger, the Music Composed and Selected by M. Kelly.
Printed for Corri, Dussek & Co.: London & Edinburgh, [1798.] *obl.* fol. **E. 109.**

—— Overture. *See* Steibelt (D.) The Favorite Overture to the Opera of Blue Beard [by M. Kelly], *etc.* [1798.] fol. **g. 457. a. (3.)**

—— Tink a tink, a Favorite Duett, *etc.*
Printed for Corri, Dussek & Co.: London & Edinburgh, [1798.] fol. **G. 424. b. (4.)**

—— Tink a Tink. *See* Bruguier (D.) A Duet for Two Performers on one Piano Forte...in which is introduced ... Tink a Tink, *etc.* [1800?] fol. **g. 130. (1.)**

—— Tink a Tink. [P. F.] *See* Butler (T. H.) Tink a Tink [by M. Kelly], a New Rondo, *etc.* [1800?] fol. **g. 140. (14.)**

—— Tink a tink. *See* Steibelt (D.) The Favorite Duett of "Tink a tink" sung in the Opera of Blue Beard [by M. Kelly] arranged as a Rondo, *etc.* [1798.] fol. **g. 140. (50.)**

—— When pensive I thought of my Love. [Song], *etc.* *Printed for D. Corri: London & Edinburgh*, [1798?] fol. **h. 1840. (18.)**

—— *See* Corri (D.) Three Favorite Airs ... from Blue Beard ... arranged as a Sonata, for two Performers on one Piano Forte, *etc.* [1800?] fol. **g. 271. c. (32.)**

The Castle Spectre [Musical Drama] ... The Words by G. M. Lewis, *etc.* *Printed for J. Dale: London*, [1798.] *obl.* fol. **D. 288. (1.)**

Cross my Hand and you shall know.
See supra: [*Aurelio and Miranda.*]

Feudal Times, a Musical Drama ... The Words by Colman the Younger, *etc.*
Corri, Dussek & Co., for the Author: London & Edinburgh, [1799.] *obl.* fol. **E. 109. a.**

—— The Favorite Overture & Dance to the Musical Romance of Feudal Times ... arranged for the Piano-Forte. The Dance composed by M. Kelly, the Overture by J. L. Dussek. *Printed for Corri, Dussek & Co.: London & Edinburgh*, [1799.] fol. **g. 452. a. (5.)**

—— No-ni-no, [Song,] as sung by Mrs. Bland, *etc.* *Printed for Corri, Dussek & Co.: London & Edinburgh*, [1799.] fol. **G. 806. c. (6.)**

Follow, follow.
See infra: [*A Friend in Need.*]

KELLY (Michael) A Friend in Need, a Musical Entertainment ... the Music Composed & Selected by M. Kelly, the Words by P. Hoare. *Printed for J. Dale: London*, [1797.] *obl.* fol. **D. 288. (2.)**

—— A Bachellor Miller. [Song.] Sung by Mr. Suett, *etc.* *J. Dale: London*, [1797.] fol. **G. 250. (22.)**

—— Follow, follow, safe from Danger. A Favorite Song, sung by Mr. Sedgwick, *etc.* *J. Dale: London*, [1797.] fol. **G. 250. (20.)**

—— I early found my tender heart, a favorite Song, *etc.* *J. Dale: London*, [1797.] fol. **G. 250. (21.)**

—— Now homeward o'er the Daisied Meads. [Song.] Sung by Mr. Dignum, *etc.* *Printed for J. Dale: London*, [1797.] fol. **G. 249. (48.)**

—— A Pot of Porter ho! A favorite Song, *etc.* *Printed for J. Dale: London*, [1797.] fol. **G. 250. (23.)**

Honest Nature answers no.
See infra: [*The Last of the Family.*]

I early found my tender heart.
See supra: [*A Friend in Need.*]

[The Last of the Family.] Blind Llewellyn's Strain. A Favorite Air as sung by Mrs. Jordan ... the Words by R. Cumberland, *etc.* *Printed for J. Dale: London*, [1797.] fol. **G. 249. (50.)**

—— Honest Nature answers no. [Song.] Sung by Mrs. Jordan ... in the Last of the Family. The Words by R. Cumberland, *etc.* *Printed for J. Dale: London*, [1797.] fol. **G. 249. (49.)**

No-ni-no. *See* supra: [*Feudal Times.*]

Now homeward on the Daisied Mead.
See supra: [*A Friend in Need.*]

[Of Age to-morrow.] The Overture and Music in the Musical Entertainment of Age To-morrow, *etc.* [Words by T. Dibdin and G. M. Lewis.] *Corri, Dussek & Co., for M. Kelly: London*, [1800.] fol. **H. 230. d. (1.)**

—— The Wife's Farewell ... Ballad, *etc.* *See* Of Age To-Morrow. [1800?] fol. **G. 805. h. (36.)**

[Pizarro.] The Music of Pizarro, a Play, *etc.* [Words by R. B. Sheridan.]
Published for Mr. Kelly: [London, 1799.] fol. **H. 89. i.**

—— [Another copy.] **H. 230. d. (2.)**

A Pot of Porter ho!
See supra: [*A Friend in Need.*]

Tink a tink. *See* supra: [*Blue Beard.*]

To see thee so gentle. *A Favorite Song* sung by Mrs. Crouch ... in the Tempest, the Melody composed by Mr. Kelly, and the Accompaniments by Mr. Crouch. [Full Score.] *Longman and Broderip: London*, [1789?] fol. **G. 377. (16.)**

KELLY (Michael) To-Morrow, or the Mars Capt[n] Connor. [Song.] . . . The Words by G. M. Lewis.
Printed for M. Kelly : London, [1795?] fol. **G. 808. e. (28.)**

Turn thee Lady, Lady sweet.
See supra : [*Aurelio and Miranda.*]

What new delights invade my bosom. *A Favorite Duett.* Sung by Mrs. Crouch and Mr. Kelly . . . in the Tempest, the Melody by Mr. Kelly and the Instrumental Parts . . . by Mr. Crouch. [Full Score.]
Longman & Broderip : [London, 1789?] fol. **G. 354. (9.)**

What new Delights, *etc.* [By M. Kelly.]
See Tempest. [1790?] *s. sh.* fol. **H. 1601. b. (8.)**

When pensive I thought of my Love.
See supra : [*Blue Beard.*]

KELLY (Thomas Alexander) *Earl of.*
See Erskine.

KELNER (Johann Christoph)
See Kellner.

KELWAY (Joseph) Six Sonatas for the Harpsicord, *etc.* [*London*, 1764.] *obl.* fol. **e. 444.**

Come, come bid adieu to Fear. A Quartett—from a Song in Comus—harmonized by J. Kemp, *etc.* *Printed for J. Kemp : London*, [1800?] *obl.* fol. **E. 318. b. (6.)**

Six Glees . . . Opera II.
T. Skillern, for the Author : London, [1800?] *obl.* fol. **G. 353. (20.)**

Twelve Songs . . . Opera I.
T. Preston, for the Author : London, [1799?] fol. **G. 358. (6.)**

KEMPIS (Nicolaus à) Symphoniæ Unius, Duorum, Trium, IV. et V. Instrumentorum. Adjunctæ quatuor 3. instrumentorum & duarum vocum . . . Operis Secundi Liber Primus . . . Pars Prima (Secunda) (Tertia) (Quarta) (Quinta) (B. Continuus). 6 pts.
Apud Magdalenam Phalesiā : Antuerpiæ, 1647. fol. **K. 8. k. 9.**

Symphoniæ Unius, Duorum, Trium, IV. et V. Instrumentorum. Adjunctæ quatuor 3. instrumentorum & duarum vocum . . . Opus Tertium et Ultimum . . . Pars Prima (Secunda) (Tertia) (Quarta) (Quinta) (B. Continuus). 6 pts.
Apud Magdalenam Phalesiā : Antuerpiæ, 1649. fol. **K. 8. k. 10.**

KEN. Ken you who comes here. *A Scotch Song* sung by Mrs. Willis at the Theatre. [*London*, 1710?] *s. sh.* fol. **H. 1601. (264.)**

[Another edition]. Ken you who comes here, *etc.* [*London*, 1720?] *s. sh.* fol. **G. 309. (171.)**

KENDALL (Edward) Six Voluntaries for the Harpsicord or Organ by different Masters, never before Printed, selected by E. Kendall, *etc.* *Longman, Lukey & Co. : London*, [1775?] *obl.* fol. **e. 5. h. (3.)**

KENNIS (Guillaume Gommaire) Six Duo's pour Deux Violons . . . Oeuvre XII. [Separate Parts.] *Printed for J. Bland : London*, [1785?] fol. **g. 218. (4.)**

KEN SI AND TAO. Ken-si and Tao. Ballet. *See* Bossi (C.)

KENT (James) Twelve Anthems, *etc.* (A Morning & Evening Service, with Eight Anthems . . . Vol. 2[d]. Revised . . . by Joseph Corfe, *etc.*) 2 vols.
Printed for the Author (*Preston*) : *London*, 1773 [–1777?] fol. **H. 829. a.**

Blessed be Thou. *A Favorite Anthem* for [four] Voices, *etc.* *Preston : London*, [1780?] fol. **G. 801. (2.)**

Blessed be Thou. [Anthem.]
See Chorister's Companion. The Chorister's Companion. No. 1.
[1800?] *obl.* 4°. **B. 511. i. (3.)**

Hear my Prayer O God. Anthem.
See Chorister's Companion. The Chorister's Companion. No. 5.
[1800?] *obl.* 4°. **B. 511. i. (3.)**

My Song shall be of Mercy, a Favorite Solo Anthem, *etc.* *Preston & Son : London*, [1790?] fol. **H. 963. (2.)**

[Another edition.] My Song shall be of Mercy, *etc.* [*London*, 1785?] fol. **H. 2824. (27.)**

When the Son of Man shall come . . . Anthem. *See* Chorister's Companion. The Chorister's Companion. No. 4.
[1800?] *obl.* 4°. **B. 511. i. (3.)**

Who is this that cometh . . . Anthem.
See Chorister's Companion. The Chorister's Companion. No. 6.
[1800?] *obl.* 4°. **B. 511. i. (3.)**

See Willoughby (R.) Sacred Harmony . . . selected from the Works of . . . Kent, *etc.* [1795?] *obl.* 4°. **A. 1095.**

KENT (R.) How long will Peace forsake this Isle. *A Favorite Duett on Peace.*
A. Webley : London, [1795?] fol. **G. 354. (21.)**

KEPPEL. Keppel. [Song.] *See* He.
He comes, brave Keppel comes, *etc.*
[1779?] *s. sh.* fol. **G. 308. (123.)**

Keppel's Trial. [Song.] *See* I. I've got a new Song if you'll listen awhile, *etc.*
[1778.] *s. sh.* fol. **G. 309. (169.)**

Keppel's Triumph. [Song.] *See* Bear.
Bear a hand jolly Tars. [1779.] *s. sh.* fol. **G. 308. (197.)**

KEPPLER (Johann) Ioannis Keppleri Harmonices Mundi Libri V. . . . Appendix habet comparationem huius Operis cum Harmonices Cl. Ptolemæi libro III., *etc.*
Sumptibus Godofredi Tampachii . . . Excudebat Ioannes Plancus : Lincii Austriæ, 1619. fol. **785. l. 21. (1.)**

[Another copy.] **48. e. 15.**

KERL (Johann Caspar) Delectus Sacrarum Cantionum a II. III. IV. V. Vocibus, cum adjunctis Instrumentis. Opus Primum, *etc.* Altus. (Tenor.) (Bassus Continuus.) 3 pts. *Typis Johannis Jæcklini : Monachii*, 1669. 4°. **B. 109.**

KERLE (Jacobus de) Sex Misse Suauissimis Modulationibus referte partim quatuor partim Quinque Vocibus concinendae . . . Liber Primus. *Apud Antonium Gardanum : Venetijs*, 1562. fol. **K. 9. a. 8.**

Liber Modulorum Sacrarum, Quinis et Senis Vocibus, quibus addita est recens cantio octo vocum, de sacro fœdere contra Turcas, *etc.* Discantus. (Tenor.) (Bassus.) (Quinta Vox.) 4 pts. *Excudebat Adamus Berg : Monachij*, 1572. *obt.* 4°.
A. 243. b.

[Another copy. Discantus. (Tenor.)] 2 pts. **A. 243. d.**

Liber Modulorum Sacrorum, Quaternis, Quinis et Senis Vocibus, *etc.* Discantus. (Quinta Vox.) 2 pts. *Excudebat Adamus Berg : Monachij*, 1573. *obl.* 4°.
A. 243. c.

Preces Speciales pro Salubri Generalis Concilii Sucessu, ac Conclusione . . . ex sacra scriptura, & Ecclesiæ usu a Reuerendo Patre Petro de Soto . . . collectæ : & per Iacobum de Kerle . . . ad figuras & modos musicos accommodatæ. Cum Quatuor Vocibus. Cantus. *Apud Antonium Gardanum : Venetiis*, 1562. 4°.
K. 3. m. 8.
Bound up with the Cantus part of an anonymous Mass, &c., in MS. The binding is dated 1569.

Selectæ quædam Cantiones Sacræ Modis Musicis Quinque et Sex Vocum recens compositæ, *etc.* . . . Discantus. (Altus.) (Tenor.) (Bassus.) (Quinta (Sexta) Pars.) 6 pts. *In Officina Theodorici Gerlatzeni : Noribergæ*, 1571. *obl.* 4°.
A. 243.

Sacræ Cantiones, quas vulgo Moteta vocant, Quinque et Sex Vocum, quibus adiuncti sunt Ecclesiastici Hymni de Resurrectione & Ascensione Domini, & de Beata Maria virgine, nunc primum . . . in lucem æditæ, *etc.* Discantus. (Altus.) (Tenor.) (Bassus.) (Quinta et Sexta vox.) 5 pts. *Excudebat Adamus Berg : Monachii*, 1575. *obl.* 4°. **A. 243. a.**

KERMESSE. On ne fait aucune alliance. *Air, de la Kermesse ou la Foire Flamande.* [Words by Patrat, music by G. F. Vogler.] [*Paris*, 1783.] 8°. **B. 362. g. (99.)**

KERNTL (C. F.) Six Duets for Two German Flutes. [Separate Parts.]
Longman, Lukey & Co. : London, [1775?] fol. **g. 421. c. (2.)**

Six Duetts for Two Violins. [Op. 1. Separate Parts.] *R. Bremner : London*, [1770?] fol. **g. 417. (7.)**

Six Sonates à Deux Violons . . . Oeuvre Premiere. [Separate Parts.] *Chez J. J. Hummel : Amsterdam*, [1780?] fol.
g. 421. t. (10.)

KESSEL (Johann Christian Bertram) Unterricht im Generalbasse zum Gebrauche für Lehrer und Lernende, *etc.*
In der Täubelschen Buchdruckerei, auf Kosten des Verfassers : Leipzig, 1790. 8°.
7897. bb. 24.

KEUCHENTHAL (Johannes)
See Hymns. [*Latin and German.*] Kirchen Gesenge Lateinisch vnd Deutsch, sampt allen Euangelien, Episteln, vnd Collecten, *etc.* [Edited with a preface by J. Keuchenthal.] 1573. fol. **3406. f. 26.**

KEY (Joseph) Eleven Anthems on General and Particular Occasions, interspersed with Symphonies and Thorough Basses, for Two Hautboys and a Bassoon, *etc.*
Printed for the Author : Nuneaton, [1790?] fol. **G. 521. a.**

Eight Anthems, on Various Occasions . . . also Te Deum, to which is now added Jubilate . . . The Second Edition. Book I.
Printed for the Author : Nuneaton, [1795?] fol. **G. 521. b.**

Eight Anthems, on Various Occasions . . . The Second Edition. Book I. (Seven Anthems . . . Interspersed with Symphonies . . . for Two Hautboys & a Bassoon . . . Book II.) (Five Anthems, Four Collects, Twenty Psalm Tunes, Three Carols . . . Book III.) (Five Anthems and Four Hymns . . . Ten Psalm Tunes, Seven Carols . . . Book IV.) 4 Bks. *Purday & Button (Printed for Mrs. E. Key (H. Thompson)) :* [1805?–1800?] fol. **G. 521.**
Books I. & II. are published by Purday & Button. Book IV. is 'composed by the late Mr. Joseph Key.'

Now is Christ risen . . . Easter Anthem. *See* Chorister's Companion. The Chorister's Companion. No. 2.
[1800?] *obl.* 4°. **B. 511. i. (3.)**

KEYRLEBER (Johann Georg) Dem Drey-Einigen . . . Gott, Obristen Capelloneistern, Rectori Englischer Music, Regens Chori der Cherubin und Seraphin . . . wird das in denen zweyen Wörtern Ora et Labora . . . wohl-abgefasste Christenthumb, worinnen nebst einigen Sinn-

Bildern ... eine ... künstliche Music, ... nehmlich in dreyen Systematibus Ein Canon Perpetuus von 8. Stimmen ... Eine Arietta, auch von 8. Stimmen ... zuvernehmen, in allerunterthänigster Devotion ... präsentirt und dedicirt von J. G. Keyrlebern, *etc.* [1680?] *s. sh.* fol. **I. 513.**

KHUEN (Johann) Tabernacula Pastorum. Die Geistliche Schäfferey, mit villerley Newen Gesänglein, *etc.* *Getruckt bey L. Straub, in Verlegung J. Wagners: München*, 1650. 12°. **4499. a. 12.**
There is a second (engraved) title-page.

[Another copy.] **3425. a. 5.**
Wanting the last leaf.

KICKARABOO. Kickaraboo. [Song.]
See Dibdin (C.) [*Christmas Gambols.*]

KILBURN (James) Collin, one Day in angry Mood. *Collin.* [Song.]
[*London*, 1730?] *s. sh.* fol. **G. 305. (99.)**

[Another edition.] Collin, one Day in angry Mood, *etc.* [*London*? 1730?] *s. sh.* fol. **G. 316. h. (23.)**

The Dejected Maid. [Song.]
[*London*, 1740?] *s. sh.* fol. **G. 305. (145.)**

Florella, *etc.* [Song.] [*London*. 1740?] *s. sh.* fol. **H. 1994. d. (39.)**

Florella lovely nymph. *A Song, etc.*
[*London*, 1742.] 8°. **249. c. 12.**
The Gentleman's Magazine, Vol. XII., p. 542.

On Blindness, *etc.* [Song.]
[*London*, 1745.] 8°. **157. l. 7.**
The London Magazine, 1745, *p.* 250.

The Recovery. A New Song, *etc.*
[*London*, 1749.] 8°. **157. l. 11.**
The London Magazine, 1749, *p.* 86.

See Charms. The Charms which blooming Beauty shews. *A Song* set by an Eminent Master [J. Kilburn?]. [1740?] *s. sh.* fol. **G. 305. (113.)**

KILLMAIN. Killmain Volunteers. [Song.]
See Willman (J.)

KIMBALL (Jacob) The Rural Harmony, being an Original Composition in Three and Four Parts, *etc.* *I. Thomas and E. T. Andrews: Boston*, [1793.] *obl.* 8°.
Wanting all after p. 110. **A. 639.**

KIND. The Kind Adviser. [Song.]
See Ah. Ah! Phillis forbear.
[1770?] *s. sh.* fol. **G. 306. (112.)**

Kind Cupid now relieve me. [Song.]
Sung by Mr. Platt at Sadlers Wells. The Words by Mr. Leveridge.
Printed for Daniel Wright Junior:
[*London*, 1730?] fol. **H. 1994. b. (47.)**

KIND. Kind God of Sleep. *An Address to the God of Sleep.* [Song.] Set for the German Flute. [By J. E. Galliard.]
[*London*, 1740?] *s. sh.* fol. **H. 1994. (39.)**

Kind God of Sleep. Song.
See Galliard (J. E.)

The kind Lass of Polwart. [Song.]
See At. At Polwart on the Green.
[1720?] *s. sh.* fol. **G. 306. (47.)**

The kind Request. [Song.]
See Battishill (J.)

KINDERMANN (Johann Erasmus) Concentus Salomonis, das ist: Geistliche Concerten, auss dem Hohen Lied ... Salomonis, welches Herr Martinus Opitius ... in Teutsche Vers gebracht, genommen: Mit 2. Discant-Violen, 1. Bass-Viol, 2. singenden Discant oder Tenören, neben dem General-Bass componirt, *etc.* Cantus II. sive Tenor. (Violino Primo (Secondo).) (Violon sive Fagotto.) (Bassus Generalis.)
In verlegung Wolffgang Endters: Nürmberg, 1642. 4°. **B. 108. c.**

Dess Erlösers Christi, vnd sündigen Menschens heylsames Gespräch: auss der H. Schrifft zusammen gezogen von J. M. Dilhern, &c. Und ... mit 7 Stimmen, sampt dem General-Bass componirt, *etc.* [Separate Parts.] *In Verlegung Wolffgang Endters: Nürmberg*, 1643. fol. **G. 65.**

Göttliche Liebesflam̃e: das ist, Christliche Andachten, Gebet, und Seufftzer, über das Königliche Braut-Lied Salomonis ... Mit ... anmutigen Liedern, welche, auf bekante und ... neuen Melodeyen zu singen, auffgesetzet: durch J. M. Dilherrn (Folgen die Noten, oder Melodeyen ... mit 2. Stimmen, in ein Clavicymbel, oder Spinet zu musiciren, componirt von Joh. Erasmo Kindermann, *etc.*) 2 pts. *In Verlegung Wolffgang Endters dess ältern: Nürnberg*, 1651. 12°. **753. aa. 12.**
With a second (engraved) title-page.

Intermedium Musico-Politicum, ternis, quaternis & senis Vocibus, variorum Authorum collectum a Johanne Erasmo Kindermanno. (Cantus I (II).) (Tenor.) (Bassus.) (Bassus Generalis.) 5 pts.
Typis Johannis Friderici Sartorii, sumptibus Wolfgangi Endteri: Norimbergæ, 1643. 4°. **B. 108. a.**
This work contains compositions by J. E. Kindermann, T. Merula and M. Franck.

Lobgesang über den Frewdenreichen Geburtstag unsers Herrn ... Jesu Christi. Mit vier Stimmen, sampt einer Sinfonia, so man will, componirt, *etc.* *Bey Jeremia Dümlern: Nürnberg*, 1647. 4°. **C. 69.**

KINDERMANN (Johann Erasmus) Musica Catechetica: das ist, Musicalischer Catechismus, auff die Sechs Hauptstücke desselben gerichtet, bey Kirchen, Schulen, vnd Privat-Music . . . zu gebrauchen, Darbey noch zwey Gesänglein, vor vnd nach dem Essen, sampt einem . . . Morgen- vnd Abend-Gebett: Mit fünff singenden Stimmen, sampt dem General-Bass componirt, *etc.* Cantus I. (Cantus II.) (Tenor I.) (Tenor II.) (Bassus.) (Violon sive Fagotto. Si placet.) (Bassus Generalis.) 7 pts. *In Verlegung Wolffgang Endters: Nürmberg*, 1643. 4°. **B. 108. b.**

Musicalische Friedens Seufftzer, mit drey vnnd vier Stimmen, sampt dem General Bass, componirt, *etc.* Prima (Secunda) (Tertia) Vox. (Bassus Generalis.) 4 pts. *In Verlegung Wolffgang Endters: Nürnberg*, 1642. 4°. **B. 108.**

[Another copy. Tertia Vox.] **C. 197. (2.)**

Opitianischer Orpheus. Dass ist Musicalischer Ergetzligkeitē Erster Theil, Mitt 1. vnd 2. Stimmen neben dem General Bass, darzu noch 3 Violn in Rittornelo—so man will—können Musicirt wēr . . . Cantus sive Tenor et Bassus Generalis. (Opitianischer Orpheus . . . Ander Theil, mit einer singenden Stimm, sampt einem Amorosischen Dialogo, mit zweyen, neben dem Basso Generali, für einen Organ-Theorb . . . accommodirt; Darzu noch drey Violen in Rittornello . . . können musicirt werden . . . Cantus sive Tenor, & Bassus Continuus.) 2 pts. *In Verlegung Wolffgang Endters: Nürmberg*, 1642. fol. **G. 65. a.**

Von Gottes milder Vatters-Hand. *Glückwünschungs Lied* [words by] J. M. Dilherr. [*Nürnberg*, 1650?] 4°. **H. 1980. (226.)**

KINDERSPIEL. Das Kinderspiel. [Song.] *See* Mozart (W. A.)

KINDLY. Kindly thus my Treasure. Song. *See* Love's Triumph.

Kindly treat Maria's day. Song. *See* Purcell (H.) [*Ode on Queen Mary's Birthday.* 1693.]

Kindly treat my love. *A Song by an Eminent Master.* [*London*, 1715?] *s. sh.* fol. **G. 316. g. (28.)**

KING. The King and Constitution. Song. *See* Hook (J.)

The King of Hearts. Ballad. *See* Pleyel (I. J.) [*Six Quartetts. Op. VI. No.* 3. *Thema.*]

The King's Health. Glee. *See* Cooke (M.)

The King's Health. [Song.] *See* Farinelli (G.)

KING AND QUEEN. King and Queen. Entertainment. *See* Dibdin (C.)

KING ARTHUR. King Arthur. [Opera.] *See* Purcell (H.)

KING GEORGE. King George and Old England for ever. Song. *See* Hook (J.)

KING OF PRUSSIA. The King of Prussia's March. [Song.] *See* Nicolini (G.)

KING (Charles) *See* Catches. Three Catches, *etc.* [By C. King, *etc.*] [1775.] *s. sh.* 4°. **P.P. 5141.**

See Willoughby (R.) Sacred Harmony . . . selected from the Works of . . . King, *etc.* [1795?] *obl.* 4°. **A. 1095.**

KING (J.) *Organist of Wellington.* Friendship, thou charmer of the mind. A favorite Song, *etc.* *Longman & Broderip, for the Author: London*, [1790?] fol. **G. 360. (31.)**

A favorite Lesson for the Piano Forte or Harpsichord. *Longman and Broderip, for the Author: London*, [1795?] fol. **g. 141. (21.)**

Six Songs with an Accompanyment for the Harpsichord, or two Violins and a Violoncello. *Longman and Broderip: London*, [1786?] fol. **G. 424. g. (3.)**

Eight Songs and a Cantata with Accompaniments . . . Op. 2. *Longman and Broderip, for the Author: London*, [1790?] fol. **G. 362. (5.)**

KING (Matthew Peter) The Blue Bell of Scotland. [By Mrs. Jordan.] Arranged as a Rondo for the Piano-Forte by M. P. King. *Broderip and Wilkinson: London*, [1800?] fol. **g. 140. (40.)**

The British March, as Performed by . . . the Duke of York's Band, *etc.* [P. F. and Full Score.] *Longman and Broderip: London*, [1794?] fol. **g. 133. (33.)**

Cape St. Vincent. A Grand Sonata for the Piano Forte, with accompaniments for a Violin and Violoncello; expressive of the . . . Victory obtained over the Spanish Fleet, on the 14th Feby. 1797 . . . Op. 8. [Separate Parts.] *Longman & Broderip: London*, [1797.] fol. **g. 161. b. (8.)**

Come Sisters! The words from the last scene of the Witches in Macbeth, set to Music for Three Voices. *R. Birchall: London*, [1800?] fol. **G. 352. (27.)**

A Grand Duett for Two Performers on the Piano Forte . . . Op. 8. *Longman and Broderip: London*, [1797?] fol. **h. 116. (16.)**

The Fortune Tellers. A Favorite Glee for Three Voices, *etc.* *G. Goulding: London*, [1799?] fol. **G. 808. g. (18.)**

Haste, a rosy wreath prepare. *Sonnet.* The Music by Master M. P. King. *J. Dale:* [*London*, 1785?] fol. **H. 1650. j. (4.)**

The Mary-le-Bone March, *etc.* [Full Score and P. F.] *Printed for J. Booth:* [*London*, 1798?] fol. **g. 133. (32.)**

KING (Matthew Peter) The Princess of Wales' Minuett, *etc.* [Full Score.] *Longman and Broderip: London*, [1797?] fol. **g. 229. (16.)**

The Siege of Valenciennes, for a Military Band, *etc.* [Full Score.] *Longman and Broderip: London*, [1794?] fol. **g. 133. (31.)**

The Siege of Valenciennes for the Piano-Forte ... with an Accompaniment for a Violin, *etc.* [1794?] fol. *See* Siege. **G. 186. (11.)**

The Smile of the Tweed, [Song,] for One or Two Voices, the Words by P. Pindar, *etc.* *Printed for R. Birchall: London*, [1800?] fol. **G. 805. k. (5.)**

Three Sonatas for the Piano Forte or Harpsichord, with an Accompanyment for a Violin. Op. 2. [Separate Parts.] *Printed for the Author: London*, [1790?] fol. **h. 1480. s. (1.)**

Six Sonatinas for the Piano Forte or Harpsichord...Op. 4. *H. Andrews: London*, [1789.] fol. **g. 149. (2.)**

The Sound of the Harps, for One, Two or Three Voices: with a Harp or Piano Forte Accompaniment. The Words by P. Pindar. *Printed for R. Birchall: London*, [1795?] fol. **G. 805. m. (25.)**

'Tis not Love. [Song.] Sung by Mrs. Esten at the Theatre Royal Covent Garden. *Longman and Broderip: London*, [1795?] fol. **H. 2821. (9.)**

A General Treatise on Music, particularly on Harmony or Thorough Bass and its application in Composition, *etc.* *Goulding, Phipps & D'Almaine, for the Author: London*, [1800.] fol. **h. 1467. (1.)**

KING (Robert) All own the young Sylvia is fatally fair. *A Song* ... The Words by Mr. De la Sale. [*Printed for H. Rhodes: London*, 1694.] 4°. **P.P. 5255.**

The Gentleman's Journal, May, 1694, *pp.* 140–142.

Banish, my Lydia, these sad Thoughts. *A Song, etc.* [*Printed for H. Rhodes: London*, 1694.] 4°. **P.P. 5255.**

The Gentleman's Journal, March, 1694, *pp.* 71, 72.

Blyth Wully is the Lad I love. *A Scotch Song, etc.* [Words by P. Motteux.] [*Printed for R. Parker: London*, 1692.] 4°. **P.P. 5255.**

The Gentleman's Journal, Feb. 1691–2, *pp.* 29–30.

Must Love that Tyrant of the breast. *A Song, etc.* [Words by P. Motteux.] [*Printed for R. Parker: London*, 1692.] 4°. **P.P. 5255.**

The Gentleman's Journal, April, 1692, *pp.* 27, 28.

KING (Robert) No, no, I never love thee less. *A Rondeau.* [*Printed for H. Rhodes: London*, 1694.] 4°. **P.P. 5255.**

The Gentleman's Journal, June, 1694, *pp.* 173–176.

Not your Eyes, Melania, move me. *A Song, etc.* (The Words by Mr. M[otteux].) [*R. Parker: London*, 1693.] 4°. **P.P. 5255.**

The Gentleman's Journal, September, 1693, *pp.* 319, 320.

Shun Damon's faithless wheedling Tongue. *A Song, etc.* [*R. Parker: London*, 1693.] 4°. **P.P. 5255.**

The Gentleman's Journal, November, 1693, *pp.* 385–387.

Since Spartan Heroes were so dull. *A Song* ... the Words by Colonel Henningham. [*Printed for R. Parker: London*, 1692.] 4°. **P.P. 5255.**

The Gentleman's Journal, May, 1692, *pp.* 30–32.

Songs for One Two and Three Voices, composed to a Through Basse for y^e^ Organ or Harpsichord. MS. NOTE [by T. Wanless]. [*London*? 1690?] fol. **K. 8. h. 19.**

Engraved throughout.

A Second Booke of Songs together with a Pastorall Elegy on the Blessed Memory ...of Queen Mary, for One Two Three & Four Voices, *etc.* [*London*? 1698?] *obl.* fol. **C. 411.**

Engraved throughout.

'Tis done, Urania. *A Song in two parts, etc.* [*Printed for R. Parker: London*, 1692.] 4°. **P.P. 5255.**

The Gentleman's Journal, November, 1692, *pp.* 29–34.

Tis Love that always strikes the Fire. *A Song* for 2 Voices ... The Words by a Person of Quality. [*R. Parker: London*, 1693.] 4°. **P.P. 5255.**

The Gentleman's Journal, August, 1693, *pp.* 282–284.

To yonder sweet delicious shade. *A Song* ... the Words by Mr. Saulsbury. [*R. Parker*: *London*, 1693.] 4°. **P.P. 5255.**

The Gentleman's Journal, January, 1692–3, *pp.* 32–34.

Urge me no more. *A Song*...The Words by a Lady. [*Richard Baldwin: London*, 1694.] 4°. **P.P. 5255.**

The Gentleman's Journal, Aug. and Sept., 1694, *pp.* 243, 244.

When on her Eyes. *A Song* ..The Words by J. F. [*R. Parker: London*, 1693.] 4°. **P.P. 5255.**

The Gentleman's Journal, April, 1693, *pp.* 136–138.

KING (Robert) While silent Passion stole along. *A Song*...The Words by a Person of Honour. [*R. Parker: London*, 1693.] 4°. **P.P. 5255.**

The Gentleman's Journal, October, 1693, *pp.* 349-353.

Whilst I am scorch'd with hot desire. *A Song*...the Words by Mr. Prior. [*Printed for R. Parker: London*, 1692.] 4°. **P.P. 5255.**

The Gentleman's Journal, November, 1692, *pp.* 27-29.

See Duke and no Duke. A Duke and no Duke. A Farce . . . With the several Songs set to Music [by Signor Baptist and R. King], *etc.* [1685?] fol. **644. i. 62.**

KING (William) Poems of Mr. Cowley and Others. Composed into Songs and Ayres with a Thorough Basse to the Theorbo, Harpsecon, or Base-violl, *etc.* *William Hall, for the Author: Oxford*, 1668. fol. **E. 222.**

This collection also contains songs by George King and E. Y.

KINGDOM OF THE BIRDS. The Dame of Honnour, or Hospitallity. [Song.] Sung by Mrs. Willis in the Opera call'd the Kingdom of the Birds. [Words by T. D'Urfey.] [*London*, 1706?] *s. sh.* fol. **H. 1601. (388.)**

[Another edition.] The Dame of Honnour, *etc.* [Song], *&c.* [*London*, 1710?] *s. sh.* fol. **G. 311. (59.)**

In the Feilds in Frost and Snows. A Song sung by Mrs. Willises Girle, in the Opera [written by T. D'Urfey] call'd y^e^ Kingdom of the Birds. [*London*, 1710?] *s. sh.* fol. **G. 309. (81.)**

In the fields in frost and snow. [For editions published without the name of the Opera:] *See* In.

Oh Love if a God thou wilt be. *A Dialogue* between Mr. Pack and Mrs. Bradshaw, in the Opera call'd the Kingdom of the Birds. [Words by T. D'Urfey.] [*London*, 1706?] *s. sh.* fol. **H. 1601. (332.)**

[Another edition.] Oh Love if a God thou wilt be. *A Dialogue, etc.* [*London*, 1710?] *s. sh.* fol. **G. 310. (220.)**

What are these Ideots doing. *A Song* sung by Mr. Pack, in the Opera call'd the Kingdom of the Birds, to the Dance between the High and Low Flyers. [Words by T. D'Urfey.] [*London*, 1706?] *s. sh.* fol. **H. 1601. (484.)**

[Another edition.] What are these Ideots doing. A Song, *etc.* [*London*, 1710?] *s. sh.* fol. **G. 313. (35.)**

KINNIGER (Joseph Franz) Cythara David Excitans, Das ist: Kürtzlich- doch besser gegründete Erweckung des unter der Leitter von einen vollkommenen Unterricht zur edlen Choral-Music traumenden Jacob, durch genaue Regeln untersucht, und mit Fundamenten unterstützt . . . herausgegeben von Josepho Francisco Kinniger, *etc.* *Gedruckt bey J. M. Feichtinger: Lintz*, 1745. *obl.* 4°. **7897. aa. 30.**

KIRBYE (George) The first set of English Madrigalls, to 4. 5. & 6. voyces. Made and newly published by George Kirbye. Cantus. Prim^a^ (Cantus. Secund^a^) (Altus.) (Tenor.) (Bassus.) (Sextus.) 6 pts. *Thomas Este: London*, 1597. 4°. **K. i. e. 6.**

See Psalms. [*English.*] An Abridgment of the . . . Psalms, . . . with . . . Tunes . . . by . . . Mr. Kirby, *etc.* [1777.] 8°. **A. 511. d.**

KIRCHER (Athanasius) Athanasii Kircheri Liber Philologicus De sono artificioso sive Musica, *etc.* [Bks. II. and VII. of 'Musurgia Universalis.'] *Apud Joannem Gabrielem Hertz, et Sebastianum Coletti: Venetiis*, 1767. fol. **686. l. 12.**

Part of Vol. XXXII. of the 'Thesaurus Antiquitatum Sacrarum' of B. Ugolinus.

Athanasii Kircheri . . . Musurgia Universalis sive Ars Magna Consoni et Dissoni in X. Libros digesta, *etc.* 2 Tom. *Ex Typographia Hæredum Francisci Corbelletti (Typis Ludouici Grignani): Romæ*, 1650. fol. **59. e. 19.**

Athanasii Kircher's . . . Neue Hall- vnd Thon-Kunst, oder Mechanische Gehaim-Verbindung der Kunst und Natur, durch Stimme und Hall-Wissenschaft gestifftet . . . In unsere Teutsche Mutter-Sprach übersetzet von Agatho-Carione [T. Nislen]. *Gedruckt bey F. Schultes, in Verlegung A. Heylen: Nordlingen*, 1684. fol. **7895. h. 3.**

Athanasii Kircheri . . . Phonurgia Nova sive Conjugium Mechanico-physicum Artis & Naturæ Paranympha Phonosophia concinnatum, *etc.* *Per Rudolphum Dreherr: Campidonæ*, 1673. fol. **59. d. 19.**

[Another copy.] **558*. e. 13.**

Wanting the first of the two portraits.

KIRCHRATH (Reinerus) Theatrum Musicæ Choralis, das ist: Kurze und gründlich erklärte Verfassung der Aretinischer und Gregorianischer Singkunst, *etc.* *Bey Johann Godschalk Langen: Köln*, 1782. 4°. **D. 657.**

KIRKMAN (Jacob) Four Duetts. Three for two Performers on One Harpsichord or Piano Forte, and One for a Harpsichord and Piano Forte . . . Opera 2. *Longman and Broderip: London*, [1785?] *obl.* fol. **e. 379. (4.)**

Wanting the harpsichord part of the 4th Duet.

KIRKMAN (Jacob) A Collection of Six Voluntaries for the Organ, Harpsichord, and Piano-Forte . . . Op. ix.
Longman and Broderip: London, [1790?] *obl.* fol. **e. 120. (7.)**

Four Progressive Duettinos for Two Performers on One Piano Forte...Op. 16th.
Printed for R. Birchall: London, [1795?] fol. **g. 130. (5.)**

Six Lessons for the Harpsichord or Piano Forte...Opa III. *Printed for the Author: London*, [1785?] *obl.* fol. **e. 5. (6.)**

Six Sonatas for the Harpsichord or Piano Forte. *Printed for the Author: London*, [1780?] *obl.* fol. **e. 5. h. (4.)**

Three Sonatas, for the Piano-Forte or Harpsichord with an Accompaniment for the Violin...Op. viii. [Separate Parts.]
Longman and Broderip: London, [1790?] fol. **g. 161. f. (4.)**

KIRMAIR (Friedrich Joseph) Trois Sonates pour le Piano-Forte . . . avec Accomp: de Violon & Violoncelle. Oeuvre 13me. [Separate Parts.] *Chez J. André: Offenbach sur le Mein*, [1800?] *obl.* fol. **e. 368. c. (5.)**

KIRNBERGER (Johann Philipp) Der allezeit fertige Polonoisen- und Menuetten-componist. *Gedruck bey G. L. Winter: Berlin*, 1757. *obl.* 4°. **d. 3.**

Anleitung zur Singekomposition mit Oden in verschiedenen Sylbenmaassen begleitet. *Bey G. I. Decker: Berlin*, 1782. *obl.* fol. **F. 1638.**

J. P. Kirnbergers Clavierübungen, mit der Bachischen Applicatur . . . Erste(–Vierte) Sammlung. 4 Bks. *Bey F. W. Birnstiel: Berlin*, 1762(–66). *obl.* fol. **b. 44.**
This collection also contains compositions by Handel and Holland.

Construction der gleichschwebenden Temperatur, *etc.* *Bey F. W. Birnstiel: Berlin*, [1764.] 4°. **557*. d. 34. (2.)**

Huit Fugues pour le Clavecin ou l'Orgue, *etc.* *Chés J. J. Hummel: Berlin, Amsterdam*, [1777.] fol. **h. 46.**

Gedanken über die verschiedenen Lehrarten in der Komposition, als Vorbereitung zur Fugenkenntniss, *etc.* *Bey G. J. Decker: Berlin*, 1782. 4°. **7897. cc. 5.**

Drey Gesänge . . nebst einem Klavierstücke, *etc.* [*Berlin*? 1770?] fol. **H. 2815. p. (7.)**

Grundsätze des Generalbasses als erste Linien zur Composition, *etc.* *Bey J. J. Hummel: Berlin*, [1781.] 4°. **557*. e. 20.**

KIRNBERGER (Johann Philipp) Die Kunst des reinen Satzes in der Musik aus sicheren Grundsätzen hergeleitet und mit deutlichen Beyspielen erläutert, *etc.* 2 pts. *In Commission bey C. F. Voss: Berlin*, 1771-9. 4°. **557*. d. 34. (1.)**
Part II. (1776–1779) *is in three Parts, each with separate title-page and pagination. Part II. is published by G. J. Decker and G. L. Hartung at Berlin and Königsberg.*

Die Kunst des reinen Satzes in der Musik, *etc.* 2 pts. *Verlegt von der musikalisch-typographischen Gesellschaft: Wien*, 1793. 4°. **7895. ee. 13.**
Imperfect, wanting Abth. 2 *and* 3 *of Part II.*

Lied nach dem Frieden, vom Herrn Claudius, *etc.* *Bey J. J. Hummel: Berlin*, [1779.] fol. **G. 424. c. (2.)**

Lieder mit Melodien. *Arnold Wever: Berlin*, 1762. *obl.* fol. **C. 589.**

Oden mit Melodien. *Bey J. H. Flürcke: Danzig*, 1773. *obl.* fol. **C. 589. a.**

J. P. Kirnbergers Kleine Oden und Lieder gesammlet von einer musikalischen Gesellschaft in Berlin.
Bey F. W. Birnstiel: Berlin und Leipzig, 1789. *obl.* 8°. **A. 1360.**

Diverses Pièces pour le Clavecin, *etc.* *Chés J. J. Hummel: Berlin, Amsterdam*, [1780.] fol. **g. 79. c. (4.)**

Sonate pour la Flûte traversière, *etc.* *Chez Arnold Wever: Berlin*, [1767.] fol. **h. 17. (3.)**

Die wahren Grundsätze zum Gebrauch der Harmonie, als ein Zusatz zu der Kunst des reinen Satzes in der Musik, *etc.* *Bey G. J. Decker und G. L. Hartung: Berlin und Königsberg*, 1773. 4°. **556. c. 16.**

Die wahren Grundsätze zum Gebrauch der Harmonie...als ein Zusatz zu der Kunst des reinen Satzes in der Musik, *etc.* (Notenbeyspiele, *etc.*) 2 pts.
Im Verlag der K. K. pr. chemisch Druckerey: Wien, [1793.] 4°. **7896. cc. 12.**

Vermischte Musikalien.
Gedruckt...bey George Ludewig Winter: Berlin, 1769. *obl.* fol. **d. 3. a.**

See Hassler (H. L.) Psalmen und Christliche Gesänge, mit vier Stimmen, *etc.* [Edited by J. P. Kirnberger.] 1777. fol. **I. 507.**

See Lessons. Six Lessons for the Harpsichord by...Sigr Kernberger, *etc.* [1770?] *obl.* fol. **e. 5. d.**

See Marpurg (F. W.) F. W. Marpurgs ... Versuch über die musikalische Temperatur, nebst einem Anhang über den... Kirnbergerschen Grundbass, *etc.* 1776. 8°. **7897. bbb. 22.**

KIRNBERGER (JOHANN PHILIPP) *See* T., G. E. Gedanken über die Temperatur des Herrn Kirnberger, *etc.* 1775. 8°. **7898. ee. 22.**

KIRSHAW (GEORGE) The London March for the Piano Forte, Violin, German Flute, or Guittar, *etc.* [*London*, 1790?] fol. **h. 2999. (12.)**

Of all the Joys that fill the Heart. *A New Drinking Song* . . . The Words by T. Chapman. For the Ger: Flute. [*London*, 1770?] *s. sh.* fol. **G. 316. (93.)**

On Bagnigge Wells. [Song.] . . . The Words by T. Chapman. For the Ger: Flute. [*London*, 1770?] *s. sh.* fol. **G. 313. (157.)**

Six Sonatas or Lessons for the Harpsichord . . . Op^a 1^mo. *J. Longman & Co.: London*, [1770?] *obl.* fol. **e. 5. g. (6.)**

KIRSTEN (FRIEDERICH) Lieder für gesellige und einsame Freuden gedichtet von F. Voigt, *&c. Bey H. Gräff: Leipzig*, [1795.] *obl.* fol. **D. 721.**

KISS. The Kiss. [Song, begins: 'Though ladies to you I my verses inscribe.'] *See* DIBDIN (C.) [*The Sphinx.*]

The Kiss. [Song.] *See* LONG. Long time in anguish and despair, *etc.* [1800?] *s. sh.* fol. **G. 383. h. (66.)**

The Kiss. Song. *See* ONE. One kind Kiss before we part, *etc.* [1770?] *s. sh.* fol. **G. 310. (227.)**

The Kiss [Song, begins: 'Dear Ladies to you.'] *See* SUETT (R.)

The Kiss. [Song.] *See* WHENEVER. Whenever green Myrtles afforded a Shade. [1760?] *s. sh.* fol. **G. 316. (156.)**

Kiss behind the Garden Gate. Ariette. *See* HOOK (J.)

Kiss me now or never. Ballad. *See* WRIGHTEN ( ) *Mrs.*

The Kiss refused. Song. *See* WHEN. When, lately, I offer'd Miss Charlotte to kiss, *etc.* [1770.] 8°. **P.P. 5438. z.**

The Kiss Repay'd. [Song.] *See* CHLOE. Cloe, by that borrow'd kiss. [1775?] *s. sh.* fol. **G. 311. (127.)**

[Another setting.] The Kiss Repaid. [Song.] *See* OSWALD (J.) [*Colin's Kisses. No.* 6.]

The Kiss that he gave. *May I never be married.* A much admir'd Irish Song sung by Mrs. Wrighten at Vauxhall. [By J. Hook.] [*London*? 1785.] *s. sh.* fol. **H. 1601. b. (44.)**

From Thompson's first Collection of Hook's Vauxhall Songs for 1785.

KISSES. Kisses. Glee. *See* PECK (J.)

KITTEL (CASPAR) Arien und Cantaten mit 1. 2. 3. und 4. Stimmen sambt beygefügtem Basso Continuo . . . Operetta Prima Canto. (Alto.) (Tenore.) (Basso.) (Organo.) 5 pts. *Gedruckt bey G. Bergens . . . Wittib vnd Erben: Dreszden*, 1638. 4°. **E. 233.**

See SCHUETZ (H.) Zwölff Geistliche Gesänge . . . zum öffentlichen Druck befördert . . . durch C. Kitteln, *etc.* 1657. fol. **G. 483. a.**

KITTEL (CHRISTOPH) Sechs Klavier-Sonaten von verschiedener Art nebst einer Fantasie . . . Erste Sammlung. *Im Verlage der Beckmannischen Buchhandlung: Gera*, 1789. *obl.* fol. **e. 452.**

Grosse Präludien für die Orgel. 2 Abth. *Bei A. Kühnel: Leipzig*, [1800?] *obl.* fol. **e. 120. a. (1.)**

KITTY. Kitty. Song [begins: 'Young Damon may of Daphne sing']. *See* COLLETT (J.)

Kitty. [Song.] *See* DEAREST. Dearest Kitty, kind and fair, *etc.* [1756.] *s. sh.* 8°. **P.P. 5439. ab.**

Kitty. [Song.] *See* DEAREST. Dearest Kitty, kind and fair, *etc.* [1756.] 8°. **P.P. 5438.**

Kitty. [Song.] *See* DEAREST. Dearest Kitty's kind and fair. [1760?] *s. sh.* fol. **G. 316. d. (100.)**

Kitty. A New Song. *See* O. O Kitty, wilt thou gang with me, *etc.* [1761.] 8°. **P.P. 5441.**

Kitty. [Song.] *See* WHEN. When first I gaz'd on Kitty's Face. [1770?] *s. sh.* fol. **H. 1994. (66.)**

Kitty the Coy. [Song.] *See* AH. Ah, sweet Kitty, *etc.* [1720?] *s. sh.* fol. **G. 306. (52.)**

Kitty the Females' Glory. Song. *See* WHERE. Where on the Stage, *etc.* [1715?] *s. sh.* fol. **G. 313. (18.**

Kitty's Praise. Song. *See* IN. In Notes sublime, my daring Muse, *etc.* 1760. 8°. **158. l. 5.**

Kitty's Praise. [Song.] *See* IN. In Notes sublime, my daring Muse. [1770?] *s. sh.* fol. **G. 316. (90.)**

Kitty's Vindication. [Song.] *See* WHAT. What Bard or dares presume to tell. [1745?] *s. sh.* fol. **G. 313. (219.)**

KLEIJN (JAN CAREL) Zangwyzen tot de Proeve van Stichtelyke Mengel-Poëzy door . . . H. van Alphen en P. L. van de Kasteele. I. (II.) Deel. Gecomponeert voor de Zang, Violino en Basso Continuo, *etc.* 2 pts. *By H. H. san Drecht: 's Gravenhage*, 1774, (1775.) 8°. **11557. f. 9. (2.)**

KLEIN (Johann Joseph) Neues vollständiges Choralbuch zum Gebrauch bey dem Gottesdienste, nebst einem ... Vorberichte von der Choralmusik, *etc.*
P. E. Schirach: Rudolstadt, 1785. *obl.* fol. **e. 1085.**

Versuch eines Lehrbuchs der praktischen Musik in systematischer Ordnung entworfen, &c. *Bey C. F. Bekmann: Gera*, 1783. 8°. **7897. b. 28.**

[Another copy.] **7897. b. 64.**

KLEINE AEHRENLESERINN. Die Kleine Aehrenleserinn. Operette.
See Hiller (J. A.)

KLEINKNECHT (Jacob Friedrich) or (Johann Wolfgang) Three Sonatas or Duets, for Two Violoncellos or Bassoons, *etc.* [Separate Parts.] *Printed for C. & S. Thompson: London*, [1775?] fol. **h. 2910. c. (5.)**

KLEMM (G. L.) *See* Lessig ( ) Sechs Schottische . . . Angloïsen von G. L. Klemm, Tanzmeister, *etc.* [1750?] *obl.* 4°. **b. 62.**

KLINGENSTEIN (Bernhard) Rosetum Marianum. Unser lieben Frawen Rosengertlein, von drey und dreysssig ... Rosen oder Lobgesangen . . . durch drey und dreysssig beriembte Musicos uñ Componisten . . . auff ein Subjectum, mit fünff Stimmen Componirt, und letztlich zusam̃en getragen. Durch Bernhardum Klingenstein, *etc.* Quinta Vox.
Adam Meltzer: Dilingen, 1604. 4°. **C. 255.**

The following are the names of the 33 composers: Joannes à Fossa, F. di Lasso, R. di Lasso, P. Cornazzani, M. Schrammius, J. Reinerus, F. Sale, C. Harant Baro de Bolsciz, C. Luyton, M. Sayve, J. Regnart, B. Klingenstein, S. Kolbanus, G. Florius, N. Zenckel, G. Aichinger, C. Stubber, H. Biltstain, C. de Zachariis, J. Stadelmayr, J. A. Hagel, M. Tonsor, C. Erbach, J. Geisenhoff, P. Zindelin, L. de Sayve, H. Wullinus, J. le Febvre, J. Faverco, J. Hasler, M. Krellius, P. Sartorius and J. L. Hasler.

Triodia Sacra, Sive Modi Musici Ternis Vocibus tam ad Tironum, quam Peritiorum Usum facti, et partim ex lectis auctoribus delecti, partim recens conditi. Liber I, *etc.* Vox Inferior. *In officina typographica Adami Meltzer: Dilingæ*, 1605. 4°. **C. 255. a.**

This collection contains compositions by B. Klingenstein, O. di Lasso, A. Mortarius, P. de Monte, J. Regnart, T. Massenius, J. Pectrinus, J. de Kerle, G. Aichinger, J. Reinerius, C. Erbacher, C. Stuberus, J. Eckhart, J. Lockenburger, L. de Sayve, J. Gallus, J. á. Fossa, P. Zindele, Clemens non Papa, G. Gigli da Imola and Joannes Prænestinus.

KLOEFFLER (Johann Friedrich) Six Sonates à Deux Flutes et Basse Continue. Oeuvre Cinquième. [Separate Parts.] *Chez J. J. Hummel: Amsterdam*, [1780?] fol. **g. 71. e. (6.)**

Six Sonates pour le Clavecin... Oeuvre VI. *Chez J. J. Hummel: Amsterdam*, [1780?] fol. **g. 271. a. (44.)**

KNAPP (William) New Church Melody; being a Set of Anthems, Psalms, Hymns, etc. in Four Parts ... With an Anthem ... by one of greatest Masters in Europe, *etc.* The Second Edition. *Printed for R. Baldwin: London*, 1754. 8°. **B. 647.**

New Church Melody... The Third Edition. *Printed for R. Baldwin: London*, 1756. 8°. **B. 647. c.**

New Church Melody... the Fifth Edition. *Printed for R. Baldwin and S. Crowder, etc.: London*, 1764. 8°. **B. 647. f.**

A Set of New Psalms and Anthems in Four Parts . . . and an Introduction to Psalmody . . . With an Anthem in Six Parts, by a very eminent Master, and an Anthem composed from the original Manuscript of King Henry the Seventh ... The Sixth Edition. To which is added, a Pastoral Hymn by... J. Addison, set to Music by Dr. William Boyce, *etc.*
R. Brown, for T. Astley and J. Newbery: London, 1754. 8°. **B. 647. b.**

A Sett of New Psalm-Tunes and Anthems, in Four Parts, *etc.* *W. Hutchinson, for the Author: London*, 1738. 8°. **B. 647. d.**

A Set of new Psalms and Anthems ... Seventh Edition, *etc.* *Printed for J. Newbery and J. Rivington: London*, 1762. 8°. **B. 647. a.**

A Set of new Psalms and Anthems ... Eighth Edition, *etc.* *G. Bigg, for J. and F. Rivington, etc.: London*, 1770. 8°. **B. 647. e.**

KNAVE. The Knave's Necklace. [Song.] *See* To. To Tom Paine in Hell, *etc.* [1795?] fol. **G. 360. (52.)**

KNECHT (Justin Heinrich) Kleines alphabetisches Wörterbuch der vornehmsten und interessantesten Artikel aus der musikalischen Theorie. *In der Wohlerschen Buchhandlung: Ulm*, 1795. 8°. **7897. aaa. 26.**

Erklärung einiger ... Grundsätze aus der Voglerschen Theorie ... Nebst angehängten Anmerkungen über Herrn Löhleins Einleitung in den zweyten Theil seiner Clavierschule. *Bey C. U. Wagner: Ulm*, 1785. 4°. **7897. cc. 37.**

KNECHT (Justin Heinrich) Neue Kirchenmusik bestehend in dem drey und zwanzigsten Psalm, mit vier Singestimmen, Orgel und einer ... Begleitung von verschiedenen Instrumenten, *etc.* [Full Score.]

Im Schwickertschen Verlage: Leipzig, [1783.] *obl.* fol. **E. 70. a.**

Vollständige Orgelschule für Anfänger und Geübtere, *etc.* 3 Abth.

In der Breitkopfischen Musikhandlung: Leipzig, [1795–98.] fol. **g. 585.**

Der sechste Psalm Davids nach Moses Mendelssohns Uebersezzung, mit vier wesentlichen Singstimmen, Orgel oder Clavicembal und Bässen, in einer abwechselnden Begleitung von 2 Violinen, 2 Bratschen, 2 Oboen, 2 Floeten, 3 Posaunen und 2 Hoernern, *etc.* [Full Score.]

Auf Kosten der Rath Bosslerschen Verlagshandlung: Speier, [1795?] *obl.* fol. **E. 70.**

Wechselgesang der Mirjam und Debora aus dem zehnten Gesange der Klopstockischen Messiade, *etc.*

Im Schwickertschen Verlage: Leipzig, [1780.] *obl.* fol. **E. 600. y. (10.)**

See Christmann (J. F.) and Knecht (J. H.) Vollständige Sammlung ... vierstimmiger Choralmelodien ... Herausgegeben von Christmann und Knecht. 1799. *obl.* fol. **C. 700.**

KNEFELIUS (Joannes) *See* Knoefelius.

KNIBB (Thomas) A Collection of Tunes in three Parts, *etc.* *See* Psalms. [*English.*] [1745?] 8°. **A. 511. e.**

The Psalm Singer's Help, being a Collection of Tunes in three Parts, that are now us'd in the several Churches & dissenting Congregations in London with a Thorough Bass for the Harpsicord or Organ ... Together with an Introduction for the use of Learners. *Printed for ... T. Knibb: London*, [1765?] 12°. **A. 857.**

The Psalm Singer's Help ... A New Edition.

Printed for G. Pearch and J. Gurney: London, [1770?] 12°. **A. 620. b.**

KNIFE GRINDER. The Knife Grinder. [Song.] *See* There. There's grinders enough, *etc.* [1770?] *s. sh.* fol. **H. 1994. a. 181.**

KNIGGE (Adolph Franz Friedrich Ludwig von) *Baron.* Six Sonates de Clavecin seul, *etc.*

Dans l'Imprimerie d'Andréæ: Francfort sur le Mein, 1781. *obl.* fol. **f. 47.**

KNIGHTS. The Knights of the Brush. [Song.] *See* Of. Of Knights in all ages in Story we're told. [1780?] *s. sh.* fol. **G. 310. (248.)**

KNITTING. The Knitting Girl. Ballad. *See* Haydn (F. J.) [*XII. Lieder. Th.* 1. *N°* 1. *Das strickende Mädchen.*]

KNOEFELIUS (Johannes) Cantiones Piæ, Sex et Quinque Vocibus, tam voci humanæ, quam instrumentis musicis accommodæ, harmonicis numeris concinnatæ, *etc.* Altus. (Quinta Vox.) 2 pts.

In officina typographica Catharinæ Gerlachin, & Hæredum Iohannis Montani: Noribergæ, 1580. *obl.* 4°. **A. 244. b.**

Dulcissimæ quædam Cantiones, numero XXXII. Quinque, Sex et Septem Vocum, ita factæ, ut tum humanæ voci, tum Musicis Instrumentis aptæ esse possint, *etc.* Discantus. (Altus.) (Tenor.) (Bassus.) (Quinta (Sexta) Vox.) 6 pts.

In Officina Theodorici Gerlatzeni: Noribergæ, 1571. *obl.* 4°. **A. 244.**

Newe Teutsche Liedlein mit fünff Stimmen ... also gemacht, dass sie mit Menschlicher Stim̃, vnd auff Instrumenten, ... können gebrauchet werden, *etc.* Discant.

[*Nürnberg*?] 1581. *obl.* 4°. **A. 244. a.**

KNORR VON ROSENROTH (Christian) *See* Helicon. Neuer Helicon mit seinen Neun Musen, *etc.* [Words and Music by C. Knorr von Rosenroth.] 1684. 12°. **1221. c. 31.**

KNOW. Know Madam I never was born. [Song.] *See* Geminiani (F.) [*Concerti Grossi. Op.* 2. *No.* 1.]

KNOW YOUR OWN MIND. The Morning fresh. *A Favorite Duett* sung by Mrs. Mattocks and Mr. Gaudry in the Comedy [by A. Murphy] of Know your own Mind. Accompanied on the Guitar.

Longman & Broderip: London, [1788.] fol. **G. 354. (56.)**

KNOWEST. Know'st thou the Land. Song. *See* Reichardt (J. F.) [*Kennst du das Land.*]

KNOWING. Knowing Joe and the Shew Folk. [Song.] *See* Reeve (W.) [*Mirth's Museum.*]

KNOWLES ( ) The Rose had been wash'd, a favorite Ballad, *etc.* [Words by W. Cowper.] *Longman & Broderip: London*, [1793?] fol. **G. 377. (36.)**

KNYVETT (Charles) A Collection of Favorite Glees, Catches & Rounds. Presented by the Candidates for the Premiums given by ... the Prince of Wales in the Year 1800. [With a Dedication by C. Knyvett.]

Broderip & Wilkinson, for C. Knyvett: London, [1800.] *obl.* fol. **E. 318. (1.)**

The composers are S. Webbe Senr. & Jr., W. Horsley, R. Cooke, R. Spofforth, J. W. Callcott and W. Knyvett.

KNYVETT (William) Anna. A favorite Glee, for 4 Voices . . . Harmonized by Mr. Knyvett, Junr. [Words by G. Ogle.] *Printed for J. Dale: London*, [1798?] *obl.* fol. **D. 400. (6.)**

The Banks of Chelmer. A Favorite Song, written by G. S. Carey, *etc.* *L. Lavenu: London*, [1798?] fol. **H. 2830. f. (88.)**

Lochaber, a Favorite Glee . . . Harmonized by Mr. Knyvett, Junr. [Words by A. Ramsay.] *Printed for J. Dale: London*, [1799?] *obl.* fol. **D. 400. (7.)**

The Sorrows of Julia, a Favorite Song, *etc.* *L. Lavenu: London*, [1800?] fol. **G. 806. c. (13.)**

With twenty Chords my Lyre is strung. A Favorite Duet, *etc.* *R. Birchall, for the Author: London*, [1800?] fol. **G. 805. g. (17.)**

KOBRICH (Johann Joseph Anton Bernardinus) Sechs leichte und dabey angenehme Clavier-Partien . . . Vierdter Theil. *In Verlag Johann Ulrich Haffners: Nürnberg*, [1750?] *obl.* 4°. **b. 328. a.** *Engraved throughout.*

Cultus Latreuticus Deo Eucharistico sub S.S. Missæ Sacrificio exhibitus VI. Missis Solennibus . . . a Canto, Alto, Tenore, Basso, 2. Violinis, Organo obligatis. Viola, 2. Flauto-Traversiere, 2. Hautbois, 2. Clarinis, 2. Cornibus, Tympano & Violoncello ad libitum . . . Opus XXXI. [Separate Parts.] *Typis et sumptibus Joannis Jacobi Lotteri: Augustæ-Vindelicorum*, 1778. fol. **H. 3151. e.** *Wanting the Organ and Horn parts.*

Encomia Mariano-Lauretana, seu X. Lytaniæ à Quatuor Vocibus ordinariis, 2 Violinis & Organo obligatis, 2 Clarinis vel Cornibus, & Violoncello ad libitum . . . Opus XXIV. [Separate Parts.] *Typis & Sumptibus Joannis Jacobi Lotteri: Augustæ Vindelicorum*, 1762. fol. **H. 3151. a.**

Laus Dei in Ecclesia Sanctorum in LIV. Psalmis Vespertinis . . . moderno . . . stylo . . . elaboratis, . . . à IV. Vocibus ordinariis, & 2. Violinis . . . II. Clarin. vel Corn. semper ad libitum & Organo Decantata . . . Opus XXIII. [Separate Parts.] *Sumptibus Joannis Jacobi Lotteri: Augustæ Vindelicorum*, 1761. fol. **H. 3151. d.**

Leicht zu erlernender, vielfachen Nützen bringender Kirchen Ton; das ist XXXVI. kürtze Praeludia, von welchen XVIII. mit der Terz Maior, und XVIII. mit der Terz Minor, beyde aus allen Tonen, *etc.* Dritter Theil. *In Verlag Johann Ulrich Haffners: Nürnberg*, [1750?] *obl.* 4°. **b. 328.** *Engraved throughout.*

KOBRICH (Johann Joseph Anton Bernardinus) VI. Miserere seu Psalmus Quinquagesimus Sexies . . . Unà cum . . . Stabat Mater stylo moderno . . . editus & à 4. Vocibus ordinariis, 2. Violinis ac Organo obligatis, Viola, 2 Clarinis, 3 Tromponis ac Violoncello ad libitum, Tono lugubri decantatus . . . Opus XI. [Separate Parts.] *Apud Joannis Jacobi Lotteri Hæredes: Augustæ-Vindelicorum*, 1753. fol. **H. 3151.** *Wanting the 1st & 2nd Trombone parts.*

IX. Offertoria Solennia stylo moderno accommodata . . . à Canto, Alto, Tenore, Basso, 2 Violinis, Organo obligato, 2 Clarinis vel Cornibus, Violoncello ad libitum. Opus XXVII. [Separate Parts.] *Typis et Sumptibus Joannis Jacobi Lotteri: Augustæ-Vindelicorum*, 1772. fol. **H. 3151. b.**

Salutatio Mariano-Musica in IV. Antiphonis ab Ecclesia per Annum decantari solitis . . . Modulis modernis . . . exornata . . . a Quatuor Vocibus Ordinariis, Canto, Alto, Tenore, Basso, Duobus Violinis, et Organo . . . et Duobus Clarinis, vel Cornibus . . . admodulantibus, decantata . . . Opus XIX. [Separate Parts.] *Sumptibus Matthæi Rieger: Augustæ Vindelicorum*, 1757. fol. **H. 3151. c.**

KOCH (Heinrich Christoph) Versuch einer Anleitung zur Composition, *etc.* 3 Th. *Bey A. F. Böhme: Leipzig, Rudolstadt*, 1782(–93). 8°. **786. c. 25–7.** *Part I. is printed at Rudolstadt; Part II. is dated* 1782; *Part III.* 1793.

[Another copy.] **7898. cc. 3.**

KOEBER (J. L.) An Easy Sonata for the Piano Forte, *etc.* *T. G. Williamson, for the Author: London*, [1797?] fol. **g. 132. (8.)**

KOEHLER (Gottlieb Heinrich) Three Favorite Duetts, for a Flute & Violin . . . Op. 23. [Separate Parts.] *Printed for A. Hamilton: London*, [1800?] fol. **g. 421. p. (2.)**

KOEHLER (Valentin) *See* Colerus.

KOELER (Valentin) *See* Colerus.

KOENIG (Johann Balthasar) Harmonischer Lieder-Schatz, oder Allgemeines Evangelisches Choral-Buch, etc. Welches die Melodien derer . . . biss hieher eingeführten Gesänge unsers Teutschlandes in sich hält . . . Ferner finden sich darinnen die Melodien derer Hundert und Funffzig Psalmen Davids, wie solche in denen Gemeinden der Reformirten Kirche gesungen werden, benebst denen Frantzösischen Liedern . . . zusammen getragen . . . mit

einem . . . General-Bass versehen, und samt einem Vorbericht . . . ans Licht gestellet von J. B. König, *etc.* *Auf Kosten des Autoris:* [*Frankfurt a. M.,*] 1738. *obl.* 4°. **B. 115.**

Harmonischer Lieder-Schatz, *etc.* *Bey H. L. Brönner: Frankfurt am Mayn,* 1767. *obl.* 4°. **B. 115. a.**

KOENIG (Johann Mathias) Six Sonatines pour le Clavecin ou Piano Forte, *etc.* *Chés J. J. Hummel: Berlin,* [1785?] *obl.* 4°. **b. 400. (8.)**

KOENIGSPERGER (Marianus) Cythara Davidica qua Psalmi Vespertini I. Pro Festis Domini, & Dominicâ. II. De B. V. Maria. III. De Sctis Apostolis. Una cum IV. Antiphonis de B. V. Maria. Stylo breviori Ecclesiastico-Arioso modulantur, à 4. Vocibus Concertantibus, 2. Violinis necessariis, 2. Clariuis vel Cornibus & Tympanis ad libitum ac duplici Basso generali. Opus XIV. [Separate Parts.] *Typis & Sumptibus Joannis Jacobi Lotteri Hæredum: Augustæ-Vindelicorum,* 1750. fol. **G. 907.** e.

Finger-Strcit oder Clavier-Ubung durch ein Præambulum und Fugen, so mit scharfen, harten und weichen Tonen vermengt, *etc.* *Auf Kosten J. J. Lotters seel. Erben: Augspurg,* 1760. fol. **g. 55.**

Jubilatio Lyturgica Magno Deo saCrata aC obLata Anno Sancto . . . sive Sex Missæ Solemniores cum Hymno Veni S. Spiritus, à IV. Vocis obligatis, II. Violinis necessariis, II. Clarinis vel Cornibus, & Tympanis ad libitum, cum duplici Basso generali, *etc.* Opus XV. [Separate Parts.] *Typis & Sumptibus Joannis Jacobi Lotteri Hæredum: Augustæ Vindelicorum,* 1750. fol. **G. 907.** a.

Missa Pastoritia, de Nativitate Domini Nostri Jesu Christi, *etc.* [4 voc. 2 V. 2 Clarin. Tymp. et. Vcl. o Org. Separate Parts.] [*Lotter: Augsburg,* 1769.] fol. **G. 907.** b.

Wanting the Cantus, Tenor and Organ parts and all the title-pages.

oLIVa pLena FrVCtIfera In TeMpLo DeI . . . Constans VI. Missis Solemnibus quorum ultima de Requiem à IV. Vocibus obligatis, II. Violinis necessariis, Alto Viola, II. Clarin. vel Corn. & Tympano ad libitum. Ac duplici Basso Generali, *etc.* Opus XXIII. [Separate Parts.] *Typis & Sumptibus Joannis Jacobi Lotteri: Augustæ Vindelicorum,* 1764. fol. **G. 907.**

Philomela Benedictina, sive X. Cantatæ de B. V. Maria, Communi Sanctorum, et pro Omni Tempore, à 4. Vocibus obligatis, 2. Violinis necessar., Alto Viola, 2. Clarinis, vel Cornibus ad libitum, cum Organo & Violoncello, *etc.* Opus XXII. [Separate Parts.] *Typis & Sumptibus Joannis Jacobi Lotteri: Augustæ Vindelicorum,* 1763. fol. **G. 907. f.**

Philomela Suaviter Decantans Laudes Divinas, sive VIII. Offertoria Pro omni Tempore, & variis Solemnitatibus, admodulantibus 4. Vocibus obligatis, 2. Violinis necessariis, 2. Clarinis vel Cornibus ad libitum, ac Basso generali, *etc.* Opus II. [Separate Parts.] *Typis Joannis Baptistæ Lang: Ratisbonæ,* 1741. fol. **G. 907.** c.

Threnodia Davidica et Mariana, seu Psalmus Miserere, & Planctus Stabat Mater, ille Sexies, iste bis in modulos musicos redacti . . . Concertantibus 4. Vocibus obligatis, 2. Violinis necessariis, 2. Cornibus ad libitum ac duplici Basso generali. Opus III. [Separate Parts.] *Sumptibus Philippi Ludovici Klaffschenckelii: Augustæ Vindelicorum,* 1743. fol. **G. 907.** d.

The Cantus and Horn parts have no title-pages.

KOENIGSSOHN VON ITHACA. Der Königssohn von Ithaca. Oper. *See* Hoffmeister (F. A.)

KOERBER (Georg) Tyrocinium Musicum. Georgii Cörberi. Sampt einem Kurtzen Unterricht, für die jenigen, so in Lateinischer Sprach vnerfahren, vnd doch gern die liebliche Musick lernen wolten. *Excusum Typis Alexandri Philippi Theodori: Noribergæ,* 1596. 8°. **K. 1. e. 21.**

KOHAULT (Joseph) *See* Kohaut.

KOHAUT (Joseph) La Bergère des Alpes, Pastorale en trois Actes, et en vers, mêlée de chant. Par M. Marmontel . . . avec la Musique [by J. Kohaut]. 1770. *See* Recueil. Recueil général des Opéra Bouffons, *etc.* Tom. 2. 1777. 8°. **11735. b. 2.**

Le Serrurier, Opéra Comique en un Acte, *etc.* [Full Score.] *Chez l'Auteur: Paris,* [1765.] fol. **G. 286. (2.)**

Le Serrurier. Opéra Bouffon; représenté pour la première fois . . . le 20 Décembre 1764. Les paroles sont de M. Quétant, *etc.* *Chez Duchesne: Paris,* 1765. 8°. **86. b. 16.**

Part of the 'Supplément aux Parodies du Théâtre Italien,' etc. tom. 3.

[Another copy.] **11738. m. 1. (2.)**

Le Serrurier, *etc.* 1771. *See* Recueil. Recueil général des Opéra Bouffons, *etc.* Tom. 5. 1777. 8°. **11735. b. 2.**

KOLLMANN (August Friedrich Christoph) The first Beginning on the Piano Forte, according to an Improved Method of teaching Beginners. Containing an explanatory Introduction, the Rudiments of the Art of Playing on Key'd Instruments, & a series of progressive Lessons and Sonatinas...Opera v. *Corri, Dussek & Co., for the Author: London and Edinburgh*, [1795?] *obl.* fol. **e. 140. (6.)**

A Divertimento for Three Performers on One Piano Forte, *etc.* *Printed for the Author: London*, [1800?] fol. **g. 130. (6.)**

An Essay on Musical Harmony, according to the Nature of that Science and the Principles of the greatest Musical Authors. *J. Dale: London*, 1796. fol. **558*. e. 17.**

[Another copy.] **50. f. 5.**

[Another copy.] **g. 304. (1.)**

An Essay on Practical Musical Composition, according to the Nature of that Science and the Principles of the greatest Musical Authors. *Printed for the Author: London*, 1799. fol. **g. 304. (2.)**

A Characteristic March, with the Sentiments that are expressed in it, as perform'd by the Third Reg[t] of Guards. *Printed for the Author: London*, [1795?] fol. **g. 149. (20.)**

A New March composed for the Corps of Light Horse Volunteers of the Cities of London and Westminster. [P. F. and Full Score.] *J. Dale: London*, [1794?] fol. **g. 133. (34.)**

The Prussian Battle March, translated and adapted for England by A. F. Kollmann. *Printed for R. Wornum: London*, [1795?] fol. **G. 385. c. (6.)**

The Shipwreck, or Loss of the Halsewell East-Indiaman. Being a Grand Instrumental Piece. Adapted to the Piano-Forte with an Accompaniment for a Violin and Violoncello ... Opera vi. [Separate Parts.] *Corri, Dussek & Co., for the Author: London & Edinburgh*, [1796.] fol. **g. 161. (5.)**

Four Sonatas for the Harpsichord or Piano Forte with an Accompanyment for a Violin ... Op. ii. [Separate Parts.] *Printed for the Author: London*, [1792?] fol. **g. 161. f. (5.)**

A Symphony for the Piano-Forte, a Violin, & Violoncello; with analytical explanations, of the Subjects and Imitations, the Modulations, the counterpoint Inversions, and the rhythmical Order it contains ... Opera vii. [Separate Parts.] *Longman & Broderip, for the Author: London*, [1795?] fol. **g. 161. (4.)**

KÖNIGSPERGER (Marianus) *See* Koenigsperger ( )

KONING (S. de) *See* Sweerts (C.) K. Sweerts Mengelzangen en Zinne Beelden ...(Verscheide Zangen. Door ... S. de Koning en andere...Meesters op Muzyk gestelt.) (1695.) 4°. **B. 586.**

KORB (Johann Friedrich) Musicalische Gemüths-Ergötzung; Bestehend in vi. Clavier-Parthien, *etc.* Zweyter Theil. *In Verlag Johann Ulrich Haffners: Nürnberg*, [1756.] *obl.* fol. **e. 284. (1.)**

KORNER ( ) *See* Psiché. Ouverture et Airs du Ballet de Psiché arrangés ... par M[r] Korner. [1790.] fol. **h. 16. (3.)**

KOSLOVSKY (Józef) *See* Kozlowski.

KOSPOTH (Otto Carl Erdmann von) *Baron.* O gentle be thy Slumbers. A favorite Nursing Song, *etc.* *Broderip and Wilkinson: London*, [1800?] fol. **G. 361. (47.)**

Grande Sinfonie à deux Violons, deux Cors, deux Haubois, Alte et Basse. Oeuvre xii. [Separate Parts.] [*Darmstadt*, 1790?] fol. **g. 477. (1.)**

Grande Sinfonie à deux Violons, deux Cors, deux Haubois, Alte et Basse... Oeuvre xiii. [Separate Parts.] *Chés Bossler: Darmstadt*, [1790?] fol. **g. 477. (2.)**

KOSSWICK (Michael) Compendiaria Musice artis aeditio cuncta q̄ ad practicam attinent mira quadam breuitate complectens, *etc.* **G. ℔.** ms. notes. *Vuolffgangius Monacen.: Lipsi*, 1520. 4°. **K. 2. d. 16.**

16 *fol., without pagination, the last leaf blank. Reg.: sigs. A-D, in fours.*

KOTSWARA (Davis) An Address to The God of Sleep. [Song.] ... D: to M: B: W: *J. Welcker: [London*, 1780?] *s. sh.* fol. **G. 307. (91.)**

Twelve Country Dances and Cotillions by Kotswara. *T. G. Williamson: London*, [1790?] *obl.* 4°. **b. 55. (5.)**

KOTZWARA (Franz) Kotzwara's Battle of Prague. For Two Performers on one Harpsichord or Piano-Forte. Adapted by W. B. de Krifft. *Preston & Son: London*, [1795?] fol. **g. 272. u. (6.)**

The Battle of Prague...[by F. Kotzwara], adapted for Two Performers on one Piano Forte, *etc.* [1793?] fol. **g. 131. (4.)**

The Battle of Prague. *See* Dale (Joseph)

——[For editions published anonymously:] *See* Battle of Prague.

Six Easy Duetts for Two Violins...Op. 37. [Separate Parts.] *Printed for Dale: London*, [1790?] fol. **g. 218. (5.)**

A Periodical Overture in Eight Parts. Op. 10th. No. 1 (2). [Separate Parts.] *J. Bland: London*, [1790?] fol. **g. 212. (7.)**

KOTZWARA (Franz) A Favorite Overture for the Piano-Forte; with an Accompaniment for a Violin ad Libitum ... Op. 10. No. 1. *W. Hodsoll: London*, [1800?] fol. g. **272. h. (22.)**
Wanting the Violin part.

III. Sonatas, for the Harpsichord or Piano Forte. With an Accompaniment for a Violin ... Op. 35. *J. Bland: London*, [1791?] fol. g. **272. h. (23.)**
Wanting the Violin part.

Six Sonatas for two Violins and a Bass. [Separate Parts.] *J. Preston: London*, [1785?] fol. g. **409. (6.)**

Three Sonatas for the Piano-Forte or Harpsichord with an Accompaniment for a Violin. Op. 38. [Separate Parts.] *Printed for J. Dale: London*, [1791?] fol. g. **161. e.**

Six Songs with an Accompaniment for the Piano-Forte or Harp, *etc.* *J. Bland: London*, [1791?] fol. **G. 808. g. (20.)**

KOŽELUCH (Leopold) Twelve Italian Arietts with an Accompanyment for a Harp or Piano-Forte. Op. 31. *J. Bland: London*, [1790?] *obl.* fol. **D. 370. (2.)**

Three Capriccios for the Piano Forte, *etc.* Op. 44. *Printed for R. Birchall: London*, [1798?] fol. g. **145. (7.)**

La Chasse pour le Clavecin ou Forte Piano...O[e]uvre v. *Longman & Broderip: London*, [1785?] *obl.* fol. **e. 105. (4.)**

A Favourite Concerto [in B flat], for the Harpsichord or Piano Forte with Accompaniments...No. 1. *Birchall & Andrews: London*, [1790?] fol. g. **443. a. (1.)**
The P. F. part only.

Concerto [in B flat, English ed. No. 1] pour le Clavecin ou Piano Forte avec Accompagnement de deux Violons, 2 Hautbois, 2 Cors, Viole et Basse. No. II. [Separate Parts.] *Götz: Mannheim et Munich*, [1785?] fol. g. **270. o. (4.)**
The P. F., 1st Violin and Bass parts only.

Concerto [in F] pour Clavecin ou Forte Piano avec Accompagnement de deux Violons, Alto et Basse, deux Hautbois, deux Cors, *etc.* No. 2. *Chez le Sr Sieber: Paris*, [1790?] fol. g. **270. n. (4.)**
The P. F. part only.

A Favorite Concerto [in F], for the Harpsichord or Piano Forte, with Accompaniments...No. 2. *Birchall & Andrews: London*, [1790?] fol. g. **443. a. (2.)**
The P. F. part only.

A Favorite Concerto [in E flat], for the Harpsichord or Piano Forte, with Accompaniments...No. 3. *J. Bland: London*, [1790?] fol. g. **443. a. (3.)**
The P. F. part only.

KOŽELUCH (Leopold) A Favorite Concerto [in C], for the Harpsichord or Piano Forte, with Accompaniments ... No. 4. *J. Bland: London*, [1790?] fol. g. **443. a. (4.)**
The P. F. part only.

A Favorite Concerto [in A], for the Harpsichord or Piano Forte, with Accompaniments...No. 5. *J. Bland: London*, [1790?] fol. g. **443. a. (5.)**
The P. F. part only.

Concerto. [In D, for Harpsichord, Strings, 2 Oboes & 2 Horns.] *See* Storace (S.) Storace's Collection of Original Harpsichord Music. Vol. I. No. 2. [1790.] fol. g. **122.**

Duo pour le Claveçin ou Piano Forte ... O[e]uvre 19. *Printed for Longman & Broderip: London*, [1788?] fol. g. **130. (7.)**

Duo pour le Clavecin ou Piano Forte. O[e]uvre 29. *Printed for Longman & Broderip: London*, [1790?] fol. g. **130. (8.)**

Overture for the Harpsichord or Piano Forte. Op. 9. *J. Bland: [London*, 1785?] fol. g. **543. u. (12.)**

Twelve Pieces, for the Piano-Forte, composed and fingered for the Use of beginners ...Op. 42. *R. Birchall: London*, [1797?] fol. g. **132. (7.)**

Trois Quatuors pour deux Violons, Alto, et Violoncelle ... Dediés à Mons^r Cramer ... Op. 32. Liv. 1. [Separate Parts.] *J. Bland: London*, [1792?] fol. g. **213. (8.)**

Three Quartetts, for Two Violins, Tenor and Violoncello . . . Op. 33. [Separate Parts.] *J. Bland: London*, [1792?] fol. g. **213. (9.)**

[La Ritrovata Figlia di Ottone II.] Musica del Ballo intitolato La Ritrovata Figlia di Ottone II ... ridotta ad Uso di Cembalo, o Piano-Forte, *etc.* *L. Maisch: Vienna*, [1780?] *obl.* fol. **e. 900.**

[La Ritrovata Figlia di Ottone II.] Musica del Ballo intitolato La Ritrovata Figlia di Ottone II ... ridotta ad Uso di Cembalo & Piano Forte...Op. 39. *Lavenu & Mitchell: London*, [1799.] fol. g. **271. g. (10.)**

A Favorite Rondo for the Piano-Forte or Harp. *Printed for G. Walker: London*, [1800?] fol. g. **270. e. (22.)**

Trois Simphonies à Grand Orchestre. Volume II. [Separate Parts.] *Au Magazin de l'Auteur: Vienne*, [1780?] fol. g. **474. c. (7.)**

Three Solos, for the German Flute, with an Accomp^t for a Violoncello ... Arranged by Vanderhagen. *J. Fentum: London*, [1790?] fol. g. **280. g. (6.)**

KOŽELUCH (Leopold) Tre Sonate per il Clavicembalo o Forte Piano...Opera I. *Artaria Compag.: Vienna*, [1780?] *obl.* fol. **e. 5. m. (7.)**

Three Sonatas for the Harpsichord or Piano Forte. Op. 1. *Longman & Broderip: London*, [1783?] fol. **g. 543. u. (11.)**

Tre Sonate per il Clavicembalo o Forte Piano...Opera II. *Artaria Compag.: Vienna*, [1783?] *obl.* fol. **e. 284. a. (8*.)**

Three Sonatas, for the Harpsichord or Piano Forte. Op. VII. *Longman & Broderip: London*, [1785?] fol. **g. 625. (3.)**

Trois Sonates pour le Clavecin ou Forte Piano dont la Troisième est à 4 mains ... Op. VIII. *Chez C. Torricella: Vienne*, [1780?] *obl.* fol. **e. 282. e. (3.)**

Two Sonatas for the Piano Forte or Harpsichord. Op. VIII. *S. Babb: London*, [1785?] fol. **g. 625. (4.)**

Deux Sonates pour le Clavecin ou le Piano Forte, avec Accompagnement de Violon ad Libitum...Opera X. [Separate Parts.] *Longman & Broderip: London*, [1787?] fol. **h. 70. b. (3.)**

Three Sonatas for the Harpsichord or Piano Forte...Op. XIII. *J. Bland: London*, [1788?] fol. **g. 543. u. (13.)**

Three Grand Sonatas for the Harpsichord or Piano Forte...Opera XIIII. *J. Bland: London*, [1788?] fol. **g. 271. g. (12.)**

Trois Sonates pour le Clavecin ou Piano Forte avec Accompagnement d'un Violin ad libitum . . . Oeuvre XVII. [Separate Parts.] *Printed for Longman & Broderip: London*, [1788?] fol. **h. 70. b. (4.)**

Trois Sonates pour le Clavecin ou Piano Forte avec Accompagnement d'un Violin ad libitum ... Oeuvre XVIII. *Printed for Longman & Broderip: London*, [1788?] fol. **h. 70. b. (5.)**

Trois Sonates pour le Clavecin ou le Forte Piano...Opera 20. *Longman and Broderip: London*, [1788?] fol. **h. 60. b. (3.)**

Three Sonatas. Op. 24. [P. F.] *See* Storace (S.) Storace's Collection of Original Harpsichord Music. Vol. II. No. 1. [1790.] fol. **g. 122.**

Three Sonatas for the Piano Forte or Harpsichord...Op. XXX. *Longman and Broderip: London*, [1790?] fol. **g. 148. (6.)**

Three Sonatas for the Harpsichord or Piano-forte...Op. 35. *J. Bland: London*, [1793?] fol. **g. 148. (7.)**

Three Sonatas for the Piano Forte or Harpsichord...Op. 38. *J. Bland: London*, [1794?] fol. **g. 148. (8.)**

KOŽELUCH (Leopold) A Favorite Sonata in G, for the Piano Forte. *W. Hodsoll: London*, [1797?] fol. **h. 287. (1.)**

[Trios for P. F. & Strings. Op. 3.] Trois Sonates pour le Clavecin ou le Piano Forte. Accompagnées d'un Violon et d'un Violoncelle...Opera III. [Separate Parts.] *Longman and Broderip: London*, [1785?] fol. **h. 70. (6.)**

—— [Another copy.] **g. 625. (1.)**
The P. F. part only.

—— [Op. 6.] Trois Sonates pour le Clavecin ou le Piano Forte. Accompagnées d'un Violon et d'un Violoncelle . . . Opera VI. [Separate Parts.] *Longman and Broderip: London*, [1785?] fol. **g. 418. b. (3.)**

—— [Another copy.] **g. 625. (2.)**
The P. F. part only.

—— [Op. 21.] Trois Sonates pour le Clavecin ou le Forte Piano avec Violon et Violoncelle obligés ... Op. 21. [Separate Parts.] *Longman and Broderip: London*, [1788?] fol. **h. 70. (7.)**

—— [Op. 23.] Trois Sonates pour le Clavecin ou Piano Forte avec l'Accompag. d'un Violon et Violoncelle obligé. Œuvre XVI. [Separate Parts.] *Chez le Sr Götz: Mannheim et Munich*, [1790?] *obl.* fol. **e. 108. b. (2.)**
This work is numbered Op. 23 in the English editions.

—— [Op. 23.] Trois Sonates pour le Clavecin ou le Forte Piano avec Violon et Violoncelle obligés . . . Op. 23. [Separate Parts.] *Longman and Broderip: London*, [1790?] fol. **g. 625. a.**

—— [Op. 23. No. 1.] Sonata. [In G. Harpsichord, Violin and Violoncello.] *See* Storace (S.) Storace's Collection of Original Harpsichord Music. Vol. I. No. 1. [1790.] fol. **g. 122.**

—— [Op. 23. No. 2.] Sonata. [In C minor. Harpsichord, Violin and Violoncello.] *See* Storace (S.) Storace's Collection of Original Harpsichord Music. Vol. I. No. 2. [1790.] fol. **g. 122.**

—— [Op. 23. No. 3.] Sonata. [In F, for Piano Forte with Accompanyment for Violin and Violoncello.] *See* Storace (S.) Storace's Collection of Original Harpsichord Music. Vol. I. No. 3. [1790.] fol. **g. 122.**

—— [Op. 27.] Three Sonatas for the Harpsichord or Piano-Forte with Accompanyments for a Violin and Violoncello. Op. 24 or 27. *H. Andrews: London*, [1790?] fol. **h. 3212. f. (4.)**
Wanting the string parts.

KOŽELUCH (Leopold) [Trios for P. F. and Strings. Op. 27. No. 1.] Sonata. [In B♭, for P. F., Violin and Violoncello.] *See* Storace (S.) Storace's Collection of Original Harpsichord Music. Vol. II. No. 3. [1790.] fol. **g. 122.**

—— [Op. 27. No. 2.] Sonata. [In G minor, for P. F. and Violoncello.] *See* Storace (S.) Storace's Collection of Original Harpsichord Music. Vol. II. No. 3. [1790.] **g. 122.**

—— [Op. 27. No. 3.] Sonata. [In A. P. F. and Violoncello.] *See* Storace (S.) Storace's Collection of Original Harpsichord Music. Vol. II. No. 4. [1790.] fol. **g. 122.**

—— [Op. 28.] Three Sonatas, for the Piano-Forte or Harpsichord with Accompaniments for the Violin & Violoncello ... Op. xxviii. [Separate Parts.] *Longman and Broderip: London*, [1790?] fol. **g. 150. (3.)**

—— [Op. 34.] Three Sonatas for the Harpsichord or Piano-Forte with Accompaniments for a German Flute or Violin, and Violoncello . . . Op. 34. [Separate Parts.] *J. Bland: London*, [1793?] fol. **g. 161. g (3.)**

—— [Op. 40.] Three Sonatas for the Piano Forte, with Accompaniments for a Flute or Violin and Violoncello...Op. 40. [Separate Parts.] *F. Linley: London*, [1796.] fol. **g. 161. g. (4.)**

—— [Op. 41.] Three Sonatas for the Piano Forte, with an Accompaniment for a Flute or Violin and Violoncello ... Op. 41. [Separate Parts.] *F. Linley: London*, [1796.] fol. **g. 161. g. (5.)**

—— [Op. 43.] Three Sonatas for the Piano Forte or Harpsichord, with Accompaniments for a Violin and Violoncello... Op. 43. [Separate Parts.] *R. Birchall: London*, [1797?] fol. **g. 150. (4.)**

[Another copy.] **g. 270. e. (24.)**
Wanting the accompaniments.

—— [Op. 48.] Three Sonatas for the Piano Forte or Harpsichord with Accompaniments for a Violin and Violoncello... Op. 48. [Separate Parts.] *Printed for R. Birchall: London*, [1799?] fol. **g. 150. (5.)**

—— Three [or rather Six] Grand Sonatas for the Piano Forte or Harpsichord, in which are introduced . . . Select Scotish Airs with Accompanyments for a Violin and Violoncello. First (Second) Set. [Separate Parts.] *T. Preston: London*, [1797?] fol. **g. 161. g. (1.)**
The Second Set has no title-page; the pagination of both sets is continuous.

KOŽELUCH (Leopold) *See* Dale (Joseph) A Grand Scotch Sonata for the Piano Forte with an Accompaniment for a Flute, or Violin & Violoncello, interspersed with the . . . Compositions of L. Kozeluch, *etc.* [1799.] fol. **h. 270. (11.)**

See Thomson (G.) A Select Collection of...Scotish Airs, *etc.* (To each of which are added . . . Accompanyments . . . by Kozeluch, *etc.*) [1793-1797.] fol. **G. 370.**

KOZLOWSKI (Józef) Musique éxécutée à la celebration des Obseques de S. M. le Roi de Pologne Stanislaus Auguste à l'Eglise Catholique le 25 Fevrier 1798 à S^t^ Petersbourg...arrangée pour le Clavecin avec l'accompagnement d'un Violon par l'Auteur même. Op. 14. *Chez Gerstenberg et Dittmar: [St. Petersburg*, 1798?] *obl.* fol. **D. 707.**

KRADENTHALER (Hieronymus) *See* Gradenthaler.

KRAFF (Michael) Musæ Nouæ Octonis Vocibus cum duplici Basso ad Organùm. SS. Missæ sacrificio, Horis vespertinis, & cœlitibus festiuè honorandis accommodæ, *etc.* Altus Primi Chori. (Quinta Vox ii. Chori.) 2 pts. *Apud Gregorium Haenlin: Dilingæ*, 1616. 4°. **B. 112.**

Michaelis Kraf...Sacri Litaniarum Concentus alterna vocum exceptione supplicando obeuntibus faciles & accommodi, cum Antiphonis Marianis, 4. 5. 6. Vocibus. Tenor. (Bassus.) 2 pts. *Typis Joannis Schröteri: Ravenspurgi*, 1627. 8°. **A. 245.**

KRAFFT (Anton) Trois Sonates pour le Violoncelle...Oeuvre Premier. *Chés J. J. Hummel: Berlin, Amsterdam*, [1785?] fol. **g. 24. c. (7.)**

Drei grosse Sonaten für das Violoncell mit Begleitung eines Basses . . . Zweytes Werck. *Bey J. André: Offenbach a. M.*, [1790?] fol. **g. 24. c. (8.)**

KRASINSKY ( ) *pseud.* [i.e. Ernst Ludwig Müller.] Six Duo concertans pour deux Flûtes...Oeuvre 7^e^. [Separate Parts.] *Chez H. Naderman: Paris*, [1800?] fol. **g. 421. (17.)**

Six Nouveaux Duos Concertants pour deux Flûtes. Op. 22. 2 Liv. [Separate Parts.] *Chez Naderman: Paris*, [1800?] fol. **g. 69. (16.)**

KRASINSKY ( ) *pseud.* [i.e. Ernst Ludwig Mueller] and **VOGEL** (Louis) Six Duetts, Concertants for Flute & Violin. Op. 1. [Separate Parts.] *G. Walker: London*, [1800?] fol. **g. 421. p. (1.)**

Six Duo Concertants pour une Flûte et un Violon. [Op. 1.] *Preston: London*, [1785?] fol. **h. 1608. k. (6.)**
The Violin part only.

KRAUS (Joseph Martin) Son pietosa, &c. Air à grand Orchestre, *etc.*
Chez G. A. Silverstolpe : Stockholm, [1790?] *obl.* fol. **E. 600. u. (3.)**

KRAUS (Lambertus) ALaVDa MarIæ præConIa festIVe & pIe Cantans. Id est, viii. Lytaniæ Lauretaniæ. Una cum viii. Tantum Ergo, a 4. Vocibus ordinariis, Canto, Alto, Tenore, Basso, 2. Violinis necessariis, 2. Flautto traversiere, 2. Clarinis cum Tympanis, 2. Cornibus ... cum Duplici Basso continuo ... Opus iii. [Separate parts.]
Sumptibus Matthæi Rieger : Augustæ Vindelicorum, 1764. fol. **G. 462.**

Passer Solitarius in Tecto. Id est: Octo Missæ a 4. Vocibus ordinariis, Canto, Alto, Tenore, Basso, 2. Violinis necessariis, 2 Flauttotraversiere, 2. Clarinis, cum Tympanis, 2. Cornibus . . ., cum duplici Basso continuo . . . Opus i. [Separate Parts.] *Typis Principalis Monasterii S. Galli,* 1762. fol. **G. 462. a.**
Wanting the Canto and Drum parts.

KREBS (Johann Ludwig) Erste Lieferung der Clavier Ubung, bestehend in verschiedenen vorspielen und verænderungen einiger Kirchen Gesænge welche so wohl auf der Orgel als auch auf dem Clavier können tractirt werden, *etc.*
Bey Balthasar Schmid Wittib. : Nürnberg, [1750?] fol. **K. 10. b. 7.**

Erste Piece, Bestehend In sechs leichten, und nach heutigen gusto, Wohl-eingerichteten Præambulis, *etc.* (Andere Piece, Bestehend In einer leichten ... Suite, *etc.*) (Dritte Piece, Bestehend In einer, nach dem Franzöischen Gout, Wohl-eingerichteten Ouverture, *etc.*) 3 pts.
(*Balthas. Schmidt sculp. Nor.*) 1740 (1741). *obl.* fol. **K. 10. a. 24.**
The Second and Third Parts are dated 1741.

KREITH (Carl) Select Airs, from different Operas, arranged with Embelishments, for Two Flutes. [Separate Parts.]
C. Wheatstone & Co. : London, [1800?] fol. **g. 280. g. (12.)**

Three [or rather Six] Concertante Duetts for Two Flutes. (Op. 10.) 2 Books. [Separate Parts.] *J. Fentum : London,* [1800?] fol. **g. 280. g. (9–10.)**

Three Concertante Duetts, for Two Flutes. Book 6. (Op. 24.) [Separate Parts.]
J. Fentum : London, [1800?] fol. **g. 280. g. (11.)**

Twelve Polonoises, for Two Flutes. Book i. *G. Walker : London,* [1800?] fol. **g. 289. g. (14.)**

A Theme, with Variations, arranged as Concertante Duetts for Two Flutes. [Separate Parts.] *C. Wheatstone & Co. : London,* [1800?] fol. **g. 280. g. (13.)**

KREITH (Carl) A Trio, for Two Flutes and a Bassoon or Violoncello. [Separate Parts.] *C. W heatstone : London,* [1800?] fol. **g. 280. g. (15.)**

Sei Variationi per un Flauto solo ... Op. 55. *Presso il Magazino di Musica nella Streda, chiamata die Höhe : Bronsvico,* [1800?] fol. **g. 71. (4.)**

KREMBERG (Jacob) A Collection of Easy and Familiar Aires for Two Flutes without a Bass to which is added an Overture and Passacaille for Three Flutes without a Bass, *etc.*
Printed for I. Walsh ... and I. Hare : London, [1710?] *obl.* 4°. **b. 2.**
Imperfect, wanting all but pp. 1–8 *of the* 1*st Flute part.*

Jacob Krembergs . . . Musicalische Gemüths-Ergötzung, oder Arien . . . Welche also eingerichtet, dass Sie entweder mit einer Stimme allein zu singen benebenst dem General-Bass, oder aber zugleich ... auf der Lauthe, Angelique, Viola di Gamba, und Chitarra können gespielet werden, *etc.* *C. Mathesius : Dresden,* 1689. *obl.* fol. **G. 613.**

KRESS (Johann Albrecht) Musicalische Seelen-Belustigung, oder Geistliche Concerten, mit vier ... Vocal- Stimmen, und sechs Instrumenten, *etc.* Alto. (Basso.) (Violino i (ii).) (Viola i (ii) (iii).) (Basso Continuo.) 8 pts. *In Verlegung dess Authoris . . . gedruckt bey Paul Trew : Stuttgart,* 1681. 4°. **C. 216.**
The Viola iii part is mutilated.

KREUSSER (Georg Anton) Six Quatuors à une Flûte, Violon, Taille et Basse ... Oeuvre Huitième. [Separate Parts.]
Chez J. J. Hummel : Amsterdam, [1780?] fol. **g. 425.**

Der Tod Jesu, eine Kantate, *etc.* [Full Score.] *B. Schott : Mainz,* [1785?] *obl.* fol. **D. 760.**

KREUSSER (Peter Anton) A poor helpless Wand'rer, *etc.* *E. Riley : London,* [1800?] fol. **G. 798. (30.)**

Three Sonatas, for the Piano-Forte ... with an Accompaniment for a Violin ... Op. i. [Separate Parts.]
Printed for the Author : London, [1794?] fol. **g. 191. (7.)**

KREUTZER (Rudolph) Adieu! my Fernando. *See* infra: [*Lodoiska. La douce clarté de l'aurore.*]

Grand Concerto pour Violon avec accompagnement de 2 Violons, Alto, Basse, 2 Hautbois, 2 Cors et Flûte ... Œuv. 12. [Separate parts.] *Chez Breitkopf & Härtel : Leipsic,* [1800?] fol. **h. 210. b. (6.)**
Wanting pp. 1–12 *of the Solo Violin part.*

La douce clarté de l'aurore.
See infra: [*Lodoiska.*]

KREUTZER (Rudolph) Lodoiska. Comédie en Trois Actes, en Prose. Paroles de M. de Jaure, *etc.* [Full Score.] *Chez l'Auteur : Paris*, [1791 ?] fol. **G. 614.**

—— [Overture and March.] *See* Storace (S.) [*Lodoiska.*] The Favorite Overture & Grand March [by R. Kreutzer]... Adapted for the Piano Forte, by S. Storace. [1795 ?] fol. **g. 271. e. (28.)**

—— La douce clarté de l'aurore. *Romance* ... Avec Accomp[t] de Guittare. *Chez Imbault : Paris*, [1791.] 8°. **B. 362. c. (69.)**

—— [La douce clarté de l'aurore.] Adieu ! my Fernando. *The much Admired Romance* in . . . Lodoiska, Sung by Mrs. Crouch at the Theatre Royal Drury Lane ... And also Arranged as a Rondo for the Piano Forte by J. B. Cramer. *Printed for Corri, Dussek & Co. : London*, [1795.] fol. **g. 139. (13.)**

—— [La douce clarté de l'aurore.] Adieu ! my Fernando. *The much admired Romance, etc. R. Birchall : London*, [1795.] fol. **G. 295. (14.)**

—— [For songs, *etc.* published anonymously : *See* Lodoiska.

Paul et Virginie. Comédie en Prose et en trois Actes. Paroles de M. *** [E. Favières] *etc.* [Full Score.] *Chez l'Auteur : Paris*, [1791.] fol. **G. 614. a.**

Trois Quatuors pour deux Violons, Alto et Violoncelle . . . Oeuvre 2[me]. [Separate Parts.] *Chez J. André : Offenbach s. M.*, [1795 ?] fol. **g. 410. a. (10.)**

KRIDEL (Johann Christoph) Neu-eröffnetes Blumen-Gärtlein ... oder Neu-verfertigte Sechs Teutsche Concert-Arien, welche zu allen Zeiten des Jahrs zugebrauchen. Canto Solo, II. Violinis, cum Organo, *etc.* 4 pts. *In Verlegung J. P. Sperling, druckts A. Richter : Budissin*, 1706. fol. **G. 77.**

KRIEG. Der Krieg. Comische Oper. *See* Hiller (J. A.)

KRIEGEL (Christian Friedrich Wilhelm) xxxvi. Lieder beym Clavier zu singen, in Musik gesetzt von. . . Naumann, Schuster ... Seydelmann ... Teyber und ... Weinlich. Herausgegeben ... von C. F. W. Kriegel. Erste Sammlung. (XXXVIII. Lieder... Zweyte Sammlung.) 2 pts. *Beym Herausgeber : Dresden*, [1790–1.] *obl.* fol. **E. 679.**

[Another copy. Erste Sammlung.] **F. 424. (3.)**

KRIEGER (Johann Philipp) XII. Suonate à due Violini, *etc.* [Separate Parts.] *Stampate alle Spese di G. M. Endter : Noriberga*, 1688. fol. **g. 53.**

KRIEGHER (Giovanni Filippo) *See* Krieger (J. P.)

KRIEGK (J. J.) Quatre Sonates pour le Violoncelle avec accompagnement de Basse. Oeuvre 1[r]. *Chez J. André : Offenbach sur le Mein*, [1795.] fol. **g. 514. b. (2.)**

KRIEGSLIEDER. Neue Kriegslieder, mit Melodien. [Satirical verses against Lessing, Raspe, *etc.*] *Leipzig, etc.*, 1769. 8°. **11526. cc. 49. (1.)**

KRIFFT (William B. de) Siege of Quebec, a Sonata for the Harpsichord or Piano-Forte with Accompaniments for a Violin, Violoncello & Tympano ad Libitum, *etc.* [Separate Parts.] *J. Bland : London*, [1792 ?] fol. **g. 161. c. (6.)**

According to a note on p. 1 *part of this work is by F. Kotzwara.*

See Kotzwara (F.) Kotzwara's Battle of Prague ... Adapted ... by W. B. de Krifft. [1795 ?] fol. **g. 272. u. (6.)**

KRILLE (Gottlob August) Der Tonschlüssel oder Ausweichungen von C dur und C moll in die übrigen Dur und Moll-Töne. *Bey Breitkopf & Härtel : Leipzig*, [1800 ?] *obl.* fol. **e. 160. a. (3.)**

KROLL (Adam) Six Quartetts for a Flute Violin Tenor and Violoncello with an Accompaniment of Two French Horns ad Libitum ... Op. IV. [Separate Parts.] *Chas. May : London*, [1790 ?] fol. **h. 116. (28.)**

KROMMER (Franz) III. Concertante Duetts, for Two Violins. Op. 2. [Separate Parts.] *A. Hamilton : London*, [1800 ?] fol. **h. 2910. b. (10.)**

Trois Quatuors pour deux Violons, Alto et Basse ... Opera 3. [Separate Parts.] *Chez Pleyel : Paris*, [1795 ?] fol. **g. 410. a. (7.)**

Trois Quatuors pour deux Violons, Alto & Violoncelle. Oeuvre 16[me]. [Separate Parts.] *Chez J. André : Offenbach s. M.*, [1800 ?] fol. **g. 410. a. (8.)**

KRUMPHOLZ (Johann Baptist) "Avec les Jeux dans le Village," Air with Variations for the Harp, *etc. R. Birchall : London*, [1800 ?] fol. **h. 184. b. (5.)**

Collection de Pièces de differens genres distribuées en Six Sonates . . . pour la Harpe et practicables sur le Forte-Piano, et dont les Quatres Premieres sont avec accompagnement d'un Violon ad Libitum ... Œuvre XIII[e] et XIV[e]. *Chez l'Auteur : Paris*, [1788 ?] *obl.* fol. **e. 320.**

Concerto. [In F, for P. F., Strings, Flute, 2 Oboes & 2 Horns. Separate Parts.] *See* Storace (S.) Storace's Collection of Original Harpsichord Music. Vol. II. No. 6. [1790.] fol. **g. 122.**

KRUMPHOLZ (Johann Baptist) Krumpholtz's Concerto [in F] for the Piano Forte or Harpsichord. *E. Lee: Dublin*, [1790?] fol. **g. 543. s. (2.)**

The Favorite Harp Concerto [in F] . . . adapted for the Harpsichord or Piano Forte by S. Storace. *Printed for H. Andrews: London*, [1790?] fol. **h. 726. l. (6.)**

Two Duetts for Two Harps or Two Piano Fortes . . . Opera 5. *R. Birchall: London*, [1800?] fol. **h. 184. b. (8.)**

Minuetto . . . the Variations by Mde. de [Ronssecy. Harp]. *S. Straight: [London*, 1800?] fol. **H. 2819. (17.)**

The Nun's Complaint. [Song, words] from Mrs. Robinson's Novel of Vancenza, etc. [Full Score.] *Preston & Son: London*, [1795?] fol. **H. 2821. (7.)**

Six Easy Sonatas for the Harp with an Accompaniment for a Violin or Flute... Op. 8. *Longman and Broderip: London*, [1790?] 8°. **h. 3200. (9.)**

The Harp part only.

Quatre Sonates non difficiles pour la Harpe seule ou avec Accompagnement d'un Violon et Violoncelle. . (Œuvre XII°. *R. Birchall: London*, [1795?] fol. **h. 184. b. (2.)**

The Harp part only.

See Haydn (F. J.) [*Symphonies. B. & H. No.* 53. *Andante.*] The Celebrated Andante . . . Arranged for the Harp by J. B. Krumpholtz. [1800?] fol. **h. 184. b. (3.)**

See Longman and Broderip. Longman & Broderip's Selection of Music for the Pedal Harp...including . . . Compositions of . . . Krumpholtz, etc. [1795?] fol. **h. 3200. (5.)**

KUEFFNER (Johann Jacob Paul) II. Sonates pour le Clavessin . . . Oeuvre I. Edition revue et corrigée. Gravé par Stör. *Aux depens de J. U. Haffner: Nuremberg*, [1745?] *obl.* fol. **e. 284. (2.)**

KUEHNAU (Johann Christoph) Vierstimmige alte und neue Choralgesänge, mit Provinzial-Abweichungen, *etc. Im Verlag des Autors: Berlin*, 1786. *obl.* 4°. **A. 713.**

Chorarien zur Neujahrsfeyer gesungen. Beim . . . Jahreswechsel von dem Realschulchore . . . seinen . . . Freunden überreicht. Zum Singen beim Klaviere, *etc.* MS. NOTES. *J. F. Starke: Berlin*, 1806 (1775–1806). 4°. **C. 412. (1.)**

A collection of separate publications, with a collective title-page. The Air for 1796 *is wanting.*

Ode an die Königlich-Preussische Armee, als Aufmunterung und Wunsch zum glücklichen Feldzuge. Zum Singen beym Klaviere, *etc. G. F. Starke: Berlin*, 1790. 4°. **C. 412. (2.)**

KUEHNAU (Johann Christoph) Das Weltgericht, ein Singestück, in Musik gesetzt und als Klavierauszug herausgegeben, *etc. Auf Kosten des Verfassers: Berlin*, 1784. *obl.* fol. **E. 1640.**

See Voluntaries. Ten Voluntarys . . . by Dr. Green . . . Selby and Kuknan [or rather Kühnau]. [1770?] *obl.* fol. **e. 108. a. (5.)**

KUENER (Martin) Geistlicher Lieder, Erster Theil von Allerhandt Lobgesängen, mit 4 vnd mehr Stimmen componiret, *&c.* Cantus. (Altus.) (Tenor.) (Basis.) (Vagans.) 5 pts. *Getruckt zu Strassburg in verlegung Hans Eyering vnd Johan Perfert Buchhändler in Bresslaw. Bey Caroli Kieffers Seeligen Witwe*, 1615. 4°. **K. 1. k. 4.**

KUERZINGER (Ignaz Franz Xaver) Getreuer Unterricht zum Singen mit Manieren, und die Violin zu spielen, *etc. J. J. Lotter: Augsburg*, 1763. 4°. **C. 353.**

KUHNAU (Johann) Johann Kuhnauens Frische Clavier Früchte, oder Sieben Suonaten von guter Invention und Manier auff dem Claviere zu spielen. *In Verlegung J. C. Zimermanns: Dressden und Leipzig*, 1703. *obl.* 4°. **K. 10. a. 18.**

KUKNAN ( ) *See* Kuehnau (J. C.)

KUNST. Die Kunst das Clavier zu spielen, Durch den Verfasser des critischen Musicus an der Spree [F. W. Marpurg]. 2 Th. *Bey Haude und Spener: Berlin*, 1751–61. 4°. **7897. b. 2.**

Die Kunst das Clavier zu spielen . . . Dritte, verbesserte und vermehrte Auflage. 2 Th. *Bey Haude und Spener: Berlin*, 1760–61. 4°. **7896. c. 8.**

KUNZEN (Adolph Carl) A Collection of Lessons for the Harpsichord compos'd by Sig^r Kunzen, Kellery, Agrell & Hoppe. *Printed for Thompson and Sons: London*, [1763?] *obl.* fol. **d. 160. (1.)**

XII Sonatas for the Harpsichord . . . Opera Prima. *Printed for J. Johnson: London*, [1755?] *obl.* fol. **f. 43.**

See Cramer (C. F.) Flora. Erste Samlung. Enthaltend: Compositionen . . . von . . . A. Kunzen, *etc.* 1787. *obl.* fol. **D. 776.**

KUNZEN (Friedrich Ludwig Aemilius) Chöre und Gesänge zu Klopstock's Hermann und die Fürsten, im Clavierauszuge . . . Herausgegeben von C. F. Cramer. *Bey dem Herausgeber: Kiel*, 1790. *obl.* fol. **F. 32. a.**

Compositionen der in dem ersten Theile der Gedichte meines Vaters [i.e. C. A. Kunzen] enthaltenen Oden und Lieder... Herausgegeben von C. F. Cramer. *Gedruckt bey J. G. I. Breitkopf: Leipzig*, 1784. *obl.* fol. **F. 32. b.**

KUNZEN (Friedrich Ludwig Aemilius) Das Fest der Winzer oder die Weinlese. Eine Oper in drey Acten...fürs Klavier eingerichtet, *etc.* *S. Sönnichsen : Kopenhagen*, [1798.] *obl.* fol. **F. 32.**

Das Halleluja der Schöpfung. [German words by Schmidt v. Phiseldek from the Danish of Baggesen.] Partitur. *Bey H. G. Nägeli : Zürich*, [1800.] fol. **H. 1807.**

In this copy English words are added in pencil.

Das Halleluja der Schöpfung ... Clavier Auszug. *Bey H. G. Nägeli : Zürich*, [1800.] fol. **H. 715.**

Holger Danske oder Oberon. Eine Oper in drei Acten. Clavierauszug...Herausgegeben von C. F. Cramer. *Gedruckt bey S. Sönnichsen : Copenhagen*, 1790. *obl.* fol. **E. 517.**

Weisen und Lyrische Gesänge, *etc.* *In der Kortenschen Buchhandlung : Flensburg und Leipzig*, 1788. *obl.* fol. **E. 517. a.**

See Cramer (C. F.) Flora. Erste Samlung. Enthaltend: Compositionen ... von...F. L. Ae. Kunzen, *etc.* 1787. *obl.* fol. **D. 776.**

KUSS. Der Kuss. [Opera.] *See* Danzi (F.)

KYBURTZ (Johann Heinrich) Der Singende Christ, welcher zum Lobe seines Gottes uebereinstimmet, durch auserlesene Gesänge, *etc.* (Hrn. Joh. Heinrich Kyburtzen,...Sing-Stunden, insbesonder dienende dem Singenden Christen, Samt einem Allgemeinen Register der Liederen aus den Hallischen und andern Gesang-Bücheren, welche nach gleichen Melodeyen können gesungen werden.) 2 pts. *Zubekomen auf der Deutschen Schul : Zürich*, 1723. 8°. **1019. h. 2.**

Each part has separate pagination.

KYNASTON (Nathaniel) Twenty Four New Country Dances for the Year 1711. With proper new Tunes, & Figures, or Directions to each Dance...Dedicated to ... Henry L^d^. Newport ... by ... N. Kynaston, *etc.* *Printed for J. Walsh and P. Randall & J. Hare : London*, [1711.] *obl.* 12°. **a. 10. (3.)**

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